5.bis_ MODEL OF RELAXATION PROCESS

To begin with, I select the subject for my relaxation session and determine how to proceed.

I will attain this state using my senses, creating "quality" patterns,

sort of indicators of "qualities" allowing me to access and retrieve them whenever I wish to.

I will certainly benefit from full relaxation condition to optimally rehearse an aerobatic manoeuvre, the relaxed mind will better focus on my "KEY POINTS". Neuronal connections stored in my memory will instantly kick in while in flight, triggering the reflex and focus needed to get the manoeuvre right.

I could also choose a shorter and simpler mode, without aerobatic manoeuvre or sequence, by not focussing merely on a "quality".

ꙮ *I can also rehearse my aerobatic manoeuvre without resorting to a "quality".*

MY SESSION

I start my session by laying down comfortably, doing away with distractions,

ꙮ noises, setting my phone aside, in dim lighting,

ꙮ covering myself with a blanket if this helps.

I start very gently

→ to contract my feet… calves… thighs… stomach… shoulders… arms… hands… jaw and my whole face, briefly clenching my teeth.

I then release the tension at once.

→ I will start to feel an increasing sense of well-being.

I then resume

→ these contractions starting from the bottom of my body all the way to the top holding tension shortly before releasing it.

I will carry on

→ with soft and prolonged breathings, focussing gently on the exhaling phase until I become pleasantly overwhelmed by an enjoyable growing feel of serenity and well-being.

While I relax my left foot, synchronising my breathing technique, stressing on the exhaling phase, I will wait until I feel a growing sense of enjoyment and comfort.

I then switch my attention respectively

→   to my ankle… calf… knee all the way up to my groin.

*Attaining this sense of comfort and serenity generates either a feeling of weight or lightness, coolness or warmth,
depending on the person, either way a very pleasurable and enjoyable feeling.*

I can then switch my attention

→   to where my buttocks, my back and scapula contact the surface where I lay on, say a mattress, to fully sense
      my feeling of levitating weight.

*While I focus on my buttocks, sphincter,
should I ever need to laugh, cry, burp or even release gasses,
I let go without restraint, to avoid such annoyances disrupting my session.*

I carry on switching my attention

→   to my perineum… belly… abs… until I gradually get to feel this added sense of benefit and comfort.

**The mental process involved
will create some very useful neuronal connections which will be stored in my memory.**

I then divert my attention

→   to my right hand… fingers…, wrist… forearm… right elbow… right arm… finally my shoulder, always coincident
      with the exhaling phase during breathing, further accruing this pleasant feel of weightiness.

I then switch

→   to my left hand… fingers… and wrist… forearm… left elbow… up to my left arm and… shoulder… up to my cervix…
      bottom and top of my skull.

Concentrating

→   on my forehead… eyebrows… eyelids… nostrils… cheeks… lips… tongue… and throat… to relax and loosen these
      body parts, while I keep exhaling.

I now mentally envision

→   a location or spot, whether familiar or imaginary, where I feel completely sheltered and at ease.
Could be meadows, grasslands or solitary beaches, reassuring grounds from where to start some experiments and
observations

I connect to my inner self,

→   to the "section" carefully monitoring me and should I ever along the process experience any discomfort, this
      "section" will either do away with such discomfort or make me interrupt the session.

**I will resort to MENTAL COGITATION and CONSOLIDATING TECHNIQUES,
to store in my memory this state of well-being, for future use.**

TO FURTHER ENHANCE THIS SENSE OF RELIEF AND WELL-BEING

I will involve **my five senses**: sight, hearing, kinesthetics i.e. physical feeling, as well as smell and taste (if related to a particular food).

→ I will consider a setting, where I can identify:

- the colours,
- shapes > round or angular.
- brightness > dim or bright.
- shadows,
- volumes,
- distances,
- depth of fields.

↳ **I depict myself** behind a dashboard with cursors, rotating or linear allowing me to vary, colour intensity, thereby experiment how it affects my relaxation condition, in my quest for increased well-being.

↳ **I can further experiment** by altering the magnitude of

- colours,
- shades of lights,
- shapes,
- and volumes

As soon as I attain an optimal result, I pull the "cursor" to neutral and move on to the next item.

↳ **I will do likewise with sounds:**

- intensity,
- tones,
- voices,
- songs,
- flows,
- laughter,
- music, its distance and depth, and different pitch tones.

Using my cursors I can fine tune my settings in my quest for well-being.

The comfortable feelings and sensations will indicate how the above two "senses" enhanced my well-being; and I can keep playing around with the cursors to expand my feeling of warmth and heftiness.

In other imagined scenarios

→ I can bring in memories of tastes and smells to further reinforce this feeling of wellness.

→ I can mentally store and retrieve these memorised conditions at will, by resorting to

a gesture,   an image,   a word.
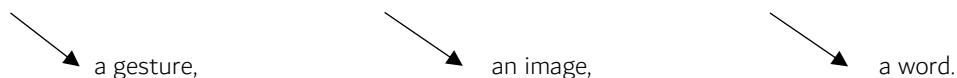
I have the choice among these 3 options, to spontaneously select the first and most accessible one which I can duplicate in a variety of settings when compatible with affinity and location.

→ I can resort to many modus operandi to illustrate my point:
  ↳ "gesture": may be joining the thumb and index finger until they are in contact
  ↳ "image": could be a panda perched on a tree branch, or simply the image model I used previously, and the most appropriate word which comes to mind is: " **deeper, deeper, deeper**…"

These techniques can benefit my sport activities or any other progression.
Or favour a personal trait like helping me integrate my team.

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APPLIED TO MY AEROBATIC TRAINING

It will help me develop lightning fast and crisp actions at rolling stops, a welcome reflex response after mastering the dynamics of precise inputs for the manoeuvre, its parameters, key points, spatial orientation and visual circuit associated with it.

To better describe the dynamic nature of such inputs
→ I can imagine a karateka performing a sequence of " Katas".
  ↳ I will imagine my karateka along his sequence in the simplest way possible rehearsing his progression again and again until it becomes second nature. Either in slow motion and at a normal pace.
→ I may also choose to stray from my well-being condition, which I can recall at will using my "Muscle memory" firmly stored in my brain.
→ I can examine the inputs I make in flight when stopping a rolling manoeuvre, repeating it at nauseam - In my quest for precision and consistency- until I can accurately bring ailerons to neutral for a crisp stop.

*The objective is to create a "**muscle memory**" stored in my brain, readily available upon request,*
by means of a simple gesture, image or a word.

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It would be wise at some point to make a short pause
to mentally disconnect from the exercise and put my mind at rest.

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Just as I had elected to focus on acquisition and storage of the "KEY POINTS" during e.g. a loop,
→ I could well see myself strapped in my aircraft, at the start at the loop, with the right parameters and correct spatial and instrument scanning process in mind.

With such a mindset
→ I can start my loop by checking the position of the engine cowlings or wing sight devices against the horizon for orientation, adjusting for the appropriate G-Loads using my stick along the way. I will check and confirm

my airspeed through my vertical up, inverted, vertical down and pull up, maintaining situational awareness in space using visual scanning.

This technique will allow me to be in control,
to abort the manoeuvre if I ever diverge from these intended parameters. I need to repeatedly simulate and review the actions involved when interrupting the manoeuvre and store these emergency actions in my memory.

ALONG THE PROCESS

I need to spare some attention for the upcoming tasks, requiring additional determination, striving to escape my comfort state which could lead to lack of focus, due to release of hormones.
My body needs to be set in motion again, and my breathing techniques notably at the inspire phase will be of great help.

After being at rest, my body will be relaxed to the point that I shall have a great deal of potential energy available to put to good use, this will prove to be a precious asset for the task at hand.

In the stressful mental and physical environment of highly dynamic competition aerobatics,
→ this excess energy will play a major role in helping me unleashing my available energy potential to its fullest. As a corollary, it will also allow me to mitigate the G-Loads acting upon my body. I will be in full control of my abdominal muscles contractions and relaxations thereby regulating my blood flow necessary for good digestion and assimilation of food.

These procedures and techniques once stored in memory can be easily retrieved,
choosing either one of the above construction schemes or the other, or all three !

As for a muscle the more I train it:
→ the more it will grow in size and strength (and I set up new neuronal connections patterns along the way).
→ it helps to refine my visual process (as stated above)

> *The final result will be of great benefit to my memory, establishing "quality models",*
> *setting the pace for mental repetition, creativity (e.g. creation of a training program, or*
> *refining a manoeuvre in a free program routine) or to simply improve my English* ☺

I can either purchase a standard model, create my own using this script. With the added benefit of inserting my own inflections, rhythms which I feel are more appropriate, allowing me to structure the session within my framework.

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