

Confidence Hypnosis Script

A ten-minute confidence session written to be recorded once and published — for a hypnosis app, a YouTube or podcast channel, or a take-home MP3 — with its own induction and emergence, so it stands alone with no practitioner in the room. Instead of asserting that the listener is confident, which anyone with low confidence immediately checks against last week and discards, it guides them to recall one ordinary occasion they already got through and rebuilds it in sensory detail.

10 min · 6 segments

01. Settling and the frame

2 min

[This script is written to be recorded once for listeners you will never meet, so it carries its own induction here and its own count-up at the end — don't cut either. Record the settling lines slower than feels natural; on playback, a pace that felt sluggish in the booth lands about right. The last block is the one that earns the rest of the track: you refuse, out loud, to tell them they're confident. Deliver it plainly, almost like an admission. A listener with low confidence has been told they're wonderful by people who love them and it has never worked once; hearing a voice decline to do it is what keeps them listening past the two-minute mark, which is where confidence tracks usually lose people.]

Find somewhere you can sit or lie down for the next ten minutes. Somewhere you won't be interrupted. Not while you're driving, and not while you're doing anything that needs you. *[pause for 10 seconds]*

When you're ready, let your eyes close. And take one slow breath out — a bit longer than the breath in. *[pause for 15 seconds]*

Let your shoulders drop. Your jaw. Your hands. Nothing has to happen quickly here. If your mind wanders off somewhere, that's fine — it doesn't spoil anything, and you can just come back when you notice. *[pause for 20 seconds]*

Now. I'm not going to spend the next ten minutes telling you that you're a confident person. If I did, you'd check it against the last week or two, find the holes in it, and stop listening to me. That's fair enough. So we'll do something else. We'll go and look at something you've already got. *[pause for 15 seconds]*

02. Finding one ordinary day

2 min 15

[The whole track hangs on this segment, and the craft is in what you steer the listener away from. Ordinary beats dramatic: the big win is remembered as a fluke and won't carry any weight, so the script names those examples and rules them out rather than leaving the listener to pick. Give real silence — the pauses here are the segment, and recording them short is the commonest way this track fails. Say the line about not looking for a better one; people will find something, reject it as too small, and go hunting, and the hunting is what breaks the trance. The last block is your safety net for the listener who has gone blank, and it has to be spoken, because on a recording nobody is there to notice. Keep it as flat and literal as it is written — the moment you dress that fallback up, it stops being evidence and becomes flattery, which is the thing this track exists to avoid.]

I'd like you to think of one ordinary day you got through. Not a triumph. Not the day you passed the test, or gave the speech, or finally handed in your notice. Those are too big, and you'd only call them flukes. Something duller than that. *[pause for 15 seconds]*

A day in the last month or two that was harder than it looked from the outside. A phone call you didn't want to make, and made. A waiting room. A morning after bad news, when you got up anyway and did the ordinary things. *[pause for 20 seconds]*

Take your time. Something will come. And when it does, stay with it — don't go looking for a better one. The first ordinary thing that arrives is the right one. *[pause for 20 seconds]*

And if nothing comes — if you've gone blank, and that does happen — then use this instead. You went looking for a way to feel a bit steadier. You found this. You put it on, and you're still here, listening. That's a small ordinary thing you did today, and it's true, and it'll do. Use that one. *[pause for 15 seconds]*

03. Back into the detail

1 min 45

[Sensory recall does the work that assertion can't. The listener's inner critic is well armed against 'you are capable' and has nothing at all to say to 'what were your hands doing'. Ask about the room, the smell, the hands — never about the meaning of the day, because meaning is a story and stories can be argued with. Ask, then stop talking: every question here needs a real pause behind it, and you can afford to run these longer than the written cue if your delivery is slow. The closing block deliberately takes the drama back out — 'none of it had to be brave' — because a listener who thinks you're building them up will start bracing for the flattery.]

Now go back into that day. Not the story of it — the small things. What you could see from where you were. The light in the room. Or the weather, if you were outside. *[pause for 20 seconds]*

What the place smelled like, if it smelled of anything. Coffee. Rain on coats. Nothing much at all. *[pause for 20 seconds]*

And what your hands were doing. Holding something, maybe. Or still. *[pause for 20 seconds]*

None of that had to be brave. Most of it probably wasn't. You did the next thing, and then the one after that, and on the day that was enough. *[pause for 10 seconds]*

04. What it was made of

1 min 15

[The generalisation, and the place where nearly every free confidence track overreaches. Move one step only: from 'this happened' to 'the same equipment is still here'. Do not travel on to 'you can do anything', however tempting it is at this point in the arc. Keep the hedges exactly as written — 'you may find', 'not every time', 'more often than not'; strip them out and the listener has something to disprove by Thursday. The ceiling is deliberately low and honest: steadier, more like yourself. People who search for confidence usually mean they want to stop feeling like a stranger to themselves, not to become formidable, and a track that promises formidable gets switched off by the people who need it most.]

Whatever got you through that day isn't gone. It didn't turn up for the afternoon and then leave. It's the same equipment you're carrying around now, wherever you're sitting, listening to this. *[pause for 15 seconds]*

You may find, over the next while, that it's a little easier to remember that. Not every time. More often than not, perhaps. Often enough to notice. *[pause for 15 seconds]*

This isn't about becoming unstoppable. You don't need that, and you wouldn't believe me anyway. Steadier is the aim. A bit more like yourself, more of the time. *[pause for 15 seconds]*

05. The thing coming up

1 min 45

[The listener names their own event; your job is to give the shape and then get out of the way. Ask for something with a day and a place attached — 'this week' rules out the vague dread that can't be rehearsed because there's no room to picture. Rehearse the first sixty seconds only, and promise no outcome: you cannot know how anyone's meeting goes, and one promise you can't keep takes the whole track down with it, including the parts that were working. The callback wording matters — 'the same hands' repeats segment three word for word, so it lands as a return to something they already have rather than as a new instruction. If you cut anywhere for a shorter edit of this track, cut a pause here, not the last block.]

Now think of one thing coming up that you've been turning over. This week, if there is one. Something with a day and a place attached to it — not a general worry, an actual event. *[pause for 15 seconds]*

Don't picture the whole thing. Just the first minute of it. Walking in. Sitting down. Picking up the phone. *[pause for 15 seconds]*

And take the same hands in there with you. The ones from the other day. Same voice, same person, nothing added. You've already done a version of this. It didn't look impressive then either. *[pause for 15 seconds]*

I'm not going to promise you it goes well. I don't know, and neither do you. Here's what I'll say instead. You may find you get through the first minute — and then you're in it. And being in it is usually easier than standing outside it, waiting. *[pause for 10 seconds]*

06. Coming back up

1 min

[A proper count-up, non-negotiable on a track people may listen to in bed or on a break. Don't slip fresh suggestion into the count — anything you say here arrives while the listener is already half out and tends not to stick. Bring your volume and pace up gradually across the five so that 'five' sounds like ordinary speech; if your delivery has been very slow, record the count twice and pick the brighter take. Keep the closing caution about driving: you have no idea where this is being played, and it belongs in the audio, not in the show notes where nobody reads it. End on the day itself rather than a summary of what it means — the memory is what you want them leaving with, not your interpretation of it.]

In a moment I'll count from one up to five, and you'll come back with me. Take the day with you. Not what I said about it — the day itself. *[pause for 10 seconds]*

One. Coming back up, slowly, no rush. *[pause for 5 seconds]* Two. Feeling coming back into your hands and your feet. *[pause for 5 seconds]* Three. Your own breathing, your own pace, a bit more awake with each number. *[pause for 5 seconds]*

Four. Nearly all the way back. Sounds in the room again, the chair or the bed underneath you. *[pause for 5 seconds]* And five. Eyes open when you're ready. *[pause for 15 seconds while they open their eyes]*

Stay where you are for a minute before you stand up. Have some water if there's any near you. And don't drive anywhere until you're properly clear-headed and back in the room — not just comfortable. Take your time with that bit.

USAGE

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