

THE VOICE IN LBL

In our textbook, *Life Between Lives Hypnotherapy*, on page 42, I discuss voice usage and pacing and the importance of matching the vibrational resonance of your voice to that of the client. This would include your inflection and rhythm. I also mention on this page that sound manipulation involves your synchronization with that of client responses to keep pace with the subject's visual and emotional transitions. I would like to expand on these thoughts further to convey my strong feelings about the significance of the voice in LBL regression.

Before every client came to my office I would warm up my voice for ten minutes with sounding out scales from high to low and using a tuning fork to vibrate my vocal cords to various pitches of sound. The voice is the primary musical instrument of hypnosis and the benefits of proper usage is enormous. Everything here involves breath control and voice inflection that will transmit both your thoughts and interpretations based upon what clients are telling you in their journey into the afterlife. Think of being an actor in a play where you want what you are saying to resonate with the listener in terms of both clarity and comprehension.

With all LBL clients, I always tried to get inside their human brain to assist with information transmission from the soul mind so that my words were quickly understood and felt natural with emotional truth to my subjects. In my efforts to do this I was careful not to overplay my role but at the same time was never a minimalist in my engagements either. I learned to emphasize key words and phrases in my dialogue with client's and did the same thing in lectures and radio shows when promoting LBL regression in a modulated way that was not rushed in order to assist in comprehension. When a client is relating an important event in a PL or LBL session I was most careful with my questions and considered interruptions to clarify what was being said or to make a point as the facilitator. New LBL students have a tendency to rush their dialogue and get ahead of a silent client at any particular moment because many read from our methodology script. This can be disastrous with blocks. You must learn when to pause and for how long before speaking again to give the client time to reflect. Always keep in mind that much more may be going on in their head than what they are telling you at any moment in the session and you must allow the client time for that information to be offered.

By the tone of my voice and the nature of my questions I want the client to believe that we are making this spiritual journey together as a team. My objective is to even express wonderment along with the client as scenes unfold as if I also am experiencing the drama for the first time as well. I was doing this after I passed my 100th client and also when I passed my 1,000th client. In this way your client feels as though you are their partner in all the astonishing action during the session. At the same time, however, there is no question but that it is very gratifying for the client to believe that you do know the way of the journey when darkness might set in toward the gateway and beyond. There is no contradiction here. One way to bridge the known and unknown is to stay with the

emotional level of the client at any point in the session. This can be accomplished by spontaneous responses that register deep interest in what the client is telling you.

In moments of discovery for the client there are options for facilitator responses depending upon the temperament of the client. Your actions have a profound effect on client reactions. I feel that when the client knows you exist with them from moment to moment in their memory stream this enhances their trust in you. Certainly, your counseling skills must come into play if you perceive remorse, sadness or fear at some point in the journey that may cause hesitation to proceed. You need to balance empathy with confidence when a client demonstrates vulnerability. While it may be necessary to push a little harder at certain junctions the client must not get the sense they are being controlled as opposed to holding their hand.

This is why your tone of voice is so relevant in any session. Achieving a balance in your approach to the client is a skill that comes with time and experience and a facilitator must never exhibit an over confident or blasé attitude. It is also true that your connection to the client must also involve real interaction and not appear to be rote and display a lack of freshness in the subtle dynamics between you and your hypnosis subject. These are the elements that bring success with an LBL session.

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