



Imagery Training Session – Workshop #3

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There are a million things to do, but only one to do right now. My mind scans for missed opportunities and for looming threats; things I wish I prepared more for or handled differently, things I need to get done or future events that stress me out. There are a million things to do, but right now, there is nothing to be done. Right now, all I can be is right here. All I can be is right now.

Even here and now there is chaos; dozens of moving pieces frantically trying to move to the correct place. They dodge in and out, they get louder and softer, they rise and fall in their own time. And for a brief moment I attend to them. The beautiful chaos around me, the product of dozens of points of greatness all converging in this moment. This chaos that exists now, the precursor to what everyone has gathered to witness, sets the stage for what I am about to do. Right here, and right now.

And just as they once rose to my attention, I allow these points to slide out of my focus. Slowly, gradually, they fade into the background, losing color and turning to black and white, losing intensity and fading to white noise in the distance. All I see right now is right in front of me; my instrument, my body, my stand, my space. Steady and calm, like the sunrise over a still forest, my space exists, waiting for me to give it purpose. I reach out and strike one familiar note. It dominates the room, only to be superseded by the note I strike next. Effortless, present, calm, each note rings out through the room, an extension of me, carrying my message to all who are here. I am a creator, transforming my space from a still forest and giving it life, giving it direction, all the while remaining still and present. I am in control, working within my role and crafting my contribution to the group. When my mind ventures, it quickly returns so that I can continue my creation, ever stronger as this moment persists. Ever stronger, right here, and right now.



Reflection:

Does my script create my ideal mental and emotional state? If yes, how? If no, how could it?

How could my script differently impact my motivation to perform?

How could my script differently impact my stress/anxiety in performance?

The Role of Anxiety:

When was your 'career best' performance? What level of anxiety was present?

Why does your mind create anxiety prior to performance?

How do you most effectively direct this energy as your mind and body experience it?

How and when would this best be integrated into your imagery script?



Script Building

What elements of my performance do I want to attach my attention to during an imagery rehearsal of a piece or section? (pitch, tone, tempo etc.)

What elements of this performance will be the most challenging or give me the most stress?

How can I address them in my script?