

ADVANCED LESSONS # 1

- Sit bones resting on the bench, thigh bones resting in their sockets, spine resting in the pelvis ribs resting in the spine, shoulders resting on sternum, head resting on spine.

- The work of re-educating neuromuscular system using mental pictures is coming to be known as the ideo-kinetic approach. We are working thru the nervous system, cognitively, but without controlling the movement thru the intellect. If you have a clear concept of the goal, the movement takes place subcortically. Movement is goal oriented; cognitive interference by putting control over it (movement) often brings back old pattern. Intellectualizing movement destroys it.

Definitions:

1) Postural patterns - the various positions one may assume with the skeletal relationships unimpeded (as the heavenly bodies or molecules) - Todd

2) Postural Pattern - persistent relationship of the skeleton to axis of gravity in changing positions - Sweigard. If you are right-sided, it will show in sitting, standing etc. You recognize people thru their postural patterning. We try to change this. Skills like dancing and sports don't do this, in fact they reinforce the old pattern.

- Discusses difficulty in maintaining sitting position
- Ideally the way to work is in CRP and not to move at all. But we are a hyper-kinetic society, for us to dwell on one position would be self defeating.

- Once you have begun to change pattern it is important to use that change in strong movement. (sweigard does not say this in her book; Andy talked to Fritz Popken however and this will be changed in the revision)

- Imagery - let exhalation reach the heels.
Resting into the sternal sockets can be interpreted as a thrust. Distal ends of the collarbones hang.

1) Preceding the above the sternum must be first aided by imagining that it is suspended from above and outside the body.

2) Lateral aspects of the ribs should hang free.

3) Rib thrusts into the sides of the spine. Must work with all of the above as working with exclusive idea of one may unbalance the whole.

- There are weights that sit - compression; hang - tensile; brace - he postpones discussion. The spinal line of compression is behind the center line, tensile forces are in front of axis of gravity. Compression line and tensile line should be in balance and as close to the center line as possible. There is separation between the two - depth

The images follow suit: Hang from the sternum- tail is heavy.

-Sitting on the bench you have a crease at the thigh. Imagine a plane there going thru the bouutocks. There is a tendency to hold the ankle and knee rigid in stablizing thigh joint flexion. Don't do this (thinking softening at ankle gives more release at back of thighs and back of heel) Must keep the three folding joints in mind together as in the rib explanation above.

-Roll onto side feel the pressure of floor thru the ribs into the spinal fulcrums.

-"You do not see an image until the body is ready to respond."

-In CRP much talk of deep crease to do circumduction and rotation. Thigh head massaging socket. Teaches folding one leg toward the chest as other does not press into floor.

-Salom position then stand on the knees, left foot on floor fold into crease to come up.

-Tassle image for walking forward, backward toe to heel. Foot peel - "peel off the floor peel on" Then after the foot is fully on the floor shift the weight.

Advanced Lessons #2

- Gives beginning images - an ideokinetic warmup
- Sitting should be a dynamic activity - soften great trochanters, acromian processes fall away, soften mastoid processes along with this. This helps to get you into the spine.
- Foot peels, think thigh crease as you pick up - folded leg with hands
- Some mention of squatting - perhaps a cultural reference
- Shorten line between the pubis and the 12th thoracic vertebrae. See a light or vibration up the line.
- Don't want to stretch puparts ligament. Need to narrow across the front of the pelvis.
- Much movement practice with the thought of the two halves of the pubic symphysis thrusting against each other: rotation of the legs, crawling, rolling, coming up from the salom. (I feel that my lack of psoas integration and center strength comes from a lack of enough coming up thru the inner part of the thigh. I let weight tumble down into the knees.) John says that for him pubic thrusting is better than narrowing the rectus abd.
- Did two frightening but enlightening things with partners.
 - 1) Placing fingers in ankle creases as you plie; watch for tension in the tendons
 - 2) Hang from partners arms, squat and come up without bending elbows to straighten.
 (Did both badly because of lack of psoas and adductor integration)
- Taught rolling with the stepping pattern - said the more skilled you are the slower you can go

Advanced Lessons # 3

- Must not try to recapture past kinesthesia. This doesn't mean to inhibit it by only to "let it happen". You have no idea what is going to happen next. This is determined subcortically. When you use an image, "watch it happen". Sometimes if you watch it in your own body you can get into trouble, watch it happen in someone else or on a skeleton.

-The image is always in a state of being as the sinetote, a curved line that is approaching a state (axis) and never reaching it. This is like an image.

-Tongue tension is associated with shoulder and neck tension. Sternocleidomastoid and omohyoideous

-Let the tongue rest in the mouth. In tension we push the hyoid down in back. Should feel separation between the hyoid and thyroid cartilage. Helped each student to find hyoid - thyroid space.

-Place the thumb in the pit back and under the chin - soften there.

-Gives anatomical landmarks.

-Ankle flexion with the thought of deepening the thigh crease.

Image of the pelvis as a basin filled with water. The water seeps out of the holes in the sacrum. Walk without tipping the water out the front.

-Did partner work with one pushing just above the pubis and gradually increasing the pressure. Partner resists with the thought of the pubic halves thrusting against each other.

-Gave much on the psoas lines, connecting the pubis to front of the fifth lumbar first as indicated by touch on the level of the anterior prominence of the illia at the mid front; Next touch $3/4$ inch higher at the level of the 4th lumbar, then $3/4$ inch higher 4 or 5 more times up to one inch below the xiphoid process. Other hand continues touch at pubic symphysis and you imagine connecting lines from the bottom up as you imagine the release of the spine down. Then imagine the lines as strings being plucked individually and vibrating up. They have a deep low tone. It is a soft and loose vibration. It is not taut.

Carol in work with pubic thrusts adds the idea of a foam pad between the halves.

-Even tho an image is of old material one must approach it as if it were new as in any artistic performing approach.

Advanced Lessons #4

-Treat images as if this were the first run through, a light run through. Lightly explore.

-Sit bones rest on bench, thighs rest in sockets, spine rests in the pelvis, ribs rest in spine, shoulders rest on sternum, Manubrium hangs from above. Tail is long and adds hyoid going up.

Takes up new notion of eyecones. Eyes rest in sockets. Support of the eyes is at the apex of the cone so don't fix the surface.

Then does the parts that fall away, trochanters, acromians, mastoids.

The part of the head behind the lateral plane slides up.

Soften at the back of the neck pit with the hand touch as you soften at the coccyx. This will help you to shorten the line between the pubis and the 12th thoracic vertebra.

The back of the head can only go up as the spine lengthens down. You must isolate the upward head action from the down the back action of the cervical vertebrae.

Crawl position with action of the pubis to 12 thoracic shortening and the back of the head sliding up.

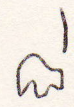
Small twists deepening the thigh creases to the left and right. Small action. Nose should never be ahead of the navel. (sitting)

Stand and repeat above with a wider foot Parallel stance

Top part of the sternum can be thought of as going up and out and the lower end, in. The xiphoid process should be centered over the pubic symphysis. Dynamic relation between the two. It is often in poor alignment

like this

should be like this



Soften under the xiphoid. This will unlock the tendency to lift in this area and will shorten the pubis to 12th thoracic line.

The above presupposes that the person is working already with a long spinal line. (It counteracts the tendency to lift up the front too vigorously and wrongly.) To collapse in the chest pulls up the back.

Soften the xiphoid in sit and stand.

Crawl, fold to salom and unfold keeping the xiphoid free.
(This I found very strength giving)

Soften neck pit, sacrum and xiphoid. --Those components augment each other, as you go from one to another.

Key area for all of the above is the 7th cervical 1,2,3 thorasic. Has us work with a partner touching top of sternum in front then going down 7,1,2,3 (7th is first prominent one) These should go down as the back half of the head slides up. (Tendency is that of lifting the tails here.

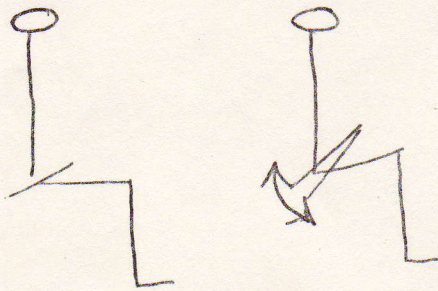
In CRP has us nod the head forward along the axis line drawn from ear to ear as we think the 7,1,2,3 down. Bring up one thigh at a time thinking the 7,1,2,3, down then both thighs.

Roll with xiphoid and pubis approaching each other. Salom and come up with the same.

Often Andy concludes a movement by telling us of rest equally and deeply into the thigh sockets.

Letting down on the 7th, 1,2,3 Thorasic while nodding the head in sitting gives wonderful release of the shoulders.

Andy's lessons seem to come directly from movement experience My lessons seem too consiously logical in comparison.



Advanced Lessons #5

-In working in other activities, performing, other movement classes, don't let the alignment work interfere. Whatever development is done, should be accomplished beforehand.

-Landmarks- adds new idea of heightening the roof of the mouth along the axis line from between the two front teeth and back. This helps in getting the back of the head to slide up.

Standing- shows Barbara's drawing of
Think the collarbones higher than the
shoulder blades, pubis higher than the
sacrum, ankle higher than heel.



These down the back actions should not be static but a play
a juggling vibration.

-Had us feel a pendulum and then imagine an analogous heavy weight at the ends of our spines, Free to move and react to movement, This is particularly effective in side to side action. The pointedness of the plumb bob was to me a particularly good image.

Review of the tensile and compression forces as in the Beginning class #4.

The cycle image balances these forces but he gives instead a new idea "another dimension". The three planes : the plane of the axis, a tensile plane and a compression plane. The tensile plane slides up, compression down. Don't tilt the tensile plane by pushing out on the bottom edge of the sternum and in on the top - you will lose tensile strength. Explore this in sitting standing and walking. (gives strength at center)

With a partner, beginning in the lower spine, ending in the 7th cervical, touch points slightly lower in back than they are in front. Concern should be with getting play in the vertebrae not with getting the back down and the front up.

Then touch the center top of your partners head as he imagines softening there and then touch in front of the upper two front teeth as he imagines, a narrow connecting line between the two points back and up.

Then touch the 7c, 1,2,3 th, as partner imagines releasing down follow this with touching the mastoids to encourage the back of the skull to slide up as the above releases down;; And also the thought of the lower spine releasing down.

Crawling (squirming) on back can enhance image of dropping the spinous processes down. The knees and thighs are flexed, the arms grasp the knees and then move with the idea of moving in the direction of the sit bones. Think of the spine lengthening.

-Think of the end of the spine as a prehensile tail, that once had grasping, manipulative power. Imagine it as a hand reaching downward. At the same time in your imagination see the back of the head reaching upward. Says that this can be thought of as occurring strenuously and aggressively.

-Improvisation with either the idea of cycles or planes reaching into opposite directions, gliding over each other. Stipulates that class take improvisation into big movement. (this gives strength sensation)

-Often in crp after dwelling on a long spine and up the front he changes attention with thoughts of thigh creases or other imagery.

Advanced Lessons #6

-In standing fold up position trace the toe axes back to the ankle. Imagine going into the thigh sockets as you do this-
"Transfer of kinesthesia"

-Often the roof of the mouth is held to stabilize an inefficient posture. Roof of the mouth should be free. Touch your own face. Think of a line from behind the two front teeth going up behind the nose into the peak of the roof of the mouth. (probably indicated by a hand touch at the top of the head.) Freeing the roof of the mouth is tried in standing, crawling rolling, fold up and unfold (combined with thigh crease; and knee stand to standing. Did also add thoughts of the spinal length and the xiphoid and pubis approaching each other as you can.

(Felt the absence of stabilizing effort in stand and roll and that roll was better integrated - Andy saw this in whole Class.)

-Body's Spaces - Discs in spine. No disc between the occiput and atlas. But it is necessary to visualize the space there to release the end of the spine. Visualize that.

-Shows Barbara's axial abstract of foot. Lines are not actual lines of toes but representative of the toe thrusts like the mechanical axes of the thigh.

-With the hands feel spaces between two toes. Trace it up lower leg thinking space between the tibia and fibula into thigh sockets. Repeat with each toe space in sitting.

-Also need to get space between shoulder girdle and ribs. Most elementary image is of cape clasped at the top of the sternum. Then think of the rib cage shrinking inward and away from the cape.

-With partner - touch between spinous processes. Give partner time to visualize space then also. Touch front of body to visualize depth. Start low and go up to occiput. With pad between knees and feet, come up on each toe space thru the leg then relate it to touch in back of spine going up one space with each toe axis.

(Andy did this with me. Also lengthened my toes. Did spaces in my spine that need work rather than in progression like lower thorastics, between atlas, axis and skull. Got much lengthening response in backs of legs. Found through this that I tend to bring breathing up into area being worked on. Thought that helps after drawing breath up is "Who cares, let it go, let it happen."

Using the foot to facilitate the lengthening of the spine.

Advanced Lessons #7

-The shortening action between the pubis and 12th is not enough; Shouldn't just contract. Must learn to think up "move up" the entire line. Should have an action image of the whole line.

-Sit- Review the spaces between the toes and lower leg drawn up into the thigh sockets. Then imagine space between 2 selected vertebrae. Think space between the shoulder girdle and ribs - ribs shrinking inward.

-New to imagine space between shoulder and arm joints. We keep them too close together. This is helped by letting the little finger lengthen.

-New image of space between the ears. We really squeeze the head onto the spine in tension.

Flex the ankle with toes drooping downward, with space imagery and combine with spine spaces.

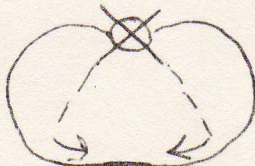
-Stand with toe spaces, spine spaces and walk with them.

-Crawl position tail lengthens toward its wall and the back of the head toward its wall. Xiphoid and sternum connect to get pubis to 12th thoracic shortening. (This is excellent makes body firmly cylindrical.)

- In crawling visualize toe spaces and spine spaces. Then extend left leg, rest into salom with same imagery then right extension. Then right and left arm alone. Then cross patterned combination of arms and legs. Hard for me on left.

-Turning into thigh creases while sitting. To the right, thigh crease movement is so small. Combine it with right rib thrust to give more of a turn, unwind to center.

-Next step to take the thrust all the way thru the body. (Andy says to take this step only as you are ready - if not stay with the idea as you find comfortable) The X thru the vertebrae marks the direction towards the front of the body in cross section.



Visualize the thrusting into the sternum, "playing into the sternum" Also visualize the thrust in front reaching higher than it starts in back (This is a thrust line as actual line of rib is lower in back than in front.) Playing action between rib and sternum via the cartilage.

-Demonstrates tactile aid. Wants separation between legs with a pad. Starting high in the thoracic vertebra in the back with touch on hyoid in front. As you move thru the rib case front hand goes down to top of sternum then to mid sternum. Imagined line goes thru the body and swings back into center.

Advanced Lessons #8

-Sit and imagine spiral going around the trunk, downward. Then think another spiral going in the other direction. The spirals are constantly loosening. Then think spirals around the legs and arms in an inward rotation direction. Take one limb at a time.

-Grasp a folding leg with the hands and as you fold the leg deeper, think the space between two vertebrae that you select. Let the thigh and knee unfold as you return the foot to the floor. Then think space between the 1st and 2nd toes as you extend the ankle also think space again in the spine. Repeat procedure for each space in foot on alternate right and left sides.

Find the center of the foot with hand touch.. Imagine toes and heel approaching each other around that point, hinge-like action. This can be done in hands too. Repeat on other side.

Find the peak of the roof of the mouth with touch at the top of the head and other hand touch in front of the two top front teeth. Let the sides of the mouth narrow around the heightened peak. Then relate the peak of the mouth to the peak of the foot arches.

Andy tells story of singer friend who could tell if he would have a good performance by the feel of his foot arches.

Stand and plie with the image of the three peaks related to each other. Don't squash the foot peaks, they should be forever heightening.

Then with the arm raise up the front think of the 3 peaks. As the arm goes up it is important to let the heel part of the hinge go;.

Walk with the three peaks.

In standing Andy did some work with above image in raising one arm and opposite leg together and then balancing. Left this quickly. (was difficult for me)

Crawling position, crawl forward and back with three peaks. This makes the feeling of the foot against the floor better less pressure. Then think the three peaks as the opposite arm and leg extend.

In CRP imagine the spirals of the torso then spirals of the legs as you inward rotate. Straighten arms toward the ceiling and do arm spirals. Then do ankle flexions thinking of the three peaks and in the foot think of toes and heel falling below center. Could imagine a round stirrup at center to droop around. Then combine ankle flexion and thoughts above with thigh flexion. Think the center of the foot into the thigh socket. Roll with spiral turning in direction of roll.

Improvisation with spiral.

The knee joint is dependent upon the thigh joint. Tonus of the deep abdominals. Explains the rotation of the knees and the facts about the white ligaments there. Whatever size you imagine the joint to be think it as a ball or sphere shape and then think into its center or nucleus. Apply this at the thigh joint and knee and ankle joints.

① In standing and sitting has us think of joints, one at a time as spheres then think to the center of each. Progression from thigh to knee to ankle.

② (This makes me aware of the imbalances of perhaps the muscles around the joint, my joints are not quite spherical in some places - tension is there.)

③ Says that the way the eyes open at the end of class can make the difference between good centering and excellent centering. Gave image of the inner walls of the eye cone. Before actually opening the eyes imagine them opening very slowly. This gave me some adjustment in the upper back

Advanced Lessons # 9

Sit and imagine the spirals loosely circling the body, arms and legs on exhalation.

Sit bones rest on the bench, thigh bones in their sockets, spine in the pelvis, ribs in the spine, shoulder girdle on the sternum, sternum suspended from above, heavy tail.

Think of the peak of the roof of the mouth and the peaks of the arches of the foot, related to each other.

Imagine the diaphragm as a tent draped around a pole in exhalation. This lets the diaphragm relax better than it might after the usual inhalation. Then relate the peak of the diaphragm to the three other peaks. In the body the rest periods are always a little longer than the work periods. Exhalation should thus be a little longer than inhalation. "Each breath must die before it can be reborn"

Think creases do deep trunk flexion. Then flex the leg toward the body and then practice leg extension and ankle flexion thinking alternately of spine lengthening or line from pubis to 12th thoracic shortening. Do turning thigh crease. Add the rib diagonals on that torquing action. Add a little pulse as you visualize the line in front approaching the sternum and tilting up the front. Then see the whole line moving as a unit; front of the line goes toward the sternum as back of the line narrows the gutters. The line is also tilted up the front and down in back.

Stand - three leg joints as spheres with centers. Best in standing to retain a little flexion in knee - softness there

Often we try to stabilize the knee joint by going out into the patella. We should imagine the patella free floating into the thigh sockets. Practice with sliding hands over knees into the thigh sockets; However, thought of floating is not enough must also imagine the center of the joint. Knee over the second toe in good relationship to keep in mind in turn out.

Stand, think of the three spheres and their nuclei. Let the patella float up as you balance on one leg and then the other. Patella float up as you balance on one leg and then the other.

Pile with inward rotation in the thigh joint as you think outward rotation at the knee. This a very slight action. Pile with inward rotation in the thigh joint as you think outward rotation at the knee. This a very slight action.

"Wringing Towel Effect" Think spirals clockwise down the body and left leg then counterclockwise on the right. Think the spirals as you extend right arm and left leg. Recenter in standing, balance weight on tops of the thigh bones, do opposite leg and arm.

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To lengthen back of buttocks and backs of legs (which may be overlooked in cycle images) Imagine lengthening lines from the first lumbar vertebrae to the upper back of the leg bone, the second lumbar vertebra to lower on the back of the leg and so on. Starts leg touch near sit bones, ends in knee pit. (Corrects too much folding in the legs as it would block the joint.) Imagine the lines being slack between the 2 points of touch. Could also focus on lengthening during exhalation;

Don't belabour, can't concentrate on imagery for more than a few seconds anyway - any longer than that goes into inversion and works against you. Don't massage in touching as this is confusing - just define the area to be imaged.

Used the word slackening as lengthening sometimes implies a rigidity to people. (Did the above and had much response on right then in turning over to other side felt so foreign even had trouble finding side lying centeredness.)

Then worked alternately in CRP with the back lines slackening and the front lines shortening. Then with both images and blowing between the lips as you lift flexed thighs ("let each drop softly to the floor) and in rolling.

Then improvisation with the shortening and slackening lines using various movement dynamics and shapes. Says that one needn't stay with the same image just start there each time.

Advanced Lessons #10

Review of anatomical landmarks

Review of creases adds elbow and wrist creases.

Folding and unfolding of leg, folding of ankle as you imagine spine lengthening and pubis to the 12th thoracic shortening.

Sitting - turning into thigh creases.

Stand - foot peel forward and back with femur bounces in between steps. Adds turning into thigh creases with each step.

Heel foot and release and compression imagery or continuation of tail image lengthening spine. Ankle foot tensile imagery come up thru ankle foot into thigh crease (socket) into body.

Side foot peel - thinking of action on outside of foot, little toe falling away as you side step.

Ankles and thigh sockets as balls rotating up the front and down the back. This is combined with slight thigh and (then with extending knee) ankle flexion. Here in sitting felt the sit bones uncomfortably spread. Narrowed them and felt more release in back and better centering of the thighs in front. Later asked Andy about this and he said that it was better to think of the pubic symphysis.

Vertebra as balls rotating. Sit as Andy names each as we think of them. Walk with focus on any ball.

Walk imagine large ball coming toward you outline the rotation of it with your arms and relate large ball action to action at each joint.

Then work with tactile aic on balls in spine. Just up the front and down back but more dynamically. Andy speaks of walking with a ball tower as more dynamic than walking with a block tower.

CRP think ball image as you practice thigh flexion ankle flexion.

Rolling with right heel foot pressing into floor to turn to left and left heel foot to floor to turn to right.