



DELTA LIFE SKILLS_{sm}



EMOTIONAL FREEDOM IS IN YOUR HANDS with REB_{sm}

Integral Energy Psychology

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**PART ONE: THE RADIANT ENERGIES BALANCE (REB)_{sm}
PROTOCOL: PHILOSOPHY/RESEARCH/THEORY BACKGROUND©**

Section:

- 21.3. Traditional movement practices: Qi Gong and Tai Chi
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21.3. TRADITIONAL MOVEMENT PRACTICES: QI GONG AND TAI CHI

Sancier (1996) introduces the use of Qigong in dealing with medical problems, mainly chronic problems. "There are many medical applications of QiGong. Some of the most promising for Western healthcare are for chronic problems such as hypertension, cardiovascular disease, aging, asthma, allergies, neuromuscular problems, and cancer." (Sancier, p. 45)

"An estimated 60 million people in China practice QiGong daily, primarily to maintain health and achieve long life. The word QiGong is a combination of two ideas. Qi is the vital energy of the body, and gong is the skill of working with the qi. Medical QiGong for health and healing consists of primarily of meditation, physical movements, and breathing exercises. Qigong practitioners develop an awareness of qi sensations in their bodies and use their mind, or intention, to guide the qi. The benefits of QiGong are said to extend beyond health and healing to enhance spiritual life and even special abilities such as psychic powers. Qigong is also used in martial arts to develop physical and mental powers for self-defense and healing." (Sancier, p. 40)

21.4. EDU-KINESTHETICS: LEARNING THROUGH MOVEMENT

Educational Kinesiology and Brain Gym® activities use a great deal of movement and specific postures. It's basic philosophy is expressed in their motto "Movement is the doorway to learning." (Dennison, 1994. Hannaford et al, 1986. Hannaford, 1995)

"The word *Edu-Kinesthetics* means to *draw out learning through natural movement experiences*. All Educational Kinesiology processes are based on the premise that learning is only meaningful if it is integrated into the functioning self. Learning is integrated only if it is accessible and relevant to the individual both now and in the future. Edu-Kinesthetics is the study and application of specific movements which activate the brain and total bodymind for optimal storage and retrieval of information. It is also a process for re-educating the whole bodymind system for greater ease and efficiency of function.

"The best Edu-K facilitator is one who has fully experienced their own ability to change, learn and access greater potential through Edu-K. The Edu-Kinesthetics facilitator guides the learner toward a greater sense of themselves through new experiences with mind and movement. The Edu-K facilitator learns to recognize each person's unique needs and unique ways of actualizing. The facilitator learns to honor, support and trust the wisdom of that individual's way of unfolding, rather than approaching them with any preconceived expectations.

"Why is movement such a good teacher? Movement, or lack of movement, is our first and most primary teacher. Before language, there is eye movement, bonding through touch and eye contact, open self-expression, heartfelt giving and receiving of energy without physical, mental or emotional constraints. Newborn infants coo and gurgle, exploring the world again and again with their eyes, ears, hands and feet. They trace the lines of their father's nose and lips like an artist, sculpting them forever into the recesses of their kinesthetic sense. They imitate the sounds around them unceasingly, playing with the full, satisfying feeling of breath, tongue and voice.

"Our earliest movements plant the seeds for enjoyment of a full sense of self later when we move our eyes for reading, turn our heads for listening or engage our whole bodies for any physical activity. By the same token, when we block movement and thereby "survive," we learn incorrectly that some movements are not safe. To that extent, we block that feeling of life energy inside ourselves--the very thing that allows us to experience the joy of lifelong growth and learning."

21.5. BROWN'S PEAK PERFORMANCE POSTURES

Chiropractic neurologist, CW Brown (1995) in his 14 min. video Peak Performance Postures: Reaching Advanced Health Through Neurological Movement, presents 14 body postures combining simple movements, positioning and "declarations." These 14 postures have been designed to tune your system to reach advanced health. The areas of application are: gratitude, acceptance, energy, freedom, flexibility, wealth, courage, strength, balance, vitality, excitement, wellness, forgiveness and love. He says it is neurologically impossible to experience depression in the Love posture. In his write-up of the video he says: "I [Brown] have developed a series of postures which stimulate specific nerve pathways and open energy pathways in the body... By paring these postures and simple movements with specific words, it is possible for you to change old emotional and neurological habit patterns. ...If you repeat these postures daily, the new skills will become entrained into your nervous system. Your response to

difficult situations will gradually, automatically, include what you have practiced... [I]nstead of becoming stuck when you are given a difficult problem, your nervous system will be triggered to remember the peak performance posture... Changing these patterns will alter your mastery of life...all postures are accompanied by a declaration. The words are important. We are making DECLARATIONS. These are not affirmations. A declaration is something that BECOMES a FACT because you are saying or 'declaring' it so. With these declarations you are developing master of a particular skill and giving direction to your life."

21.6. CLYNES' SENTICS SYSTEM: THE BIOLOGICAL BASIS OF MUSIC AND EMOTIONS

21.6.1. INTRODUCTION

One of the most important theoretical and applied areas (which has yet to reach mainstream psychology) is Manfred Clynes' discovery/invention of "Sentics". Clynes is one of those geniuses who excel at everything. He is a concert pianist turned neurophysiologist, inventor, engineer and self-taught pioneer computer programmer. Born in Vienna, reared in Budapest, in 1938 he moved to Australia where he entered the University of Melbourne at the age of 16 and graduated with honors in music and engineering. He won a graduate fellowship to study piano at Juilliard where he received his master's degree in music, and later the University of Melbourne awarded him a doctor of science degree on the merit of his contributions to physiology.

Given that the human nervous system has these "wired in" organizing principles or forms, how are they expressed so that we understand each other's emotional communication? Being a concert pianist he knew that the only physical action available was mainly through the hands and fingers. The same was true of string players. How is it that, given performances that are equally good in technique, one will be superior in communicating the emotional content of the music? Somehow the "inner pulse" of the composer's intention must be processed by the nervous system of the musician and, with piano and string players, translated in hand/finger movements that are qualitatively different.

The problem was reduced to trying to measure the movements of the hand/finger when they were required to "play" in their mind certain musical passages. He developed his famous button box. The task involved placing the index finger on the button and moving it in vertical and horizontal directions to attempt to express certain musical passages. He combined this technique with his Computer of Averaged Transients program to discover if there were common patterns emerging. He used himself as his first subject. He would imagine himself playing a piece and, using only his index finger on the button, move it about as he mentally went through the piece. The computer recorded these movements and, with the CAT program, came out with a reading for that piece. Then he took another piece by the same composer (Mozart) and did the same thing. By doing this with several different pieces and comparing the resultant curves for each, Clynes discovered that Mozart had an "inner pulse form". Repeating this procedure with another composer (Beethoven) he discovered that he also had an "inner pulse form" different from Mozart. He had other musicians do the same thing for him to ensure that he wasn't somehow producing these amazing results by fluke. What he found was that each different performer's sets of curves agreed on Mozart compositions and each performer's curves agreed on Beethoven compositions. Further, the Mozart and Beethoven curves (Inner Pulse Forms) were different and distinct. He tested other composers and found that each had his own inner pulse which was distinct from other composers and could be measured precisely using his technology.

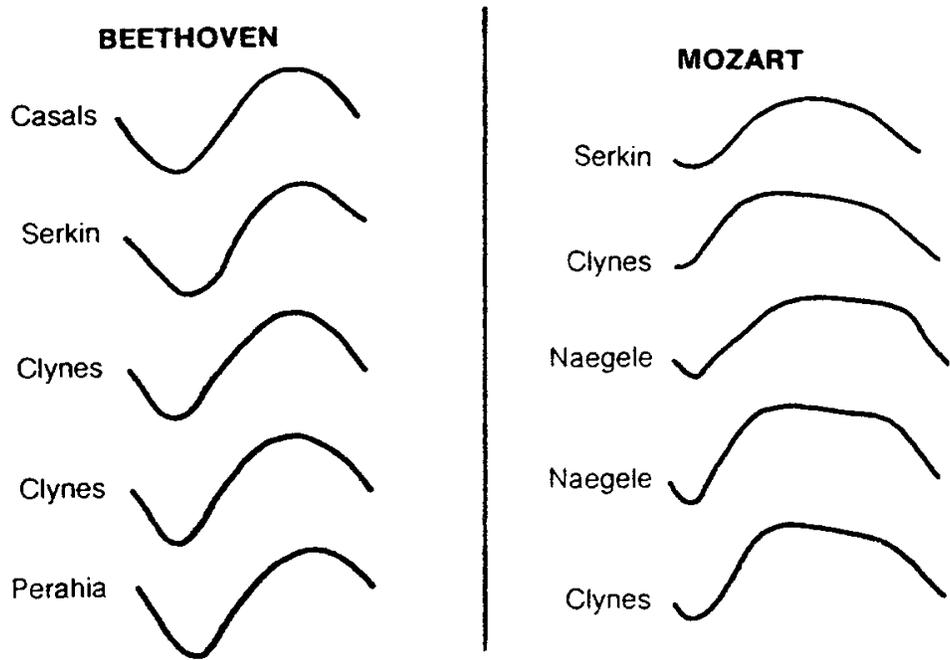


Figure 21.1.

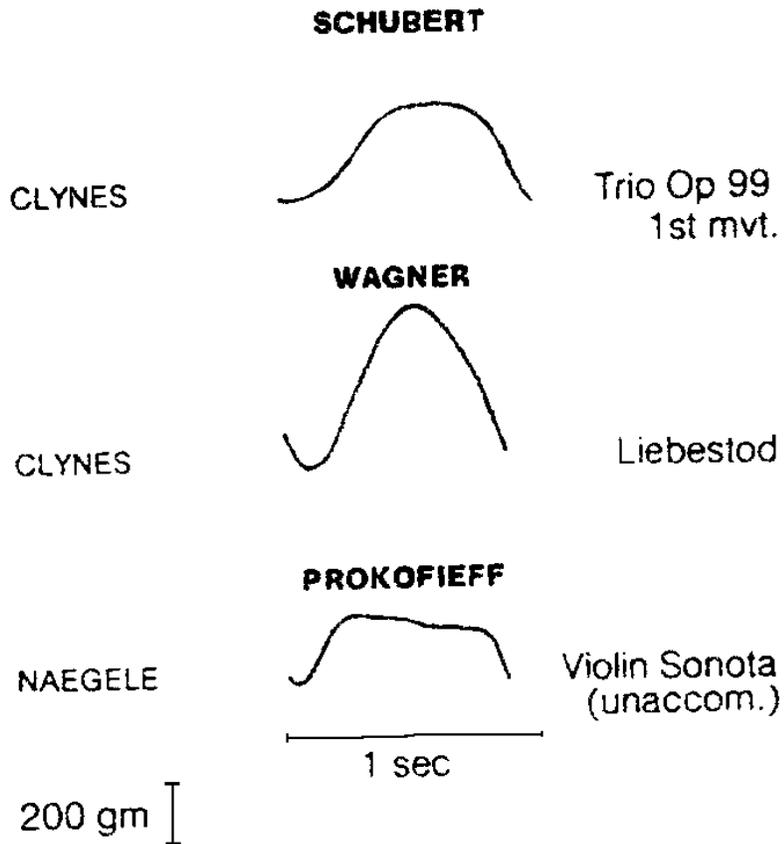


Figure 21.2.

The next move was to relate this to qualitative differences among performers. In a nut shell, the great performance, as opposed to just the technically competent one, is the one which captures the "inner pulse" of the composer. The great performer listens inwardly with utmost precision to the inner form of every musical sound and then produces that form precisely; precise concept and precise execution of the concept. They must capture the correspondence between the contour and shape of the melody and the appropriate volume shaping of the individual notes. The way the contour of the melody shapes the tones is by the slope of the "pitch-time curve" which includes both time and changes of pitch. This curve influences the amplitude shape of a particular tone to deviate from a basic shape as follows: "If the time slope of the pitch-time curve is upward, the shape is skewed forward. If the slope is downward, it is skewed backward. In both cases it is in proportion to the slope." The shape of the present tone is governed by the nature (pitch and time) of the tone to follow. The shape of the present tone clues the listener to the tone to follow. This relationship is a significant element of musicality. It helps give "a feeling of continuity and continuity of feeling."

The final step was to try and measure emotions directly without the intermediate music. The method is sheer simple genius. Subjects sit in an armless, straight-backed chair with their index finger on the button placed at a comfortable height on a table. The button is hooked to his CAT system. Then, in response to randomly spaced, soft-spoken commands from a tape recording, they are to "fantasize" each emotion and express it through the vertical and horizontal movement of their finger. The emotions used were Love, Hate, Anger, Grief, Joy, Sex and Reverence in addition to No Emotion.

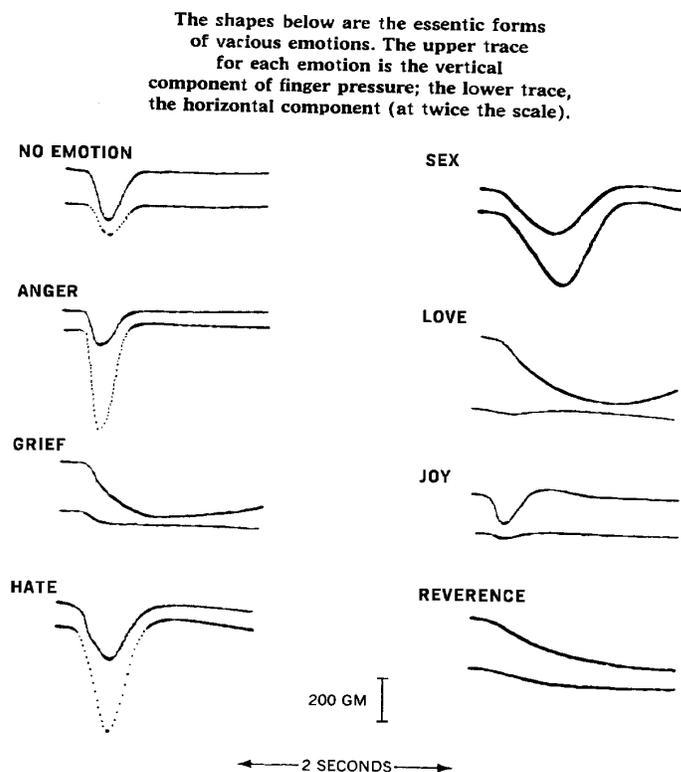


Figure 21.3.

What Clynes found was that each emotion had its own "inner pulse" as indicated by the distinct pairs of curves, one for the horizontal movement and one for the vertical. These curves were the same for different populations, ages, sexes, and cultures. He concluded that there is a common brain program for each specific emotion that determines the character of the expression of that emotion (the movement and time course of the movement). This is true regardless of the particular body movement that expresses the emotion. This specific dynamic form of action which underlies each emotion is universal, unlearned and genetically programmed.

He found that subjects improve with practice; that is, the more a subject practices a clearly separate fantasy emotion, the more his individual expression approaches the common form for that emotion. The subjects receive no feedback about the shapes they are producing by button pressing and yet their tracings become more accurate and precise as the trials continue. The implication is that the subject is finding within himself those precise emotional expression programs that were there all along. You can learn to be more precise and in tune with the universal, biologically given forms of expression with practice. By training your brain/body you can learn to communicate emotional meaning much more precisely. When two people have different forms (curves) they report differences in the emotions experienced, even though they may use the same label (e.g., joy). Think of the implications for training musicians and actors to communicate emotional states better to their audiences.

These pre-programmed neurobiologic codes for an emotion are so precise and have been so precisely measured that Clynes has found differential equations to express them and has programmed them into a computer to simulate human forms of emotional expression. Clynes has taken these various curves and translated them back into auditory form as tones. University students and aborigines from Australia, on hearing these for the first time, identified them with unusual accuracy. Joy was the most accurately assessed emotional sound with more than 80% identifying the "Joy tone" correctly. Nearly 70% identified the sounds of anger and grief. Fifty per cent identified sex and 40-50% hate. Reverence and love were highly confused by the subjects. Males and females did equally well.

21.6.2. THE THERAPY OF DOING BASIC SENTIC CYCLES

One of the interesting spin-offs of Sentic research is the discovery that doing the Sentic Cycle of expressing emotions by finger pressing has a calming, meditative effect. The technique has been used by psychotherapists with a variety of patients as well as uses in "affective education" in schools. Clynes discovered the cumulative, cathartic effect because at first he couldn't convince anyone to go through the cycles. Initially, he would sit in his laboratory for hours at a time and go through one sentic cycle after another. At the end of the day, when you think he would be bored to tears or nervous or upset at performing such a "silly act" he instead found himself surprisingly refreshed. His sense of well-being lasted from 3 to 24 hours. After the initial period of calmness he noticed a marked increase in psychological energy, physical activity, creativity and spontaneity. He also found that he needed less sleep and that the sleep he did get was much more restful than usual. Eventually, others reported similar experiences. The quality of the expressive act is important for the effect and not the sheer quantity of energy (e.g., beating a pillow to "work off anger or frustration").

The cycle takes 20 to 50 minutes and the benefits of going through a sentic cycle are entirely independent of the recording of the responses with the pressure transducer computer hookup. To get the

full experience of a sentic cycle, the only apparatus you need is:

a tape recorder and a properly programmed tape,
a straight-backed armless chair,
a table or surface at the proper height to mount the button on and,
the right kind of surface to press your finger against.

Surfaces that are too uneven, too sticky, too yielding or too hard can interfere with concentration and reduce the effect. You can use a small, hollow plastic knob that feels "neutral" to the touch that can be firmly attached with a blob of putty to any convenient table top of the right height. The most important factor of all this is the random spacing of the signals for expressing an emotion. If you try to initiate each expressive act on your own, rather than responding to an unpredictably timed signal, the effect will disappear entirely.

The procedure is basically very simple. You select one of the seven emotions (anger, love, sex, hate, grief, joy, reverence. There is a possibility of an 8th "essentic form", that of blissfulness) and, using a tape with the random unpredictable signals (clicks) express the selected emotion with your finger press approximately 50 times and then move on to the next emotion. If you have the tape developed by Clynnes for his initial research, the emotions are given on the tape followed by the random clicks. For instance, if the tape says "anger" you fantasize that emotion each time you hear the click and express anger as precisely as possible by pressing your finger on the button.

(see: PART THREE: ADDITIONAL APPROACHES, OTHER PRACTITIONERS' USES OF THE RADIANT ENERGIES BALANCE (REB)sm PROTOCOL, AND RESOURCES FOR "THE ART OF DELIVERY"© for the complete illustrated instructions. You do need to have the equipment; the special tape and the finger press).

Because this activity doesn't sound like what a grown sane person would do with out a reason, I provide you with the list of the benefits of doing sentic cycles summarized by Tom Linker (from Sentic Newsletter, v. 2, #1, March 1980, p. 3):

1. Sentic cycles can refine your awareness of your emotions and help you to recognize and deal with your feelings.
2. It can make you more flexible, get you out of an emotional rut by giving you a safe way to express and 'get out' emotions that your daily life seems to leave unexercised. I would call it an exercise for the emotions' and compare it to a physical fitness program for the body.
3. Sentic cycles can increase your compassion, awareness of others' feelings.
4. Sentic cycles can give you more of a sense that you can choose to express an emotion (as opposed to having it 'well up' and overtake you).
5. Sentic cycles are as satisfying as music, is a metamusic that one needs no musical training to enjoy.
6. It will make you feel better, more cheerful, might even make you feel more at one with the universe.
7. It's simply a fascinating activity for its own sake.

ADVANCED SENTIC CYCLES

Clynes expanded his original concept of using movement and posture to create psychological effects. Here, rather than just using finger movement, he uses the upper body (arms and head) in specific movements and postures. Only positive emotions are used in the advanced sequence: No Emotion, Love, Reverence, Bliss, Compassion and Give Blessing.

21.6.3. GESTURES OF THE ADVANCED SENTIC CYCLE

NO EMOTION

"This state differs subtly from the No Emotion of the Standard Sentic Cycle. In the Standard Sentic Cycle, for No Emotion you carry out a simple non-expressive finger pressure action -- that is you do not express emotion with the finger action. You could be experiencing emotion, however. In the Advanced Sentic Cycle 1 however No Emotion means a total emptying of the mind, an experience of nothingness."

"In the sitting position the two arms rest on the thighs with the palms inclined to each other at 45°."

"The thumb thus points forward with a small inclination to the axis of the body and slightly upward. Response to the taps/clicks consists of a slightest impulse to both thumbs, towards the little finger, parallel with the palm - a minuscule flip of the thumb only, lasting perhaps three tenths of a second, ending with the thumb exactly as it was at the beginning of the flip (extent of the flip movement perhaps a quarter of an inch.)"

LOVE

"The gesture used for love really consists of two gestures, one for inspiration and one for expiration. These are done alternately, one for each tap/click."

"The inspiratory gesture has both arms moving roundedly out in an embracing shape, with palms facing your body. At the end of the gesture the fingers overlap by about one inch, and hands are about one inch behind each other."

"The expiatory gesture begins from the end of the inspiratory one and is a folding of the two arms on to the upper part of the chest at the level of the onset of the neck - so that the finger tips are about one inch from the top of your shoulder. The left arm is crossed over the right arm, the fingers pointing up and outward at about 45°. The second finger of each hand touches the clavicle bone. The following inspiration gesture is begun from this position."

"The dynamic form of each component gesture, of course, follows the dynamic form of love. The breathing pattern is smooth and goes together with the inspiration and expiration gestures."

REVERENCE

"The gesture begins from the gesture of No Emotion with both arms resting on the thighs, palms upwards. The angle of the palms is a little more open than for No Emotion - being almost horizontal

(angle about 20°)."

"The gesture of reverence is in three parts, corresponding to three taps/clicks. (The middle part may be omitted by beginners.)"

"The first part is a somewhat rounded gesture with both arms reaching as high as possible with arms inclined slightly forward at about 10° from vertical palms facing each other, but slightly turned in the direction of thumbs receding from each other. This is the inspiration phase. During this phase a deep breath is taken. The last 4 or 5 seconds of the gesture are spent at the top if its reach.

[Fingers point upward. To note how important each minor aspect is to the genuineness of the form of the expression (gestalt) try doing the Reverence expression with fingers curled. You will see at once that, even with the arms otherwise doing the right movement, the feeling of reverence is impossible.]"

"In the next phase, the arms remain in the same high position and an additional inspiration is taken (even though the previous deep breath was held.)"

"The third phase is a slow return to the initial position together with a slow expiration. The Temporal shapes of all movements of course are done according to the dynamic form of reverence. At the end, the arms rest on the thighs with palms up, as at the beginning."

BLISS

"The quality of this experience is related to joy but is less active, contains greater relatedness, more wisdom and contemplation. It shares with joy an ecstatic quality."

"The Gesture for Bliss begins with the arms somewhat bent at the elbow, palms downward. The arms then move in the form of an ellipse for each arm, the wrist executing the ellipse in a vertical plane inclined about 15° outwards from the forward direction. Actually, the ellipse is more like an egg shape - the movement starting at the pointed end of the egg. The rounded end of the egg points forward and about 40° upward, the arms begin the movement perhaps three times faster than they end the gesture, slowing down as they reach the top of their movement, floating back at the end of each gesture, rather like in the joy expression of the Standard Cycle. Complete the movement only about a second before the tap/click that begins the next expression."

"The pattern is a little like a skier who moves the ski poles in the cyclic and rhythmic way (although in the opposite sense of rotation) and the feeling tone also has some similarity. There is a complete sense of effortlessness - the skiing analogy is for skiing down slopes!"

"Please note that it is crucial to the quality to be experienced to keep a 15° angle outward in the elliptical movement, not directly forward."

COMPASSION

"The expressive gesture of Compassion is done with the right hand alone (for right handed people). [The Compassion gesture can be also done using the left hand alone with good results. It should not be alternated between the two hands, nor be done with both hands together however.]"

"The gesture begins with the right arm moderately extended and slightly sloping upward, and palm downward. The initial part of the gesture is a downward arc so that the arm extends down on the right side to somewhat below knee level, in the sitting position. In the course of this downward arc the palm is turned slightly inward. The gesture comes to rest at the bottom of its excursion, for about 1 second. This phase of the gesture is experienced as "touching the 'misery'." It is accompanied by expiration."

"The arm then goes back to its original position in an arc that completes the gesture. During the first part of the gesture you experience contact with "misery" - during the second part you recover to experience love. Breathing in the second part is inspiration."

"The left arm rests on the left thigh with PALM UP - acting as a vessel to receive and replenish energy that flows out through the right hand."

"Compounded of grief and love, the gesture, like breathing, is experienced as a single entity. The momentary rest at the bottom of the gesture is experience of essential contact with Otherness."

"In a pure expression of grief the arm would have to remain at its low point, but in Compassion it recovers to obtain renewed strength from the Source."

"A right handed person leading another will lead best with his/her LEFT hand holding the right hand of the other - thus giving the other courage and confidence (Using the opposite hands is much less effective, as you may wish to try yourself.)"

GIVE BLESSING

"In this state the individual becomes a vessel for Blessing to flow to another. It is best to think of a specific individual toward whom the Blessing is directed. Within a cycle Blessing may be given to different individuals in turn, but think of one individual for a single gesture."

"The gesture of Give Blessing is done with the right hand alone. It starts from a position similar to the Compassion gesture, but with the arm inclined upward a little more. It moves down in an arc as for Compassion but less far (only to a horizontal level), and there is no turning of the palm (or only very little) so that the palm remains facing downwards. The gesture stops at the bottom for only an instant (about 1/2 sec.) and returns to its initial position."

"The experience while doing this gesture, especially as it stops toward the bottom of its excursion, includes feeling an intense flow through the palm, a glowing flow directed toward the person in your imagination, bestowing Blessing on him or her. It is a gift - a gift which given leaves you richer."

"After the last expression of Give Blessing continue the following Reverence phase, with both arms as

before.

At the end remain with arms raised as long as feels right
acting and living and knowing
the western wind caresses the hibiscus blossoms
freeing is seeing
seeing is freeing
solving is dissolving
morning and evening is
peace"

21.7. CARLOS CASTANEDA'S "TENSEGRITY" SYSTEM

Castaneda (1995) created the video series teaching Tensegrity. Vol. 1 includes twelve basic movements to gather energy and promote well-being. He learned this system from his teacher don Juan Matus, a Yaqui Indian sorcerer from Mexico. don Juan called the movements "magical passes" and explained that sorcerers who lived in Mexico in ancient times discovered them through their "dreaming" practices. Dreaming is a sorcerers' art that transforms ordinary dreams into bona fide means of enhancing perception and awareness. The current series of 3 videos are the translation of the "magical passes" to a mode more congruous with Western practice. They labeled their adapted system "Tensegrity."

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