

Performing in The Zone

## Sample Chapters

(39 pages of 224 pages)

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Jon Gorrie

# Performing in The Zone

Unleash your true performing potential!



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And finally I extend my thanks to **you**, my fellow performers, without whom this book would have no audience.

## Who is this book for?

*Performing in The Zone* is a book designed for all performers, including:

- **actors**
- **musicians**
- **public speakers**
- **dancers**
- **models**
- **sports-people**
- **entertainers**
- **and singers**

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If you are a beginner, amateur, student, or professional, then this book is for you!

# About this book

The information presented to you here in *Performing in The Zone* is the culmination of 15 years of practical experience as a professional performer and teacher. During this time I've constantly been searching for effective solutions and simple answers to complex problems, maintaining efficiency and ease as top priorities.

## Point and click?

In today's so-called point-and-click society, we are gradually being conditioned to expect to find the answer to any question in the time it takes to execute a few keystrokes and mouse clicks. Although certainly not without its advantages, this approach of instant gratification rarely applies when dealing with the more intimate, delicate, and complex matters of the body and mind.

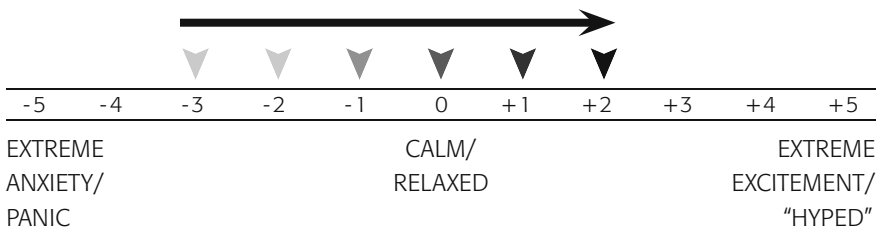
Although far from a point-and-click approach, I've attempted to present *Performing in The Zone* in the simplest and clearest way possible in order to give you the quickest and easiest understanding of the concepts, ideas, techniques and tools contained in these pages.

## More than just plain text

*Performing in The Zone* could have been published simply as pages upon pages of plain text, creating what is known as a passive reading experience. However, the latest research in metacognition (thinking about thinking – the study of how we learn) shows that we more quickly understand and better comprehend new information if it is presented in interesting, and novel ways. Therefore, a considerable effort has been made to convert research findings and other academic texts into more everyday language, in order to make *Performing in The Zone* interesting, engaging, and easily accessible to all.

## Active reading

In addition, I've broken up the text in *Performing in The Zone* by incorporating diagrams such as this one for example...



...to help explain various key concepts.

Moreover, I've further endeavoured to create an active reading experience by including a whole host of exercises for you to ponder over and complete as you read through this book. As proven by research in metacognition, looking at diagrams such as the one on the previous page, and putting pen to paper by doing written exercises when reading text can stimulate more parts of your brain than when reading passively (reading plain text alone).

- 12** By using this active reading strategy, the concepts, information, tools and techniques presented here in *Performing in The Zone* are made easier for you, the reader, to understand, remember, and implement.

## The structure of this book

To make *Performing in The Zone* even more readily accessible, the content of the book has been divided into four main sections.

### Part One: The Theory

In Part One you'll be introduced to The Alternative Performance Equation and see exactly why we all perform at different levels. The phenomenon known as performance arousal will be introduced and fully explained. You'll also discover where performance arousal comes from. You'll come to understand that performance anxiety and excitement are two different manifestations of performance arousal, and see that you need the right amount of positive performance arousal (excitement) for a specific performing situation to achieve an optimal level of performance. Finally in Part One, you'll have the chance to complete the 'What, Why and How' exercise to create motivation in your journey to optimal performance.

## Part Two: The Techniques

This is where the real fun begins. In Part Two you'll have the chance to read about and experiment with more than 20 tools and techniques specifically designed to help you control your personal performance arousal level, allowing you to achieve optimal performance in your performing situations. You'll learn about Cue Cards, Role Modelling, Adding Value, how Snap Shots and Intense Positive Visualisation work, and a whole lot more.

## Part Three: The Programme

In the programme presented in Part Three, you'll be guided through 12 weeks of constant improvement and increasing momentum, using a selection of the tools and techniques presented in Part Two. As in any good weight-training programme, you'll start off with simple exercises, gradually add weights to the bar, and build yourself up gently. At the end of the 12 weeks you'll have the opportunity to complete a self-assessment exercise, noting which techniques worked best for you. You can then repeat the programme if necessary after modifying, improving, and personalising it using the results from your self-assessment exercise.

## Part Four: Digging Deeper

We are of course all different, and respond in varying ways to diverse advice, information, and stimuli. I have endeavoured to take this into account in *Performing in The Zone*, and have therefore included Part Four: Digging Deeper, which introduces and discusses some alternative sources of advice and help which you may find enlightening along your path to optimal performance. Here you'll get some basic knowledge about Traditional Chinese Medicine, Neuro-Linguistic Programming, Personal Coaching, and other exciting subjects.

# How to use this book

The most common method of reading a book is to start at the beginning and follow the text through to the last page. However, *Performing in The Zone* is no ordinary book, as you can take any one of three different approaches to the information in these pages:

### Approach 1: The full story

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In order to gain maximum benefit from this book, and thereby a most complete understanding of what The Zone is and how to get there, it is best to read from cover to cover. In this way, you can learn about the theory in Part One, experiment with the techniques in Part Two, follow through with the programme in Part Three, and investigate some of the alternative sources of advice in Part Four if required. In addition, you can regularly check back at [www.thezonebook.com](http://www.thezonebook.com) where the very latest tools and techniques for achieving optimal performance will be posted as they become available.

### Approach 2: The theoretical/research approach

If you are primarily looking to gain an in-depth understanding of performance arousal, Part One: The Theory, and the section Appendix 1: Performance Arousal: How The Zone Diagrams Were Derived, will be of particular interest to you. In addition, the section Bibliography and Suggested Further Reading contains many sources of information about the variety of subjects explored here in *Performing in The Zone*. These subjects include everything from the latest research in neuroscience and psychology to 5000-year-old Chinese wisdom. The majority of the sources are written in, or translated into the English language, with a few sources currently only available in Danish or Swedish.

### Approach 3: The practical approach

If you are looking for practical advice which you can quickly and easily apply in your performing life, you may like to skip directly to Part Two: The Techniques. After having read and experimented with the techniques here and having completed the associated exercises, you may then choose to continue on with Part Three: The Programme. Following this, you can explore some of the alternative sources of advice in Part Four: Digging Deeper, if required. And finally, the Performance Journal in Appendix 2 is designed to be used in conjunction with the technique of Practising Performing – 5 Steps to Mastery. This technique is fully explained in Chapter 24.

## Seven tips for getting the most out of Performing in The Zone

1. **SLOW DOWN.** Yes, some of us can read umpteen pages per minute. And this might be useful for getting through a novel that is 100 or so pages too long, or cramming for an exam, knowing that we're probably going to forget everything we read in a few days time.

However, to really 'get' the information in this book, 'own' the techniques, and ultimately make the most satisfying and complete progress towards unlocking your true performing potential, take plenty of time. Stop to think about what you're reading – especially when reading about the techniques in Part Two. Think about how these techniques can be applied to you and your performing situations.

2. **Take action – do the exercises!** The exercises in *Performing in The Zone* aren't intended to be optional. They are there to engage, motivate, and stimulate your body and mind. Reading the exercises is one thing, but by moving your body, and putting pen to paper, you activate several parts of your brain at once, giving you a better chance of 'getting' it.
3. It might seem obvious, but **drink lots of water.** Why? Your brain and your body are mostly made up of it, that's why! We tend to get dehydrated before we even begin to feel thirsty. Dehydration makes our brains and bodies work less effectively, making it more difficult to understand what you're reading.
4. Is your brain trying to tell you something? There are a lot of concepts, tools, techniques, and exercises in this book. You might find yourself getting to the point where you're reading the words, but not taking in the information. You may even forget what you've read just a few seconds after having read it. If this happens, your brain is trying to tell you **"Take a short break!** I need time to process this information!" Once you've had a rest and feel refreshed, you can continue from where you left off.
5. **Talk about what you're reading to others.** Talking about what you are reading engages a different part of your brain than when only reading. If you can explain what you are reading to others, there is a better chance that the information you've read has been processed and stored in your long-term memory.

6. **Be open.** Some of the ideas, techniques and tools in *Performing in The Zone* may be totally new to you – this is good! Try them. Experiment. Find out what works for you. Remember that for a long time most of the world’s population thought that the Earth was flat! New thoughts and ideas can be a positive thing!

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7. **Ask questions.** Is there something that you want to find out more about? First, check the Bibliography and Suggested Further Reading section at the back of the book. Become an explorer. Still can’t find what you’re looking for? Or perhaps there’s something you don’t quite understand? Contact the email support service at [www.thezonebook.com](http://www.thezonebook.com) and we’ll see if we can help you out.

Ready to get started? Let’s go!



## 6. Introduction – Getting into The Zone

You may have heard the phrase, “you are what you eat.” This is even now the title of a popular T.V. series in several countries. The age-old adage of “you are what you eat” is of course very true, and we’ll discuss diet a little later on. However for now I’d like to change that timeless phrase a little and make the following statement:

You are what you think!

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Your thought processes are responsible for everything about you – who you are, where you are, what you are doing, why you are doing it, and even how you are doing it. It is these very thought processes that are responsible for you holding a copy of this book! You are, quite simply, a result of your own thinking. How you perceive the world and indeed how you perceive yourself, as well as how you react and respond to these perceptions, is based entirely on how your mind operates.

You may like to think of your brain as a computer – one that is far more advanced than any piece of technology ever created by mankind. However as with all computers, regardless of how powerful, the phrase “junk in, junk out” still applies.

### Perception

As a living, thinking, and feeling being, you have an immense intellectual and emotional capacity, whether you admit, or are fully aware of this fact or not. Given that your mind controls your perception of yourself and your perception of the world around you, it is logical then to say that if your mind perceives the proverbial glass as being ‘half-empty’, then that for you is a truth. Contrarily, if your mind perceives the same glass as being ‘half-full’, then that for you is a truth. Your particular perception of the glass will remain a ‘truth’ for you unless some external force, source of information, or realisation changes that perception.

### It’s more than just positive thinking

Of course there is a lot more to becoming a successful performer than simply positive thinking. As we’ve already seen, it takes a combination of cognitive (mental) attributes and physical skills, a resistance to external interference, and an ideal level of positive performance arousal – being in The Zone – to perform at your optimum level. As shown countless times in the history of performing and performers, and as The Alternative Performance Equation and other diagrams in Part One show, you simply cannot fulfil your true potential and achieve an optimal level of performance if you harbour negative thought processes, performance anxieties, doubt and the like, or if you become over-excited or apathetic in your performing situations. In other words as a performer, if your ‘computer’ is fed wrong information (“junk in”) or **runs the wrong programs**, you will invariably get poor results (“junk out”).

## Reprogramming

However, if you can alter, or 'reprogram' your state of mind and channel your energies correctly to suit your performing situation, you can optimise and improve your overall level of performance by achieving an ideal amount of positive performance arousal – you can in other words, with the right 'programming', learn to perform in The Zone.

The tools and techniques here in Part Two are designed to help you 'program' that fantastic 'computer' of yours so that it can work better for you in performing situations. These techniques provide your 'computer' (your mind) with quality input, allowing it to **run the right programs**. By using the techniques here in Part Two of *Performing in The Zone*, you can learn to be in the right state of mind for your performing situations, enabling you to unleash your true performing potential, and achieve an optimal level of performance, regardless of your performance sphere.

## About Part Two

The many techniques in Part Two are presented in alphabetical order for ease of reference. There is a lot of information here, and many powerful tools, techniques, and exercises which you can experiment with, and adopt into your performing life.

To begin with, read through the various techniques provided here, experiment with them individually, and be sure to complete all of the exercises. Once you have some experience with the techniques, and when you feel ready, continue by following through with The 12 Week Performance Success Programme in Part Three. This programme has been designed to help you to enforce structure, provide motivation, and ultimately give you a massive boost in your journey towards performing in The Zone.

## 12. Feign Confidence

Similar to Role Play described in Chapter 27, one very simple technique that you can employ at any time to get you performing in The Zone is the technique of Feigning Confidence. With this technique, you simply forget about any uncertainty that may exist inside of you, and just pretend to be confident.

66 “Well I’m not confident!” you might say.  
That’s okay! Just try the next exercise...

### 12a. Exercise: If I was confident...

Ask yourself the following:

1. How would I stand if I was confident?  
Stand confidently for a few minutes **right now!**
2. How would I walk if I was confident?  
Walk confidently for a few minutes **right now!**
3. How would I move my body if I was confident?  
Move your body confidently for a few minutes **right now!**
4. How would my voice sound if I was confident?  
Speak confidently for a few minutes **right now!**  
(say anything – read the text from this page aloud for example)
5. How would I expect other people to react to me if I was confident?  
Think about this for a few minutes **right now!**
6. How would it feel being confident?  
Think about this for a few minutes **right now!**

Asking yourself these questions and going through the different parts of this exercise can help to focus your mind on how great it would be if you were confident. This starts to create a positive thought process. The knock-on effect is that if you truly focus on answering these questions, you can actually end up being confident!

In addition, you might like to try adopting the following 5 Tips for Feigning Confidence. You may be amazed at the power of Feigning Confidence, and how it can affect not only your performing life, but your social interactions as well.

## 5 Tips for Feigning Confidence

### **Tip 1: Posture**

Sit or stand with an erect posture – relaxed, with a straight spine, your chest up and shoulders back. Your head should be directly on top of your spine, effortlessly balanced on a relaxed neck, and not slumped forwards or to one side of you.

### **Tip 2: Eye contact**

Briefly make eye contact with other people or members of your audience if appropriate. You don't need to try to stare them down, simply show them that you are an open person, willing to communicate.

### **Tip 3: Smile**

If appropriate in your performance situation, a smile can go a long way to making your audience feel at ease. Their comfort level is then automatically directed back to you, and can give you a sense of security.

### **Tip 4: Be playful**

Being a little light-hearted or playful in non-performing situations can have the knock-on effect of making any performance situation seem less of a 'big deal', helping your confidence.

### **Tip 5: Remember**

Remember who you are and where you come from. Be proud of your achievements thus far. Celebrate your uniqueness.

In addition, remember that you have a worth. You have a value, and in performing you are adding value not only to your own life, but the lives of others.

You can begin practising Feigning Confidence by entering any situation where there are people present that you have previously not met before – social gatherings, cafés, and shops are ideal locations.

## Respectful confidence

An important note here. There is a significant difference between confidence and arrogance. Be respectful and charming – that’s confidence! By demonstrating respectful confidence, feigned or not, you communicate to others that you have a high personal self-esteem, self-worth, and value. Other people, whether they be audience members or locals at a bar or nightclub, automatically sense this. Knowing that you are viewed as having a high value can reinforce your confidence. In this way, it doesn’t matter if your original confidence was feigned or not, as within a short space of time, you will be experiencing real confidence!

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Whether you are entering a performance or non-performance situation, remember that if you are not feeling confident, all you have to do to achieve confidence is pretend! You can even use a Cue Card to remind yourself of this powerful technique.

## 12b. Exercise: Feigning it



The next time you are at a public gathering or in a performing situation, experiment with Feigning Confidence. You may like to think the words “Feign Confidence”, ask yourself the questions from the ‘If I was confident...’ exercise, or you may like to concentrate on one or several of the ‘5 Tips for Feigning Confidence’ given above. Note how Feigning Confidence can induce real confidence.

What I could do to Feign Confidence in a performing or social situation:

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How Feigning Confidence helped me in a performing or social situation:

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## 15. Going Peripheral

Have you ever seen one of those nature documentaries, and noticed what happens when an animal gets startled? Its eyes widen, and its fur sticks up on end. It freezes for a second, and then disappears into the night. Converted into human terms, you might say that in a stressful situation your eyes widen, your palms start to sweat, you freeze for a second, you feel like you want to run off into the night, but you know that you can't and instead have to stay in that situation until it's over.

### Eyes and vision

Your eyes, or rather, the external and internal muscles controlling their movement and appearance, can display a vast range of emotions, easily interpreted by other people as well as animals. You know if someone is genuinely happy not by how wide their smile is, but if their eyes are 'smiling' too.

Similarly you can see if someone is experiencing an extreme level of performance arousal, positive or negative, by looking at their eyes and the muscles around them.

How your eyes function and indeed what you see and how you interpret what you see is different when experiencing a high level of performance arousal (+5 or -5), compared to when performance arousal is low (+1 or -1), or non-existent (0). This ocular reflex is controlled by the Autonomous Nervous System, mentioned earlier, but can also come under your conscious control.

### Tunnel vision

When your Sympathetic Nervous System is highly active, for example when experiencing the 'Fight or Flight' response, you can experience a sort of tunnel vision. In this state, your eyes make swift, jerky movements as a natural way of looking for 'the enemy'. When this happens, objects directly in front of you are perceived as more prominent, whilst objects to the side of your main focus, and out in the periphery are often not registered.

### Applying the brakes

If you are in a situation where you need to reduce the amount of performance arousal you are experiencing, or counter the effects of anxiety, taking conscious control over your eyes can help. By using the technique of Going Peripheral, you can lessen the activation of your Sympathetic Nervous System (the accelerator pedal), and trigger your Parasympathetic Nervous System (the brakes), creating a calming effect on your body and mind.

To Go Peripheral, follow these steps:

1. Look straight ahead.
2. Relax your eyes – or even close them slightly.
3. Focus on objects or the walls at the extreme left and right of you, without moving your eyes.
4. Maintain this attention to your peripheral vision for as long as you feel necessary, but at least 30 seconds.

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Going Peripheral can aid you in restoring control to your body and mind if you feel over-excited, nervous or anxious in performing and non-performing situations alike.

This technique has its strongest effect when sitting, reclining, or incorporating the standing posture explained in the first 4 steps of the Qi Gong Basic Horse-stance Standing Meditation exercise in Chapter 26.



## 15. Exercise: The Going Peripheral Experiment

Try Going Peripheral now using the steps given above.

What effects does Going Peripheral have on you?

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You may notice that your breathing slows down, and that you begin to relax muscles in the rest of your body.

If you can't 'Go Peripheral' immediately, don't worry. It may be a new technique for you which might require a little practise. In a short time though, Going Peripheral will be an effective technique that you will be able to execute at any time in any situation to alleviate anxiety, and reduce your overall level of performance arousal. If your performance situations require physical and mental calm, Going Peripheral can help you to get closer to The Zone.

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## 22. Posture, Body Language, and Movement

Your posture, how you move your body, and the subconscious signals telegraphed to others via your body language, are inextricably linked to your emotional state, your perception of any given situation, your own sense of self worth, and the worth that you perceive in those around you. You can tell if a person is insecure or unsure of themselves simply by how they sit, stand, move their body, and use their face. Likewise you know if a person is confident simply by how they stand, gesture, and move across a room.

A comfortable and secure person, completely at ease with himself or herself and confident with their own abilities, inadvertently sends powerful non-verbal signals to those around them. This can be observed at any public gathering. Simply compare a 'wall flower' to the 'life of the party' and you will see the powerful effects of posture, body language, and movement.

### The mind/body connection

Your emotional state and your body language are complimentary. That is, your state of mind affects your posture and body movement, just as posture and body movement affects your state of mind. Therefore, understanding and exerting conscious control over your posture and body movement can affect your mental state, which in turn has a direct impact on the level of performance arousal you experience.

### A negative cycle

If you move your body in short, quick, erratic, stiff, and more or less uncontrolled motions, you are most likely experiencing anxiety – the negative manifestation of performance arousal – or are well on your way to being there. In this situation, you not only make yourself feel ill at ease, but you also communicate this distress to others, who will more than likely communicate to you (perhaps on a less subtle level) that they would rather not find themselves in your immediate vicinity. Receiving this negative communication from others can then reinforce negative performance arousal, creating a powerful cycle of distress and anxiety.

### Breaking the cycle

Some performers are constantly caught up in this cycle, which can become an inherent part of who they are and how they act in everyday situations, affecting not only how they perform, but their social interactions as well. If this sounds a little too familiar, you must take steps to break this cycle! By consciously changing the way in which you move your body, you can exert an influence over your psychological state, which can thereby be perceived by others as being attractive, rather than repulsive. This reaction from others again can lead to a greater sense of confidence, positive

reinforcement, and can thereby strengthen the cycle of positive posture, body language and movement.

### Different types of movement

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Posture and body movement is fundamental in all of the Eastern martial arts and this is no different in global performance arenas. By simply moving your body in a deliberate, relaxed, flowing, and gentle way, such as in Qi Gong or Tai Chi, you can induce a state of physical and mental calm, control, and at the same time alertness, and can achieve a performance arousal level of 0 or +1 on the performance arousal scale. Slow body movement can be a perfect antidote for performers who often find themselves 'over-hyped', at the positive side of the performance arousal scale, or panicky and anxious, at the negative end of the performance arousal scale.

By executing relaxed yet strong, controlled, deliberate, movements, your body and mind can be activated and optimised for a moderate level of positive performance arousal, perhaps +2 or +3.

And of course by activating your body in large, extravagant, confident, swift, and powerful movements with an unmistakable sense of purpose, such as professional wrestlers prior to and during matches, you can activate a +4 or even +5 performance arousal level.

For certain performing situations, the use of a Cue Card can give a quick and potent reminder for you of posture, body language, and movement.



## 22. Exercise: Watch and learn

When you are next in a social situation, observe the posture, body language and body movement of those around you. Can you differentiate between those people who are most comfortable, confident, and fully at ease with themselves and the situation, and those people who are least comfortable, confident, and unsure of themselves, purely by reading their body language?

Note the body language of the less comfortable, less confident people.

Can you identify something that they are doing with their bodies, expressions, or gestures that you could avoid doing prior to, or during a performance situation?

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Now look at the body language of the more comfortable, more confident people.

Can you identify something that they are doing with their bodies, expressions, or gestures that you could possibly adopt prior to, or during a performance situation?

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## Performing in The Zone

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Try adopting one or more of these comfortable, confident body motions or postures in your next practise session or performance, if appropriate. How does your practise or performance improve when taking on this posture or carrying out this motion?

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This exercise, related to role modelling in Chapter 27, can have a profound effect on the level of performance arousal you experience. Improving your body language, posture and the quality of your physical movement can help you to optimise your level of performance arousal, getting you closer to performing in The Zone.

## 37. The Emotional Handbrake

Completing the exercises, using the tools and techniques, and following through with The 12 Week Performance Success Programme contained within this book may be all you ever need to achieve an ideal level of performance arousal, enabling you to consistently perform in The Zone. However if you still find yourself several steps away from performing in The Zone after having completed the 12 Week Performance Success Programme at least once or twice, and diligently applying the exercises and techniques provided, don't fret!

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### Internal barriers - The emotional handbrake

Occasionally we experience blocks, only to have everything 'click' when we least expect it. It is not unusual to experience these internal blocks or mental barriers in your journey to The Zone. Be patient – you can and will succeed!

Firstly, remember that if you've come this far and discovered that you have taken one or more steps towards more controlled performance arousal, you are on the right track! Reward yourself!

Secondly, the process of controlling performance arousal and performing in The Zone can sometimes take longer than originally expected. Give yourself the time you need to take further steps in the right direction.

And thirdly, this part of *Performing in The Zone* has been specially included to provide you with some additional sources of help and advice in your journey to optimal performance. By examining these complimentary sources outlined here, you may very well find the answers you are looking for.

### A charmed past

There are very few of us who have what one would consider a 'charmed' past. By charmed I mean a life thus far filled only with 100% positive experiences – a life growing up in the perfect encouraging family, learning from the best teachers, experiencing an ideal school environment, associating with the most fantastic and supportive peer group, living in the safest neighbourhood, and so on.

### Defence mechanism

According to the philosophy of the Rosen Therapy holistic treatment method (among others), we as humans possess a 'defence mechanism' which has the ability to protect ourselves at times when we undergo the various negative experiences, emotional stresses, and traumas in our lives.

This 'defence mechanism' can be manifested physically as tension in various parts of the body, helping us cope with both mildly negative as well as more traumatic experiences

when they occur. However, the 'defence mechanisms' created to help us in times of strife can in fact cause us problems later on if we are unable to 'switch them off' or release them when they are not needed. If this happens, the emotional stresses and physical tensions built up during negative times can become ingrained in our behaviour, affecting many parts of our lives, including our state of mind before and during performing situations.

### Baggage

In other words, if you haven't been able to fully deal with the negative experiences of your past, it is possible that you can be carrying around some sort of emotional baggage, blockages, or internal barriers, whether you are aware of this or not. These barriers may be preventing you from achieving an ideal state of mind in your performing situations.

### Driving with the handbrake on

One way of thinking about the concept of holding on to old emotional baggage and internal barriers is driving a car with the handbrake on. You can still get to certain places, but it might be a struggle. Moreover you avoid the biggest hills because you 'know' that the climb will be too tough – something along the way may overheat, get worn out, or even break down completely.

### Solutions

So how do you release the emotional handbrake – old physical and psychological tensions – to allow yourself the best possible chance of fully achieving your true potential, climbing the hill as it were, obtaining an ideal state of mind for your performing situations, and performing in The Zone? There are no simple answers to this question, as we are all different, have all experienced various events in the past – both positive and negative, and have handled these events in a variety of ways. The exercises, tools, and techniques in Part Two of this book, and The 12 Week Performance Success Programme in Part 3 may have provided you with a partial solution. However, there are also many other complimentary sources of advice and help that you can explore. A selection of these alternative sources of help can be found here in this part of *Performing in The Zone*.

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Jon is a professional trumpet player, conductor, composer/arranger, brass pedagogue, and mental trainer/coach with many student success stories. He has also been active as an educational advisor for institutions of higher learning.

Jon is fluent in English, Swedish, and Norwegian, reads Danish, and has the following formal qualifications and titles:

BMus	Bachelor of Music, Auckland University.
PGdip(RNCM)	Post-Graduate diploma in advanced studies in musical performance, Royal Northern College of Music.
MMus(distinction)	Master of Music in Performance, passed with Distinction, Victoria University of Wellington.
MOrchStud	Master of Orchestral Studies, Swedish National Orchestra Academy.
FTCL	Fellow of Trinity College London.