

MENTALE STÄRKEN

Welcome to the Conference!

Keynote 1
Beethoven and Erickson
 by
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www.jeffreyzeig.com



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Beethoven and Erickson

Premiere presentation


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Purposes

1. As a way of understanding Erickson
2. As a way to understand something fundamental about hypnosis that has not been adequately emphasized: The impact is in the structure, not the words.

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Beethoven and Erickson




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For Handouts

**[www.erickson-foundation.org/
zeigworkshops/
mentalstarken.html](http://www.erickson-foundation.org/zeigworkshops/mentalstarken.html)**

Beethoven and Erickson
 Shape-shifting Workshop

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Joke

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Ha-Ha-Ha-Haaa.

Beethoven is talking to his housekeeper, congratulating him for being such a positive influence. Astounded the housekeeper replies: "Me, influence you!?_____."

About Influence

Implicit influence

Where the story begins...

Modeling Milton Erickson

Meeting Milton Erickson 1973




Where the story is currently...

Modeling Art

Where the story is currently...

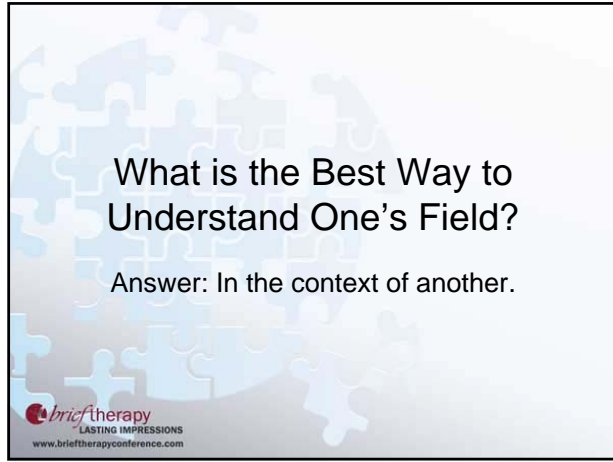
Documentary

www.emotional-impact.com



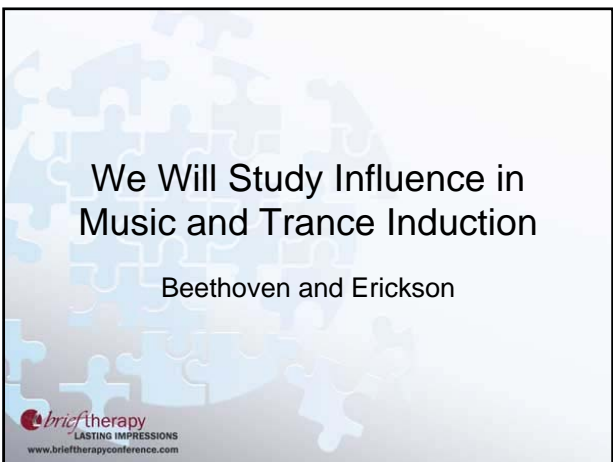
Today's Story:
Emotional Impact!

Emotional impact is implicit.
If it is explicit, it is information.




What is the Best Way to
Understand One's Field?

Answer: In the context of another.




We Will Study Influence in
Music and Trance Induction

Beethoven and Erickson



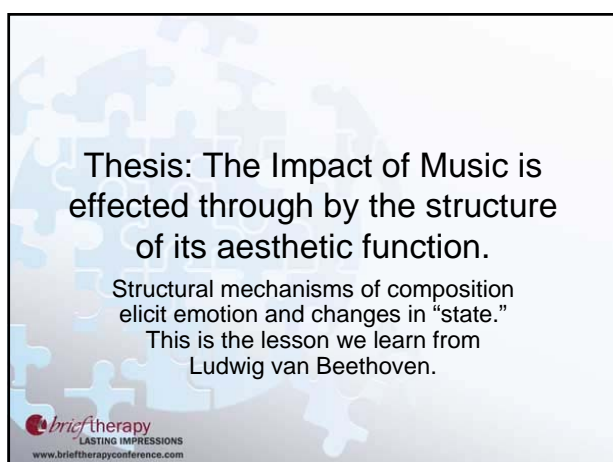
Language has aesthetic and
communicative function

It is the aesthetic function that has
emotional impact.



Music only has aesthetic
function

And musicians have mined the
aesthetic function to have impact.



Thesis: The Impact of Music is
effected through by the structure
of its aesthetic function.

Structural mechanisms of composition
elicit emotion and changes in "state."
This is the lesson we learn from
Ludwig van Beethoven.

Beethoven Portrait 1804



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Thesis: The Impact of Hypnosis is effected through the aesthetic function of language.

Para-verbal and nonverbal mechanisms elicit emotion and changes in "state." This is the lesson we learn from Milton Erickson.

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Milton H. Erickson, MD Portrait 1978



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How to relate Beethoven and Erickson?

Aesthetic Impact!

Aesthetic Impact is used to change "states."

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To Illustrate We Will Examine Implicit Aesthetic Influences Contained in the Fifth Symphony

Then We Will Examine Implicit Aesthetic Influences in Hypnotic Induction

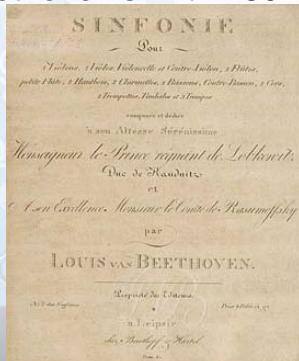
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Beethoven's Fifth



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Coversheet: Beethoven's Fifth 1804



Beethoven's Fifth: Visual Structure

Ludwig van Beethoven
Fifth Symphony
First movement, *Allegro con brio*

Implicit Patterns of Impact

- | | |
|---|---|
| 1. Jump into action | 12. Story-telling |
| 2. Increase tension initially | 13. Elicitation model: Show don't tell; Discovery |
| 3. Modulate tension throughout | 14. Metaphor |
| 4. Hard/soft contrast | 15. Precision |
| 5. Redundancy | 16. Drama-contrast |
| 6. Recursions: Theme and Variation (mutation and metamorphosis) | 17. Ambiguity |
| 7. Strategic Development | 18. Attunement |
| 8. Seeding/Foreshadowing | 19. Symmetry (of the crescendo in both sections) |
| 9. Destabilization/Disharmony/deception/unquiet. | 20. Deletion |
| 10. Novelty | 21. Overlapping |
| 11. Multi-level presentation | 22. Continuity—lack of punctuation—linkage |

Ambiguity, Aesthetics, and Clarity

Ambiguity and Aesthetics

- The whole town was populated by old men and women (ambiguous prose)
- The whole town was old men and women (poetic metaphor)

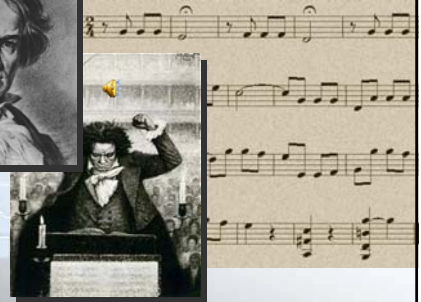
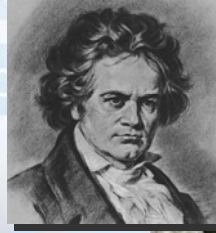
Clarity: Informative Communication

- The whole town was populated by old men and old women
- Or...
- The whole town was populated by women and old men

Return to Beethoven

With understanding of the structures that he used.

Beethoven



Hypnotic Induction

Implicit Aesthetics of Impact

Demonstration

Subject needed for an induction only to demonstrate technique.

Implicit Patterns of Impact

1. Jump into action
2. Increase tension initially
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Discussion

Beethoven's Fifth Revisited A Different Interpretation



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Beethoven's Fifth Revisited



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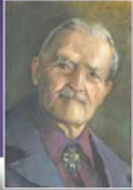
KEYNOTE SPEAKERS

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Location to be decided




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The History of the Evolution Conferences
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The Evolution of Psychotherapy




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Faculty
December 11-15, 1985
Phoenix, Arizona

Dean Bertram, James Masterson, Jeffrey Jay, Harold Loring, Ernest Rossi, Irving Pinsof, Barbara Skowron, Lewis Whitbeck, Ruth May, Arnold Lazarus, Jodi Marler, April Mann, Carl Whitaker, Murray Bowen, Thomas Szasz, Paul Wachtel, Jay White, Joseph Winger, Albert Ellis, Mary Gossling, Robert Gossling, Anne Wilson, Dick Wilson, Virginia Bell, Milton Pincus, Carl Nagler

1994 Hamburg

The Evolution of Psychotherapy



THE EVOLUTION OF PSYCHOLOGY
Faculty
July 27-31, 1994
Hamburg, Germany

Edo Lorenz, Robert Mennin, Malcolm Saxe, Don Wiles, W. Gossling, Helen Kirsch, Marianne Wenzel, Werner Pincus, Thomas Szasz, Ernest Rossi, Gordon Burdick, Gerald Hirschman, Frankl, Klaus Imboden, Harry Macmillan, Peter Pinter, Zelig

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+ The Masters of Psychotherapy**

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Chopin
Polonaise in A-Flat Major

The Heroic

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Chopin (40")

