

Essential Skills

TONALITY	2
POSTURE	2
<i>Posture Stretches</i>	2
BREATHING	3
EMOTION	3
INFLECTION	4
EMBEDDED COMMANDS	4
AMBIGUITY	5
PAUSING	5
PUNCTUATION AMBIGUITY	6
TRANCE	7
PATTERN INTERRUPT	7
UNCONSCIOUS AWARENESS	7
NONVERBAL TRANCE	8
VISUALIZATION	9
EXERCISE 1	9
EXERCISE 2	9
EXERCISE 3	9
EXERCISE 4	10
EXERCISE 5	10
EXERCISE 6	10
TROUBLESHOOTING	10
ANCHORING	11
EXERCISE ONE	11
EXERCISE TWO	12
EXERCISE THREE	12
RAPPORT	13
WHOLE BODY MATCHING	13
CROSS MATCHING	13
MOVEMENTS	14
PART MATCHING	14
BREATHING	14
VOCAL PACING	14
TRANCE PHRASES	15
CONVERSATIONAL MODALITIES	15
<i>Exercise: pond – widening peripheal field</i>	16
<i>Exercise: Mirroring</i>	16
<i>Exercise: Verbal mirroring</i>	16
GOAL GETTING	17
STEP 1 – A REALLY COMPELLING STATE	17
STEP 2 - COMPELLING VOICES	17
STEP 3 – MOVING YOUR TIMELINE	17
STEP 4 PUT YOUR GOAL ON YOUR TIMELINE	18
STEP 5- GET RID OF OBJECTIONS	18
STEP 6- MORE MOTIVATION	18
STEP 7 – MORE COMPELLING TIMELINES	19

Copyright 1999
Kim McFarland and Tom Vizzini
PMB 654, 10800 Alpharetta Hwy, Ste 208
Roswell, GA 30076

Tonality

Your tonality is very important, because you are using your voice to persuade others. If your voice isn't pleasant to listen to, who is going to sit and listen to it long enough for you to get what you want. Also, you need to be able to effectively control your voice in order to use techniques such as embedded commands and voice pacing.

Posture

Posture is important because if the body is not properly aligned the voice can't come out with the power, the resonance, and the projection that it naturally has.

Exercise 1 - Imagine there is a string that runs through the top of the head and down through the neck, and down through the spine. Then imagine that someone pulls up slightly on the string, straightening the neck and the spine to the point where even if there were no muscles holding them in place the bones would stay sitting one on top of the other, and at the same time you feel your shoulders slide back into place. Now, imagine moving through the world this way ... when you sit at your computer ... drive in your car... watch TV.

Exercise 2 - In order for some people to keep their shoulders back in place they need to stretch out the chest and strengthen the back (especially the rhomboids, between the shoulder blades, and the rear deltoids, which are the backs of the shoulders). This is true especially for people who sit at computers all day long.

Posture Stretches

Number 1

This stretch should be felt just above the collarbone in that little triangle.

1. Stand with your lower back straight. Have your legs shoulder width apart, and your knees slightly bent.
2. Reach behind the back with your right arm and grab the left arm (which is down by the side) at or just above the elbow.
3. Rotate the left arm back in the socket gently, making sure you're turning the arm at the shoulder joint and not the elbow.
4. Turn your head to the right looking over the shoulder, and then tilt the chin down toward the shoulder.
5. Hold this position for 60 seconds.
6. Repeat on other side.

Alternate Step 3 - If you can't reach your arm that way, just gently rotate the shoulder back in the socket without holding the arm. You'll know if you're doing the stretch right by where you feel it.

Number 2

1. Move your shoulders up toward your ear.
2. Roll them back, squeezing your shoulder blades together.
3. Let your shoulders drop, letting them stay back naturally.

Number 3

You'll feel this stretch in the chest, just below the collarbone, from the breastbone all the way to the shoulder.

1. Place the palm of your hand against the wall, with your arm straight, and your hand about three inches above the shoulder.
2. Lean into the stretch, so your body is as perpendicular to the wall as possible while remaining comfortable.

3. Hold stretch for 60 seconds.
4. Repeat on other side.

You can also do neck and shoulder rolls to loosen up these areas and help them realign after the stretches.

Breathing

It's important to breathe in deeply in order to project your voice and to have power and resonance. You won't be taking in more air, but you will be breathing into the lower portion of the lungs instead of into the upper portion of the chest.

Exercise 1 - Put your hand on your upper chest. Breathe so that this part of the chest moves out when you breathe in. As you breathe out, let out an 'Aaahhh" with the breath. Now put your hand in the middle of your chest and breath into this area, and as you release your breath say "Aaahhh." Now put your hand on your solar plexes and do the same thing. Lastly put your hand on your stomach and as you say "Aaahhh" as you let the breathe out notice how much stronger your voice is when you speak from here, and notice how much more resonant your voice is.

If this isn't easy for you try holding your hands above your head while you do this. As a last resort you can lie on the floor and practice there so you know how it feels, before you practice standing up.

While you do this remember to keep your shoulders slid back and your back straight.

Emotion

When you speak it's important that you can hear your feelings in the words that you say, otherwise you don't sound sincere. In addition to the excitement in your voice when you talk about roller coasters and the wonder in your voice when you talk about peak experiences, you need to make some other words sound like what the mean. For example if you were saying the word ~'short" you would make the word sound just slightly abrupt, or if you're saying the word 'humongous" you would drag out the syllables a little and maybe even raise your voice slightly.

Exercise 1 - Here is a list of emotions that you can practice saying with the feeling of the emotion in your voice when you say it. To help you out a little, you might want to imagine a time when you experienced this emotion, and see what you saw, feel what you felt, and hear what you heard. Also make sure when you imagine this event that you're looking through your own eyes and not watching yourself. Lastly think of a sound that might represent that emotion for you.

Curiosity	Lust	Sincerity
Love	Amazement	Excitement
Exhilaration	Happiness	Calm
Playful		

Here's a list of words that would sound like what they mean

Huge	Gorgeous	Beautiful
Anticipation	Powerful	Tiny
Bright	Smooth	Rich

Exercise 2 - You also need to practice using these words in sentences, especially since many of them might be in one sentence together.

Have you ever had a peak experience, maybe you saw an amazingly beautiful sunset.

I was snorkelling in Hawaii and I saw the biggest sea turtle ever, and I was so excited that I could hardly breath.

Have you ever met someone and you were really curious, and the more curious you became the more playful you became in your thoughts.

Notice that the words might not actually match the way you say them. For example in the last sentence the word thoughts could be said in a seductive way.

Exercise 3 - Go and eavesdrop on people's conversations, or talk to one of your more boring friends or co-workers. Ignore the words that they are saying and just listen for what state they are in while they are talking. Notice when the states shift and the fine nuances between one state and another. Understand, the other halt using tonality to put forth your own ideas and persuade others. Is being aware of other people's so you can know where they're at and what effect you're having on them regardless of the words that come out of their mouths.

When you're up for a challenge, ask someone to talk about one thing while they think about another, and figure out what state they're really in. For example, the last time you were talking about business, while you were thinking about going out water skiing next weekend.

Inflection

Your inflection is important, because according to how you use it you can seem powerful, or not. You see there are three ways of speaking: commands, questions, and statements.

Statements just have a flat inflection at the end, questions go up at the end, and commands go down. This is important because if you say something like "Let's go out" as a question instead of a command you give the other person a chance to say no. Also, a question isn't always a question. If you use the grammatical structure of a question but go down with the inflection at the end of the sentence then you actually make it a command.

Exercise 1 Say these sentences using a downward inflection at the end.

- Let's go out.
- Come with me.
- I love you.
- Do you want to go out for coffee with me? (Taking the inflection down on with me)
- Do you understand?

Inflection is also very important for being able to embed commands. You can embed a command using any note, but for the sake of simplicity here we're going to talk about embedding commands by dropping your tone slightly on the command. The difference not only doesn't have to be extreme, but it should be slight so it is only perceptible to the trained ear. Imagine a musical scale; the note you use for the embedded command would be a note or even only a half note lower on the scale than the other notes you're using when you speak.

Embedded Commands

Embedded commands are used to say something to the unconscious while you might be saying something completely different to the conscious mind. You can do this by saying all of the words in the embedded commands in one particular note, at a particular volume, etc. The key is to have the note or volume that you embed the commands at distinct from the rest of what you say. For example, if you use the note a sharp to

embed the commands, you can't use that pitch elsewhere in your conversation. Personally I find it easiest to drop my pitch slightly on the embedded commands.

Also, when you're embedding a phrase such as, "Buy me presents," the words don't have to be together in the sentence. They don't even have to be in the same sentence. They can be spread out through a paragraph.

I saw a gorgeous Ferrari go buy. To me it seems that some cars have a presents of their own.

Also remember that you should embed commands at least three times each. They don't have to be in the exact words, but they should be similar. It's easier for the unconscious to take the command at this point than it is to fight it.

Exercise 1 - Embed the phrase "Give me a wild ride," into a paragraph about a safari in Africa. No more than two words of the phrase can be side by side in the paragraph.

Exercise 2 - Think of phrases that you would like to embed. Then think of a different subject to write about where you can embed the phrase.

Just remember to use a pleasant state that goes with the commands that you're embedding. For example, you wouldn't talk about the most disgusting thing you ever did and embed commands about having a wonderful experience together.

Ambiguity

You may have noticed when I was talking about embedded commands that I used the word "buy" in place of the word "by." This is called a phonological ambiguity. It can be two words that sound alike, such as bear and hare. It can also be two words that sound like one word, such as in trance and entrance. You see the unconscious has to take the word and reference back to all the meanings it has. In random conversations this means very little, but when you're embedding commands and stack phrases which are on a certain subject the unconscious will figure out what you really mean.

Remember that the words don't have to sound exactly alike. If you were to substitute the word hue for the word you in the stream of conversation 99.9% of people would never notice the difference.

Exercise 1 - Sit and write down at least 100 phonological ambiguities.

Pausing

The use of pausing when you speak is extremely important. It can make

A person anticipate your every word. Or it can make you seem. . . .uh. . . .stupid. There are a few times when you can as a rule use pausing.

One is when you want to keep a person in suspense and anticipate what you are going to say next. Second is when you want to make a point of a particular word or phrase. Third is when you're using punctuation ambiguity. For example, when you say "... when you feel that. (pause) With me (pause) I the pause might only be slight in this case but the unconscious mind will hear it and know the difference.

Exercise 1 - Get a tape recorder and read language patterns, poems, articles, etc. into it. Listen to yourself noticing where you pause and where you can improve.

Punctuation Ambiguity

Punctuation ambiguity is when it is unclear where one sentence ends and the other begins. One way of using this is by having a word or phrase that could either be tagged on the last sentence or start out the next sentence. In the conscious conversation this phrase is usually part of the second sentence. By using the tonality in the phrase that you embedded the commands in the first sentence with, the unconscious will associate the phrase with the end of the first sentence. Some examples of commonly used phrases and words are:

- Now
- For me
- To me
- With me

Example: I'm sure that there have been many times when you feel that connection. Now with me, when I feel that close to this person

Trance

The first thing that we need to talk about is the definition of trance. A trance is an altered state of consciousness. What does that mean? Well if you think of any state that you are in now, when that state changes it is altered. So in many respects it's every state is an altered state from the state you were in just a moment ago.

The advantages of learning how to go into a trance or induce a trance are infinite. Inside of trance states your learning abilities and perceptive abilities are enhanced. You are actually able to accelerate the learning process if you go into a mild trance.

Pattern interrupt

Altered states are very easy to induce. The simplest trance induction is the pattern interrupt. Anytime you can interrupt a pattern that somebody else is in, they have to go inside their head and figure out where they were so that they can start at the point you interrupted them. If you think about this, you know that it's true.

Every time you speak you form the sentence in your mind first. Your mind does this quite quickly but it is rare that you deliver a full sentence before it is completely formed inside your mind. If I were to interrupt you in the middle of delivering the sentence you had already formed, your mind would go blank for moment. Inside of that blank space is a world of possibilities. While you are inside your head I can put anything I want in there.

The reason that I can do this without getting caught is that if you hear me, it will simply interrupt the process of finding where you were. In essence, it is a double interrupt.

If you don't believe me try this on a waitress. Waitresses are pre-programmed to say a certain phrase when they walk up to the table. Waitresses that have been waiting on tables for a long time are very programmed. If you interrupt them at any point with a question, you can watch their minds go blank.

If you are very aware and notice when the blank spot happens, you can anchor it. Then all you have to do is fire the anchor the next time you want to induce trance.

Unconscious awareness

Bringing to the conscious mind awareness of something that is generally thought of as unconscious will bring about an altered state or trance state. If I would ask you right now, to think about how the spot between your toes feels, it would be something that you normally would never think of. If I would ask you to think about how your shirt feels on the middle of your back, that is also outside your conscious awareness. If I were to ask you think about exactly how this piece of paper feels in your hand, that is also outside your conscious awareness.

The key is to think about the things that people normally don't think about, and get them focused somewhere other than on their consciousness. As you watch them you'll notice that they will go inside their minds to find the information. When they do you can slide commands in.

The easiest trance induction is a 54321 method

1. Something you feel
2. Something you see
3. Something you hear
4. Something you feel

5. Command

Let me give you an example:

As you sit there in your chair and feel the weight of your body pressing down, you can look at this paper and notice the edges as your eyes scan these words. You might hear something in the room around you and feel the paper on your finger and relax.

- | | |
|---------|------------|
| 1. Feel | 4. Command |
| 2. See | 5. Command |
| 3. Hear | |

You might notice the beat of your heart and see the colours of the room while listening to the sound my voice. See you can feel good about knowing that you're about to learn now.

This would be followed with two things that you notice and three commands. Then one thing that the notice and four commands. I think you get the idea.

This is also easiest method to do self-hypnosis.

Nonverbal trance

My favourite way to get somebody into a trance state is to get deep rapport, alter my state and pull them in. When you have deep rapport your, in essence, linked directly in to the unconscious mind. Wherever you go they will follow. I realize that at this point in the seminar that we have not learned deep rapport skills but I thought it would be worth mentioning.

Visualization

The first step in learning to visualize well is realizing that you already visualize all the time already. The only way you know how to draw a circle is by seeing a picture of it in your head before you draw it. To know whether something looks right or wrong you have to see a picture of it first in your mind. The reason some people aren't aware yet that they visualize is that they already do it so well. You are getting the information that you need in such a quick flash of the picture that it was gone before you were even aware that it had appeared. Can you tell me that you have never fantasized about how a certain person would look walking up to you naked?

Another important thing you will realize about visualizing is that it's not only visual. It includes all of the sounds associated with the picture or movie. The way everything feels. All of the smells. All of the tastes. It's not just a picture. It's a whole experience.

When you are visualizing something that you've seen before in the world move your eyes up and to the left or look straight ahead. These are the two places where the majority of people see things that they are remembering. When you are creatively visualizing something you've never seen before, move your eyes up and to the right. This is where most people see things that they are creating in their minds. Some people are switched, though. To figure out which way you do it ask someone to watch you while you make a picture of your car and notice where you move your eyes to.

Exercise 1

Look at the palm of your hand. Now close your eyes and see a picture of it. Make sure that your eyes are up and to the left or straightforward while you do this. What do you see? How clear is the picture?

Now look at your hand again. Notice all of the lines in your hand.

Notice how the shadows give it depth. Notice the different colours.

Notice where your hand is not. Notice the background. Notice the space

around your hand. Now that you are consciously aware of more information, close your eyes and see this picture of your hand.

Now look at your hand again. Wiggle your fingers. Notice the changing shades of colour. Notice the ways the lines move. Notice the play of the shadows. Now close your eyes again and see this movie.

Notice how much easier it is to keep the pictures in your mind when you're noticing specific things.

Exercise 2

The next step is to start creating pictures. Let's start simply.

Imagine a picture of a ball. Make it a white ball on a black background.

Invert the picture. Now it's a black ball on a white background. Now notice if the ball makes a shadow on the background.

Now give the ball some colour. Make it green. Make it blue. Make it red. Put a striped pattern on it. Notice how the stripes wrap around to make the ball 3D. Turn this picture upside down. Flip it over.

Now have the ball bounce out of the picture and bounce back in. How does the bouncing of a ball sound?

Imagine picking it up. What does the texture feel like? How does it smell?

Exercise 3

Imagine you needed to tell someone how to get to your car. Describe it to them noticing the pictures you make while you do it. Notice if you zoom in on certain aspects that you need to describe. Notice how you know what brand of car it is.

Imagine going to your car yourself which hand do you unlock the door with? What do the keys sound like?

What do they feel like? Which hand do you open the door with? Does the door make a sound when it opens? Do you do anything else before you get in the car? What is the first thing you do when you sit down? Is the seat soft? Is it comfortable? This will turn the picture of your car into a movie of you getting into it. Remember to put your eyes up to the left or straight forward while you do this.

Exercise 4

Look at the picture of your car again. Now imagine it with square wheels. When you do this remember to move your eyes up and to the right, Make a movie of how the car would run with square tires. See a whole freeway full of cars moving around with square tires. Now see your car being the only one with round wheels.

Exercise 5

Now we're going to play with the qualities of a picture. I want you to imagine a control panel in front of you. It can be anything from the equalizer on a stereo to the bridge of the Starship Enterprise. On this control panel I want you to label the controls with these qualities:

- Size
- Movie/Slide
- Distance
- Location
- Shape (round, square, etc)
- Bordered
- Number of images
- Colour Black and White
- Associated/Dissociated (looking through own eyes/watching self)
- Focused/Unfocused
- 3D/Flat

Make each of these some kind of a slide where you can change the quality a little at a time. For example, if you were going to go from black and white to colour, just add a little bit of colour at a time. Have your partner lead you through manipulating the qualities of the picture. Actually reach out and grab each control, and make the movements big. Notice when you change a quality of the picture if the sounds, feelings, tastes, or smells change.

Exercise 6

Now imagine pictures of something you enjoy doing, and something you don't like doing but have to. Notice where the pictures are spatially in front of you. Notice the 3 major differences in the qualities of the two pictures. Now, change the qualities of the thing that you don't like to do to match the qualities of the thing that you enjoy doing. Then slide the picture of the thing you don't like doing into the place of the thing you enjoy doing, if it hasn't already gone there on it's own. Do this 5 times. Notice how it feels differently to you now. Notice how the sounds and feelings associated with it change.

Troubleshooting

If the person you're working with is trying to look down and visualize, grab the picture and pull it up. If you're not quite sure where the pictures are, ask these questions. Where does it feel like the picture is? What direction do the sounds associated with the picture come from? If you're not sure where the pictures notice your posture. Do you slump? Do you tilt your chin up? Is your head tilted to the right or left? You can also have someone look where your eyes move to when you visualize things.

Anchoring

My definition of an anchor is anything that brings up a feeling or thought of any other thing. It reminds you of something that you have experienced. It might actually bring back that feeling or emotion completely.

I have this habit. Whenever someone around me is having fun.. I anchor it. If they are laughing, I anchor it. I think people should feel good around me and I am not going to leave that to chance. If they are in a shitty mood I will fire the anchor. I walk up to people and when they smile and shake my hand I also touch them on the shoulder. Well how could you use this? You could just keep it in the context of a seminar and never use it in real life or spend lots of time just touching yourself

Setting anchors is an art form all by itself The question is, how are you building the state??? To successfully anchor you have to first be able to notice if you are getting the state. These skills depend on each other and do not exist in isolation.

Calibrate to the person you are working with. This means getting out of your own head and noticing. If the state peaks strong enough you will have to only set it once. Set the anchor just BEFORE the state peaks and hold it until it does.

Then test your anchor.

I can not tell you how important it is to get the state FIRST. If you use a pattern, notice when you get the response and anchor it. The Patterns are to get women into a state. If you notice and anchor it you will never have to use that pattern to get the state back again.

If the anchor does not hold, it is usually because you did not get the state or anchored to early.
How many different types of anchors are there?

So why learn to anchor. Well imagine walking into your job and suddenly and unexplainably your boss looks at you and feels good. It might be that you anchored that feeling to yourself We all know that people do not get promoted due to their ability. They get promoted more often than not, because they make people feel a certain way.

First I would like to explain again when to anchor. When you are getting someone into the state you want anchor you'll notice when that state starts to amplify. The key is to begin to anchor before the state peaks and hold it through the peak. Then just after you see it pass the peak, let go.

Exercise one

Set across from your partner and have them think of a time when they did something very enjoyable or a time when they were very happy. Watch them closely. Have them tell you about that time. Actually get them to the point or they are reviving it. Notice how their state changes as they begin to go into the experience.

You can help get them into the state asking them questions. You can ask them what they saw then. Are there any sounds? Were there any smell? What did they feel? As you begin to notice their state change, you want to anchor it to one of their knees.

Now do the same thing with something that was not very enjoyable. Make sure that they clear their mind between anchoring different states.

Now test the anchors. Say something nice while firing the anchor of something that was not very enjoyable for them. What you'll find is that it's very hard for them to feel good about what you're saying while you're firing the anchor of something is not very enjoyable.

Exercise Two

Take the enjoyable anchor that you have just installed and it into a sliding anchor. Start with your finger on the spot on their knee and tell them that as you slide the anchor towards their body that the feeling will double. And then go back to the point of beginning and slide it all over and double it again.

Exercise three

in this exercise we're going to build a new state using finger anchors. Choose three positive states. For instance, creativity, playful and competence. Make three separate anchors on your partner's hand. On the first finger build a sliding anchor for the first state. Make sure that you amplify it. Get a neutral state between each anchor. On the second finger anchor the second state and on the third finger anchor the third state. Go back in test the anchors and turn them up and then turn them back down. Make sure you have neutral states between each test. Then slide all three anchors at the same time turning them all of at the same time. What you have done here is taken three separate states and created a new state that is a combination of the three separate states.

Rapport

First, I would like to explain rapport. Rapport is the process of making an unconscious connection. One of the ways of making this unconscious connection is called pacing. The first thing about pacing is noticing the other person's behaviour. Pacing is the process of stepping into the behaviour of the person you want rapport with. Pacing is actually more than that. It is a way to make contact, and then lead the other person into the states that you want them in.

When pacing and getting rapport you're using the process that is commonly known as mirroring. You can mirror on many different levels. One of the most common ways of mirroring is something that we do all the time. For instance, we dress a certain way when we go to work. Some offices require that we wear suits. If you were to wear a suit to a construction site you would have what we call disrapport.

Another level is that we adjust our language and manners to be appropriate for whatever occasion we are attending. To use the manners that you would use at a fine dining restaurant simplify would not fit if you were at a cook out. We also adjust our language. Any man will tell you that he does not talk the same in front of a woman that he's trying to impress as he does when talking to his friends on poker night.

There are several aspects I will go into so you'll gather an understanding of the different methods of getting rapport. The reason that I have written this out is that you want to have the conscious information so that you can review and practice what you have already learned unconsciously.

The one thing that I want you to realize is that mirroring and matching the behaviour of the people around you is a completely natural act. It is something that you have been doing since birth. It is the way that you learned to talk. It is the way that you learned to walk, There are so many things that you learned as a child by simply mimicking the behaviours of your parents, siblings and friends.

In the pages that follow I would like you to read a section of it at a time. Then take that exercise, try it out, and see what kind of results to get. I want you to realize that any one of these things will be effective but using them all in combination will build a strong unconscious rapport that will allow you to pace and move people into the states that you want them in.

WHOLE BODY MATCHING

Whole body matching Is where you adjust your body to do se to the same stance and posture of the other person. I want to emphasize that this does not mean to exactly mimic the posture and position of the person's body that you are getting rapport with. What it means is to have your posture and stance similar. For instance, if you're sitting in a chair across from a person you want rapport with and they have their legs crossed at the knee, you can cross yours at the ankle. That is what I mean by similar.

I want to warn you that if you mimic someone exactly they are going to catch you. They may also think you're just a little strange. Also, if the position of the other person changes, you can adjust your position. Just allow enough time between when they move and you move. The key here is to avoid making choppy erratic movements when shifting your body to match theirs. When moving from one position to the other make sure that you move in the most natural way you can.

CROSS MATCHING

Cross matching is where you can match the other persons posture stance or gestures by doing them with the opposite part of your body. For instance if someone crosses their legs you can cross your arms. They are tapping their foot you could tap your finger. This Is a great way to covertly match somebody's body. The best part about it is that it indirectly matches something that the other person is probably not conscious of it anyway.

MOVEMENTS

All of us have movements or gestures that to us are habits. Whether it is the way we move our hands while we talk or the way we lean forward when we make a point. Take the time to notice the other person's gestures and work them into your own natural gestures. Let me give you an example. ~ talking to someone and I notice for instance that when they offer a new idea that they gesture with their hand forward and their palm open facing up. When I talk to them and offer them a new idea, I will offer it with my hand forward and my palm facing up.

The real art of doing this is to minimize the movement that they offer you. The effect will still be as strong. The best part is that you will not appear that you are trying to copy them. It will seem as if it is your own natural gesture.

PART MATCHING

Part matching occurs when you're only matching one particular part of the body. For instance, if you were to just match the rate someone blinks. The idea of part matching is to match one particular repetitive movement of only one part of the body. This can be something as simple as licking your lips.

Another aspect of part matching is matching the angle someone holds her head and shoulders. I realize this is a lot like matching someone's posture, but when someone's sitting down the only part you might see is their head and shoulders. Also this is an aspect that most people are not consciously aware of I'm sure that you hold your head and shoulders on a particular angle depending on the context of your conversation. This is something that you just cannot see. Everyone else can.

Matching facial expressions is also outside of the conscious awareness of the person that you are pacing. I think it is pretty simple to explain that most people cannot see their own face while they're talking. So mirroring the expressions is one of my favourites. You'll also notice that a person's facial expressions will change depending upon the state that they are in. You can lead someone into a different state just by using the expression that they use when they are in that state.

BREATHING

Pacing someone's breathing is probably the easiest way to build unconscious rapport. First of all even as you read this you're not consciously aware of the rate that you are breathing. I personally like to pace the things that are outside their conscious awareness. I like the idea that it is completely covert. Think about it, you have to assume that everybody breathes. What are they going to do, notice that you're breathing? Even if they do, so what. Everybody breathes.

I've heard some people say that they have a really hard time detecting the rate that somebody else is breathing. One of the problems seems to be that most people stare at the chest to detect the rate of breathing. This becomes most troubling when you're trying to get rapport with a woman. Staring at the woman's chest might not be seen as just an attempt to get rapport.

What I have done instead is to decide to lead the breathing. Notice if you walk up to somebody and take a deep breath they will follow you. Then you get to dictate the rate of breathing.

VOCAL PACING

There are three main aspects of vocal pacing. To use any of these requires that you do one very important thing... Listen

Qualities Of Vocal Pacing

This requires matching and pacing the qualities of someone's voice. There are several qualities you will want to match in order to get rapport. Tone, intensity, tempo, and volume are just four of the main qualities that I look for when pacing someone's voice.

When pacing somebody's tone of voice, you just want to adjust your voice slightly towards his or her tone. If you meet somebody with a high squeaky voice and you mimic their voice, they may think you are making fun of them. What you want to do is take your normal voice and raise it just a little higher towards theirs.

It seems that everyone speaks with just a little bit different intensity. If you meet someone who has a very laidback flower child intensity and you attempt talk to them in a Jack Nicholson intensity you might just a bow them out of the water.

What can I say about tempo? The one thing that I have noticed is that there are very few people from New York that are married to people from the South. I think a lot of this has to do the fact that the average person from the South can only understand about every third word someone from New York speaks. On the other hand someone from New York would either fall asleep or die of boredom while waiting for one sentence to come out of a southerner's mouth. Matching tempo is very important. It is also one of the easiest things to adjust.

While I don't think it's a really good idea for two people who talk softly to live a conversation in a bar I still think that having one person yell would break rapport. So, it is best to match approximately the volume of the person your speaking with.

TRANCE PHRASES

One of the things you will notice when talking to someone is that there are particular words or phrases that they will repeat. They will say the same words and phrases in many different contexts. If you'll notice these words and phrases and use them in your conversation with them, you'll be able to get deep rapport. It will seem as if you understand them.

CONVERSATIONAL MODALITIES

Most people use one dominant modality to express themselves in conversation. The three basic modalities are visual, auditory and kinesthetic. The key here is to speak to them in the modalities they offer you. For instance:

Visual: Everything seems so clear to me.
Auditory: That idea has a nice ring to it
Kinesthetic: You seem like a warm caring person.

One of the things I like to do if I have the opportunity is to ask about someone's last vacation. Then I listen to the way that they describe it. What you'll notice is that they will describe their vacation in the modality that is their primary modality.

These are just some of a ways you can consciously mirror and get rapport. Any one of these will be effective in allowing you to establish rapport. Any two of these will get you strong rapport. The real art of pacing, establishing and maintaining rapport is to be able to do all of these at the same time. This is something is more easily done at the unconscious level. The more you practice the more you will be able to simultaneously be able to do all of these things.

If you know NLP, hypnosis or self-hypnosis they will be easier for you to move these conscious skills into an unconscious tool.

The one thing that I would caution you about is mirroring any person who has any type of illness. To get rapport with someone, who has some type of illness, stick to verbal pacing.

Exercise: pond – widening peripheral field

Imagine your visual field as if it were a pond. Now focus your vision in the middle of your visual field. Now you realize that if we throw a stone into the middle of the pond that waves move out in perfect circles away from the where the stone landed.

I want you to imagine your entire visual field is like the surface of calm pond. Toss a pebble into the centre of the pond and notice the waves expanding in all directions. As they move out from the centre allow your field of vision to expand with it.

I want you follow it all the way to the edges of what you perceive. What you might notice is that your field of vision expands. You'll begin to notice the things that are almost on the edges of your peripheral vision. You also notice that this doesn't just work horizontally. This also works to widen your visual field vertically.

I realize this is simple little exercise but what's behind it is something more important. Behind this is the ability to take in all of the information in any given situation. It is not only good for gaining rapport is also a pretty good survival skill.

Exercise: Mirroring

With this one, find somebody to work with. Then I want to break this into three parts.

First I want you to watch the person your working with, using your whole visual field. I want you to say out loud what you notice. If you notice their eyes blink say so. If they twitch say so. When they shift their weight say so. Anything that you notice I want you to verbally say.

Second, I want you to exactly mirror them. Whenever they move any body part I want to move to match it. I want you to begin to notice all the minor movements that you're not normally aware of I also want you to begin to notice the whole body. From the top of the head to the bottom of the toes, and from one fingertip to the other. Begin to use your field of vision to detect things that you're not staring directly at.

Third, I want you to do the same thing only I want you to cut your mirroring in half. Every movement they make, I want you to follow it with half of their movement. This is what I call micro-mirroring. I have found it to be just as effective.

Exercise: Verbal mirroring

In this exercise find somebody to work with who speaks much differently than you do. I want person A to say one sentence. I want person B to notice the tempo, inflection, accent, and vocabulary of person A. I also want you to notice what primary modality they speak with. Then I want person A to say any other sentence but have it reflect accent, inflection, tempo, modality, and vocabulary of person B.

Practice that several times until you have it right. Then do it all again only cut the mirroring in half

I want you to get to where you really listen to what other people are saying.

Goal Getting

There are many things that you will do to assure that you get your goals rather than just set them. First you will be in a state that IS conducive to choosing your goals. Then you'll find out if the goal you've chosen is something that you really want. If it is something you really want, then you'll need to have some idea of how to achieve it. After that you just need to know how to really motivate yourself and get rid of anything that stood in the way.

Here are the steps you can follow to do all of these things.

Step 1 – A really compelling state

First we're going to build in a really compelling designer state that you want to be in when you choose your goals. There are many states you can choose from to build one that is juicy enough. Here are a few:

Confident	Competent	Relaxed
Creative	Playful	Intuitive
Healthy	Wonderful	Open
Centred	Powerful	Lucky

The way we'll build this state is to anchor each state on a finger of your hand using a sliding anchor. Then you will slide all the anchors together and anchor the new state in, in a way which is easily accessible. It can be anything from a tug on the ear to a voice that you will hear inside your head.

Step 2 - Compelling Voices

Now you want to have some really motivating voices. Think of a time when you were really motivated to do something. Notice anything that you might have said to yourself that motivated you. Notice where the voice comes from. Say it to someone the way it sounds with the same volume, pitch, inflection, etc. Have the person stand where the voice comes from and say it from there. Make any adjustments in the sound of the voice, the direction, the distance, etc. If there's nobody to help you, just imagine the voice. Anchor the way you feel when you hear this voice.

Step 3 – Moving your timeline

A timeline is the way a person spatially represents the pictures of the events in his life. Understand that it's not the significance of the event, but it's when it happened. One of the best ways to organize the timeline is to have the past off to your left and just slightly behind you, so you can turn your head to look at it. The present is inside your head. The timeline is in front of you and just slightly off to the right. As one student aptly put it, "The past is left behind, and the future is right ahead." Then once you've organized it this way, you want to have the future get bigger as it goes along and angle slightly upward. You might also want to add a little colour and brightness to the future. Play with it to see what works best.

Step 4 Put Your Goal on Your Timeline

There are many steps to this. First 15 to walk down your timeline until you reach the goal. See how everything looks from here. Hear all the sounds. Feel the differences in your body. Notice how your family relates with you. See how it fits in with other parts of your life. What else is different? Do you still want it? Now, make any necessary adjustments to your outcome.

Now you need to check a few things. Ask yourself, 15 this possible? Do I deserve this? Am I capable of this? Notice if there were any voices which might not be the most useful.

(if there is an objection you might want to stop and take care of it before you proceed.)

Next you turn around to notice all the steps you took to get there. Maybe some won't be completely clear yet, but you will at least see the first two or three things you need to do to get there.

Turn back around and take enough steps into the future to be sure that you want to live with the results of this goal after you've achieved it.

Assuming that you still want this goal, turn back around and go to where you've just reached the goal. Now, anchor of the feeling of reaching this goal, and as you continue to hold onto this anchor walk back to the present taking just a little of this feeling back with you. This way you can remember how it feels and be motivated to get more of that feeling.

Now look into the future and fire off the anchor of how it feels to reach your goal, and then fire off the anchor for that really motivating voice.

Step 5- Get Rid of Objections

This is for the people who didn't feel that they deserved it, were capable, or it was possible. First make sure that this is something you want to happen, not just something that is possible. Then think of something that you believe will probably happen. Notice where the picture is. Then notice where the picture of your goal is. Now attach a rubber band to the picture of your goal and shoot it off to the horizon, and notice it snap back into the place of what you believe will probably happen. Do this five times, so it will stick. If it doesn't go that easily, you might try moving to the place of possibility before you move it to the place of probability.

Some things you might want in the place of what you absolutely believe to be true and some might only belong in the place of possibility, so think about how important you want reaching each goal to be.

Now, for the people who had unwanted voices. I want you to close your eyes and hallucinate out in front of you the knob that controls the volume of the voices that you're getting rid of. Reach out and grab the knob and turn the voices down. If the voices won't stay quiet, hallucinate another knob that makes it sound like Mickey Mouse first, then turn down the volume of the voice.

Step 6- More Motivation

Certain words are more motivating to people than others. Which ones are the most motivating vary from person to person. Look at this list of words and imagine a line on the floor that goes out in front of and behind you. Notice whether each of these words would propel you forward, not motivate you to move at all, or actually make you want to move backwards along this line.

- Wish
 - Like
 - Want
 - Need
- Can
 - Have to
 - Must
 - Will
- Going to
 - Should

Find one that is appropriately motivating for this goal. What I mean by appropriate is that if you would go to the ends of the earth for something that you "need" or "love", then it might be a little bit too strong for most goals. Then look down the line and slide the picture of your goal into the place of where the appropriate word propelled you to on the line.

Step 7 – More Compelling Timelines

You can also make your timeline like different things in the world. Here are a few to try.

A river flowing through you. This would bring things that you want to you effortlessly, and leave the past behind you. You in a kayak or canoe floating downstream. You can paddle to get places faster or use the oars to slow things down. There are branches in the river where you can choose your direction, and lots of tributaries so it gets bigger as you go along. There is always a vast ocean of possibilities ahead of you. A beam of light.

Copyright 1999
 Kim McFarland and Tom Vizzini
 PMB 654, 10800 Alpharetta Hwy, Ste 208
 Roswell, GA 30076
www.essential-skills.com