

N.L.P.

NEURO-LINGUISTIC PROGRAMMING

The study of subjective experience

NEURO

The mind- the nervous system through which we process our experiences.

Visual Auditory Kinesthetic
Olfactory Gustatory

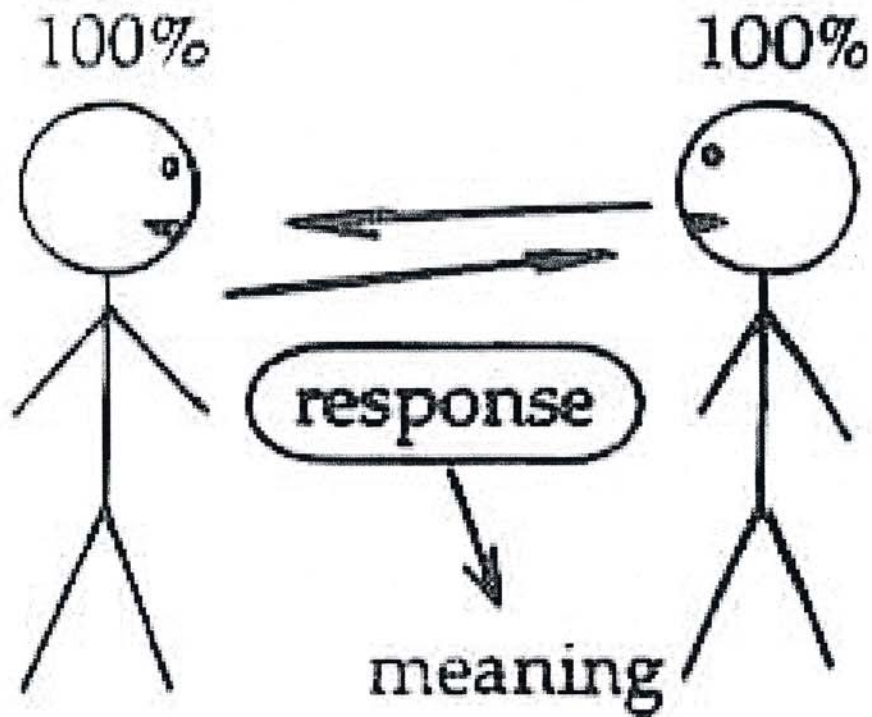
LINGUISTIC

Language. One of the fundamental building blocks for creating our model of the world, our reality. May be verbal and non- verbal – pictures, sounds, feelings, tastes, smells, self talk. It is an indication that the information we have received has been processed.

PROGRAMMING

Becoming aware of and utilizing our internal programs and our behavioral outputs.

The meaning of your
communication
is the response you get.



COMMUNICATION IS

PHYSIOLOGY 55%

Posture
Significant gestures
Facial expression / eye blink
Breathing
Energy level
Eye Movements

AUDITORY (TONALITY) 38%

Voice
Tone
Tempo / Rhythm
Timbre
Volume
Pitch
Pauses

WORDS 7%

Predicates
Key words
Common experiences/associations
Content chunks

How To Establish Rapport

Rapport is a Relationship Based On:

- Harmony
- Conformity
- Accord
- Affinity

Rapport Comes From Pacing

Pacing means:

- Meeting the other person where they are in their world
- Reflecting what he/she knows to be true
- Matching their verbal and nonverbal behaviors

If you don't PACE, you will subtly show the other person that you disapprove or that you are not interested in them, their feelings or what they have to say.

Remember. . .

If you want ACCEPTANCE, you must first GIVE acceptance

If you want APPROVAL, you must first GIVE approval

If you want someone to LISTEN to you, you must first listen

*The word PACE is from
the ancient roman goddess of PEACE*

Pacing (Rapport) Techniques

To pace one must MIRROR the other person's:

- Mood
- Body Language
- Speech
- Breathing
- Beliefs and Opinions

What Pacing does for the other person:

- Speaks the same language
- Meets on the same wave length
- Provides harmonious climate of acceptance
- Reduces resistance
- Creates TRUST and CREDIBILITY

What Pacing does for you:

- Takes the attention off yourself
- Enables you to share the other person's experience
- Expands your sensory awareness and flexibility
- Prepares the way for Leading

Why Pacing works:

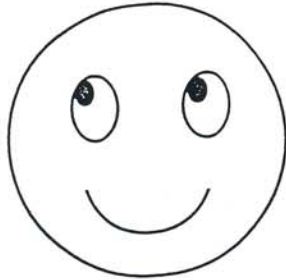
Repeated studies show that 93% of communication depends on:

- **how** we deliver the information
- the **nonverbals** involved

"To act like one is to be one" --Lao Tzu

EYE MOVEMENTS/OTHERS

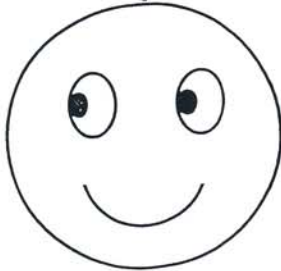
Visual Construct
new pictures



Visual Remembered
old pictures



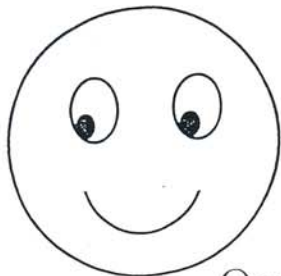
Auditory Construct
compose



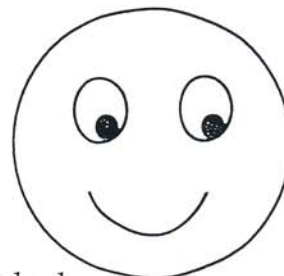
Auditory Remembered
recite



Kinesthetics
(tactile & emotions)
new pictures



Internal Dialogue
talk to self



Right Side

Organized Right-Handed

Left Side

REPRESENTATIONAL SYSTEMS

V: VISUAL

People who memorize by seeing pictures. They may have difficulty with verbal instructions. They often sit or stand with their eyes up and their bodies erect and breathe from the top of their lungs. They often sit forward in their chairs and tend to be neat and organized.

Appearances are important

A: AUDITORY

People who move their eyes from side to side laterally. They learn by listening and may be sensitive and easily distracted by sound. They are responsive to voice tonality and memorize sequentially. They tend to breathe from the middle of the chest.

K: KINESTHETIC

People who are very aware of their “feelings”. Physical touch and movement are important to them. They learn by “walking through” something “step by step”. Conversation and movement may be at a slower pace. They tend to breathe from their stomach area.

Ad: AUDITORY DIGITAL

People who tend to have a larger percentage of internal dialogue. They have to make sense of the information presented to them. They may exhibit characteristics from any of the other representational systems.

“THE EYES HAVE IT” – NLP8

Directions: Find a partner (family member or friend). Read the questions (listed below) silently. Then:

Ask one question at a time of your partner and watch which way s/he looks with his/her eyes. This will be an unconscious pattern and may happen very rapidly, so you will need to watch closely.

You may note that they do not look in a certain direction, but simply dilate or de-focus their eyes (look blank).

You may also note that their eyes move on a lateral or side-to-side motion.

Your partner may answer these questions out loud or may answer them silently, i.e., internally, and simply nod when ready for the next question.

QUESTIONS:

What is the color of your house? Who were the first five people you saw today? What kind of pattern is on your bedspread? What is the Color of your mother’s eyes?

Imagine your car with 16-steering wheels. Can you put together the top half of a toy dog with the bottom half of a green hippopotamus? Imagine a pot of gold dangling from the middle of the rainbow.

What is the second line of the “Star Spangled Banner”? What were the last words spoken to you before you arrived here today? Think of the sound of clapping. What does your car horn sound like?

Imagine the sound of a steaming teakettle whistle turning into the sound of wind chimes. Can you hear the sound of a saxophone and the sound of your mother’s voice at the same time?

When was the last time you felt very wet? Imagine the feeling of ice in your hands. What does a pinecone feel like? When was the last time you felt a hot cooking utensil?

Imagine the feelings of stickiness turning into the feelings of sand shifting between your fingers. Imagine your hand touching a dog’s fur and soft butter at the same time.

Can you think of a time you felt satisfied about something you completed? Think of what it feels like to be exhausted. When was the last time you felt impatient?

Imagine the feeling of being sad turning into feeling really excited. Imagine the feelings of being bored turning into feeling good about feeling bored.

SENSORY BASED WORDS

<u>VISUAL</u>		<u>AUDITORY</u>		<u>KINESTHETIC</u>	
<u>see</u>	look	<u>hear</u>	tell	<u>feel</u>	warm
aim	picture	say	discuss	sting	grasp
dark	blind	talk	praise	point	stick
sketch	clear	yell	purr	fumble	shape
view	pretty	rasp	call	cool	solid
glow	image	sing	chant	unbalanced	tough
portray	foggy	babble	noise	shocking	attack
bright	sight	whine	listen	merge	hard
neat	survey	argue	ring	flat	steady
scan	glare	tone	voice	tender	cold
vision	reveal	boom	scream	bend	soft
hazy	shine	chime	sound	throw	electric
dull	spotless	snore	silent	rough	firm
pattern	draw	quiet	shout	hot	stiff
appear		music	speak	grab	fasten
show		describe	whisper	tension	handle
cloudy		loud	grumble	push	twist
watch		clatter	lie	reach	probe
light		aloud	squeal	connect	touch
reflect		shrill		jarring	fall
dim		verbalize		link	backing
observe		clang		cram	cut
ugly		squawk		tackle	lift
visible		compute		manipulate	hurt
hide		debate		pack	smooth
focus		utter		shuffle	sturdy
brilliant		shreik		unite	mold
oversight		hiss		catch	support
stain		resounding		balance	stable
diagram				take	
				resist	
				sharp	
				twinge	
				extend	
				compress	
				trudge	
				ragged	
				massage	
				rugged	
				attach	

MATCHING PREDICATES

As a listener, you can determine what portion of experience a person is attending to and presenting consciously by the words they use. People tend to speak in predicate sets (predicates are verbs, adverbs and adjectives) and such words usually specify the processes of seeing, hearing, feeling, tasting and smelling.

For instance, when a person is talking about a particular experience in visual terms, the following words may be used:

<i>perspective</i>	<i>new way of looking at</i>	<i>vague</i>
<i>see, look observe, image</i>	<i>appear, watch</i>	<i>shine, bright</i>
<i>get the picture</i>	<i>paint a picture</i>	<i>glazed</i>
<i>frame</i>	<i>visualize</i>	<i>hues</i>
<i>clear, vivid</i>	<i>flash, focus</i>	<i>hazy, foggy</i>
<i>brilliant</i>	<i>light, dark</i>	<i>sparkling</i>
<i>colorful</i>	<i>scene</i>	<i>horizon</i>
<i>photographic</i>		

An experience may be related in auditory terms:

<i>sounds like</i>	<i>harmonize</i>	<i>rhythm, melody</i>
<i>hear, speak</i>	<i>listen</i>	<i>musical</i>
<i>tell, talk, say</i>	<i>question</i>	<i>symphony</i>
<i>tune in, tune out</i>	<i>scream, shrill, screech</i>	<i>raucous noise</i>
<i>volume, frequency</i>	<i>shout, amplify</i>	<i>dialog</i>
<i>give an ear to</i>	<i>cacophony of sound</i>	<i>tone</i>

A person may talk about something using kinesthetic words (feeling predicates):

<i>made contact with</i>	<i>in touch with, out of touch with</i>
<i>have a handle on</i>	<i>get a grasp of the situation</i>
<i>toughened, softened</i>	<i>smooth, rough</i>
<i>shook me up</i>	<i>stumbling block</i>
<i>tripped me up</i>	<i>connect with</i>
<i>geared up for</i>	<i>keep abreast of</i>
<i>tight, tense</i>	<i>sensitive, a feeling person</i>
<i>bond</i>	<i>stuck, cemented</i>
<i>warm</i>	<i>flowing</i>
<i>loaded, unloaded, dumped</i>	<i>solid</i>
<i>excited</i>	<i>hurt</i>

Words that specify the processes of tasting and smelling include:

<i>odor, scent</i>	<i>that left a sour taste in my mouth</i>
<i>get my teeth into</i>	<i>bitter pill to swallow</i>
<i>pungent</i>	<i>bit off more than he could chew</i>
<i>smell, sniff</i>	<i>sweet, sour</i>
<i>salty</i>	<i>fishy</i>
<i>stale</i>	<i>fresh</i>

PREDICATES TRANSLATED ACROSS SYSTEMS

UNSPECIFIED	V	A	K
attitude	perspective/viewpoint	comment/opinion	stance
consider	illuminate	sound out	feel out
persevere	see through	hear out	carry through/ stick with
demonstrate	show	explain	sort out
emit	radiate/sparkle	resonate	vibrate
absent	blank	dumbfounded/silence	numb
plain	lackluster	flat/muted	dull
ostentatious	flashy/colorful/showy	loud/smashing	slick/striking
attentive	look after/keep an eye on	listen in on	care for
ignore	overlook	tune out	pass over/let slide/ be insensitive
display	show off	sound off	put on parade
notice	look around	listen in	lead through
go over	look over	talk over	walk through
identify	point out	call attention to	put finger on
lay out	illustrate	talk (someone) through	move (someone) through direct
conceive	imagine	call up (recall)	get a hold of
remind one of	look familiar	ring a bell	strikes one
repeat	review	rehearse	rerun
refer to	point to	allude to	touch upon
insensitive	blind	deaf	unfeeling

COULD YOU JUST LISTEN

When I ask you to listen to me and you start giving me advice, you have not done what I asked.

When I ask you to listen to me and you begin to tell me why I shouldn't feel that way, you are trampling on my feelings.

When I ask you to listen to me and you feel you have to do something to solve my problem, you have failed me - strange as that may seem.

LISTEN! All I ask is that you listen, not talk or do, just hear me.

When you do something for me that I can and need to do for myself, you contribute to my fear and inadequacy; but when you accept as a simple fact that I do feel what I feel no matter how irrational, then I can quit trying to convince you and get down to the business of understanding it.

Irrational feelings make sense when we understand what's behind them. And when that's clear, the answers are obvious and I don't need advice.

So please listen. If you want to talk, wait a minute for your turn and I'll listen to you.

Discovering Learning Channels

Visual

1. Likes to keep written records
2. Enjoys reading billboards while driving/riding
3. Assembles models correctly using written instructions
4. Reviews for a test by writing a summary
5. Easily follows written recipes when cooking
6. Writes notes on a napkin in a restaurant
7. Commits zip codes to memory by writing it
8. Can put a bicycle together from a mail order firm
9. Remembers names by using visual images
10. Loves reading books
11. Plans events by making a list
12. Prefers written directions at work
13. In an unfamiliar city prefers to get a map and find own way
14. Prefers reading/writing games like scrabble

Auditory

1. Prefers to have instructions read to him when assembling a model
2. Reads notes aloud and talks to others when learning
3. Talks aloud when solving a math problem
4. Listens to a cassette rather than reading same material
5. Learns names by using rhyming words
6. Commits zip codes to memory by repeatedly saying it
7. Plans events by talking it through with someone
8. In an unfamiliar city will ask directions at a service station
9. Prefers oral instructions at work
10. Prefers talking/listening games
11. Listens to the radio to keep up on news
12. Able to concentrate deeply on what the other person is saying
13. Uses free time for talking with others

Kinesthetic – Touch/Movement

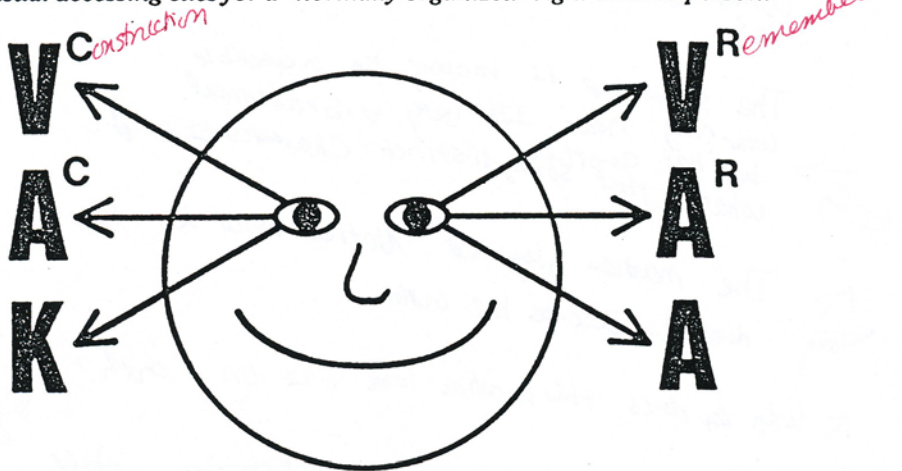
1. Loves to build things
2. Uses sense of touch to assemble a model
3. Can distinguish items by touch when blindfolded
4. Moves with music
5. Draws and doodles on any available paper
6. Loves to be out-of-doors
7. Well coordinated, moves easily
8. Spends hours on crafts and handwork
9. Likes to feel the texture of materials, drapes, furniture
10. Prefers movement games
11. Finds it fairly easy to keep physically fit
12. One of the fastest in a group to learn a new physical skill
13. Uses free time for physical activities

some left handers are just the opposite.
 Usually need to calibrate for each person.
 Also know if person is internal or external.

NLP14

Visual accessing cues for a "normally organized" right-handed person.

very few right handers are wired like some left handers - however some left handers are wired like right handers.



- | | | |
|-------------------|--|---|
| up | V ^C Visual constructed images. things that have not been seen before. | V ^R Visual remembered (eidetic) images. |
| | (Eyes defocused and unmoving also indicates visual accessing.) | |
| lateral | A ^C Auditory constructed sounds or words. | A ^R Auditory remembered sounds or words. |
| internal dialogue | K Kinesthetic feelings (also smell and taste). | A Auditory sounds or words. |

faraway look - defocussing making pictures then comes back.

Scanning memory
 transderivational search wandering eyes - like a computer trying to search for information.
 eye contact - how a client is responding to questions
 when eyes stop is clue when they are retrieving the information.

when processing visually - looks up.

Read over the questions and then ask your partner one question at a time. Watch the direction in which their eyes move. This will be an unconscious reflex action and will happen very fast. The eyes may move in various directions, notice the sequence. You may see that the eyes do not move and just dilate (go blank)

Questions

What was the color of your first car? Is there a mirror in your living room that is round? What color is your sofa? What color are your best friend's eyes?

What would an elephant look like with purple skin and orange feet? What color will your hair be in 15 years from now? Can you match up a cat's head with a sheep's body and put green spots all over it? What would your bedroom look like if it was painted orange?

What was the very last thing I said? Listen in your mind to your favorite song. Which is louder, your car door slamming or your front door slamming? Think of the sound of a baby crying.

What would I sound like if I had Donald Duck's voice? What would a train's whistle sound like in outer space? Listen to the sound of bells and the sound of a car's horn at the same time. How do you think an elephant would sound if it could speak?

What does it feel like to touch black velvet? How does it feel when the hot sun is on your back? How would it feel to have your bare feet in the snow. How does it feel to be floating in the middle of the ocean?

What do you say to yourself when you have run out of gas on the freeway? What do you say to yourself to overcome nervousness? What do you say to yourself when you have passed an exam?

Imagine being on the beach by the ocean.
Imagine being covered in sticky tar
How would it feel to fall into space?

ACHIEVING EXCELLENCE IN PERFORMANCE AND PRACTICE WITH THE USE OF NLP

by Carrol McLaughlin

and writer of our "Lighter Side" column, a segment initiated at that time to give recognition to the growing importance of jazz, popular, and commercial music in American culture. Since that time, the membership of the organization has doubled, and it seems appropriate now to introduce Dr. McLaughlin once again, this time as guest writer of the "Teachers' Exchange."

Her academic background is strong and varied: she holds the *Bachelor of Music degree from the University of Michigan*, the *Master of Music degree from The Juilliard School*, and the *Doctor of Musical Arts degree from the University of Arizona*. Dr. McLaughlin has toured as a solo recitalist all over the world, and has presented successful debuts at Carnegie Recital Hall, New York, and London's Wigmore Hall. She was the opening recitalist at the AHS Conference in Denver (1988) and appeared with Bill Marx (son of the late "Harpo" Marx) at the 1989 Conference. Special invitations resulted in recitals at the Maria Kor-chinska Memorial Competition and Conference (Isle of Man), the 1985 and 1988 Japan Harp Festivals (Tokyo), and the Soka City Harp Festival (Japan) in 1990. Her ten-harp ensemble, Harp-Fusion, from the University of Arizona was featured at the Soka City Festival and in other performances throughout Japan in 1991, and will perform at the 1991 AHS Conference in San Diego, CA.

—Ed.

Every harpist strives to attain a higher level of excellence each and every time he or she performs. Can you imagine ever going on stage saying to yourself, "I really want to do a terrible job?"

In an effort to master what is a very difficult instrument, harpists spend much of their time practicing, and many succumb to the concept that "More Is Better." An unfortunate outcome of always practicing harder and longer is the "Overuse Syndrome"—the many categories of muscle stress such as tendinitis which have plagued harpists and other musicians for years.

Rather than practicing more hours, the harpist's option is to use the same amount of practice time to greater advantage. Don't practice more, just learn more! One tool which has been proven to be invaluable in this process is NLP, or Neuro-Linguistic Programming.

Neuro-Linguistic Programming concerns the nerves (Neuro), language (Linguistic), and the transferring, organizing, and storing of information in our minds (Programming). The science of Neuro-Linguistic Programming began with a psychiatrist in Phoenix, Arizona, Dr. Milton Erickson. He had phenomenal successes in treating phobia patients in a very short amount of time: fear of anything from stage fright to claustrophobia could be cured in the patient in one or two visits. In an attempt to understand his "magic," two therapists from California, Richard Bandler and John Grinder, videotaped hours of Dr. Erickson's work with his patients.



Carrol McLaughlin

After close examination of the tapes, Bandler and Grinder observed that the secret of Erickson's success was his awareness that the mind stores information, both factual and emotional, in different categories, or "sub-modalities." Put simply, there are three general areas under which human beings store all their information: visual, auditory, and kinesthetic. Kinesthetic refers to "feeling"—either a touching sensation or an emotion.

Further study proved that most people tend to use one of the three systems *more* than they use the others. This is especially true for certain musicians: some people "see" the music go by in front of them when they play, and therefore are using a visual base for that memory. Other people use the kinesthetic: they know when the chord or note "feels" right, or if the piece "feels" at the right tempo. Some musicians learn predominantly by auditory means, or "how it sounds." They "hear in their heads" how the next part should go.

These systems all work very well, and most of the time there is no difficulty. When a musician does run into a problem, it is because he has stored all his information under one category, such as kinesthetic, and for some reason that system gets a jolt—such as a rush of adrenalin from nervousness. Kinesthetically stored information is particularly at risk in this situation, since nervousness is also a feeling, and the rush of confusing

impulses on top of the kinesthetically stored musical information often results in a mistake or memory slip.

To avoid stressful performing situations such as the one described above, it is imperative to store the information that you learn in practice in more than one way. The most successful way is to learn everything in each of the three areas, kinesthetic, auditory, and visual. In NLP this is called "triple channel learning." Every measure should be learned *visually*, so that you know where it is on the page, what the pedals are, and what the notes look like; *aurally* or really knowing what each hand and each line sounds like; and *kinesthetically*, so you know how the phrase feels, and you can imagine away from the harp how your fingers feel against the strings, what the stretch is between each two notes of the chord, and so on.

Great philosophy, but how does one do it?

The tapes of Milton Erickson's work also made it clear that the part of a person's mind which is being accessed has a close relationship to where the person's eyes are directed. When most people look up, they put themselves into a visual mode.

Try it. Try to remember what is in the refrigerator in your kitchen, or what was the color of the shoes you wore for your first performance. Probably your eyes just travelled upward, as you tried to visualize the answers to these questions.

When a person is thinking about an emotion, such as feeling "down," or when a child is being scolded, his eyes tend to be downcast. Looking down and to your right puts you into a kinesthetic or feeling mode. Look-

ing down and to your left is very similar: it is when you have conversations with yourself, or internal dialogue, such as the child's saying to himself, "It wasn't really so terrible." When the child gets tired of feeling bad he will probably look up, which puts him into visual mode, and he stops being so affected by his emotions.

The following chart will help in understanding the visual accessing cues for most people.

UP and to the LEFT is Visual Recall, or remembering what something looked like.

UP and to the RIGHT is Visual Construct, which is remembering a visual image and altering it, such as imagining your mother with purple hair.

STRAIGHT ACROSS and to the LEFT is Aural Recall, remembering something you have heard.

STRAIGHT ACROSS and to the RIGHT is Aural Construct, which involves constructing a sound.

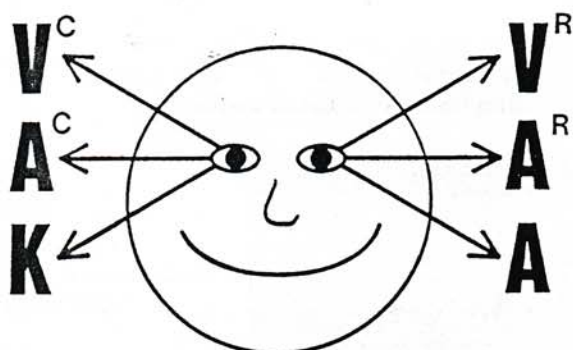
DOWN and to the LEFT is AUDITORY, or "talking to yourself."

DOWN and to the RIGHT is KINESTHETIC, or feeling.

In order to incorporate this information into improving your practice and performance with the harp, first consider which of the three areas, kinesthetic, auditory, or visual, you think you use the most when performing. If you are particularly kinesthetic, for example, including more visual- and auditory-based knowledge into your performances will make an amazing difference in the comfort level and success of your playing.

To practice in a more visual mode, hold the music or place the music stand high and to the left. This ac-

Visual accessing cues for a "normally organized" right-handed person.



V^C Visual constructed images. V^R Visual remembered (eidetic) images.

(Eyes defocused and unmoving also indicates visual accessing.)

A^C Auditory constructed sounds or words. A^R Auditory remembered sounds or words.

K Kinesthetic feelings (also smell and taste). A Auditory sounds or words.

Diagram from John Grinder and Richard Bandler, *Frogs into Princes: Neuro-Linguistic Programming* (Real People Press, 1979), p. 25. Used with permission.

cesses the visual area of the brain. When working away from the harp, for example, with a memorized piece, stare at the music held up and to your left, and then look away or close your eyes and try and recall exactly what the music looked like.

To practice in an auditory mode, play the phrase while listening carefully to all the moving parts, and looking straight across to your side: the easiest way is to focus through the strings toward your right arm.

To practice in a kinesthetic mode, concentrate on the sensation of your fingers on the strings and how the

musicality and phrasing makes you feel. Eyes should be looking down, and to the right. (This is a position in which many harpists practice.)

Because the information learned this way is stored in the mind in three different ways, it actually takes less time to learn very securely. This writer was able to take a short piece that would normally require six to eight hours of practice time to learn, and after incorporating these practice principles, learned and memorized the same material in two forty-five minute practice sessions.

Neuro-Linguistic Programming can also be incredibly helpful right before performances. If you are feeling nervous backstage, looking down will amplify those feelings of insecurity. Spending a few moments staring upwards will put you into visual mode. Visualize yourself walking out on stage full of self-confidence and enthusiasm for what you will share with your audience.

You are sure to have a more enjoyable experience . . . and so will your audience!

Suggested Reading List

Not Pulling Strings: An Exploration of Music and Instrumental Teaching Using Neuro-Linguistic Programming by Joseph O'Connor (Metamorphous Press, 1987). Address: P.O. Box 10616, Portland, Oregon 97210.

Using Your Brain for a Change: Neuro-Linguistic Programming by Richard Bandler, ed. Connirae and Steve Andreas (Real People Press, 1985). Address: Box F. Moab, UT 84532.

Frogs Into Princes: Neuro-Linguistic Programming by John Grinder and Richard Bandler (Real People Press, 1979). Address as above.