

Transcription of Taped Advanced Lesson

Its valuable once and a while to reevaluate the methodology of the approach. Its a good idea to treat the images as if it were the first run thru, realizing that you will have the chance to use it over and over again. Don't use it as if this were the last chance you will ever have to explore it. This is a lightrun thru for you a testing. Not so much that this something that has to be done. Think of it as an exploration. In that way you will more likely have a good balance in the use of the image.

Find the sit bones now, and let them rest on the bench. Thigh bones are resting in the thigh sockets. Spine in the pelvis. Ribs in the spine. Shoulder girdle on the sternum. Head on the atlas. the sternum is suspended from above, at the manubrium. Heavy tail in back counterbalances that suspension at the sternum. That will help to balance the tensile and compression forces. The tongue rests in the mouth. Let your hyoid bone tilt up in back. It tilts up toward the ears. And we will add something now... the eyesrest in the eye sockets. Take a look at the eye sockets and you will notice the tremendous depth. One of the most effective means of getting the eyes to center is to picture the depth as conical in shape. And the apex of the cone is tilted backgoing almost to the spinal line but not quite. The first image that I use is that the support of the eyes is at the apex in back. So that if you let the eyes hang or rest freely from their then you will not feel any obligation to fix that part of the eye that we see out front there. Its this surface holding that gets us into trouble. If again you can get back to the apex and let the eyes hang from there then you can begin to understand what it is to let the eyes rest in the sockets to let them soften. (rest or hang) Now we add that to our repertoire..

Once again lets take the anatomical landmarks in the lateral plane. The lateral plane passing thru the axis of gravity and in there you are going to have the sit bones which are supporting you and the great trochanters which are not supporting you in any way shape or form. And then you can go on up to the acromian processes or shoulder tips. They are approximately in there. Then the ear lobes, then go a little behind the ear lobes to the mastoid processes, softening hanging like water drops related to the great trochanters. That sometimes can give you a feel for or an understanding kinesthetically of the spine as a unit. Now lets add some more to further deal with our problem. In that lateral plane its passing thru, you are going to creat two halves of the head, a front half and a back half. The back half of the head, you see you have thus far been balancing your head on your spine, and that's not quite enough,, in terms of head alignment. Lets take it into another dimension. We want to imagine the half of the head behind the plane as somehow releasing to slide up. Now I am going to have to help you out a little with that so let me show you how we can get that to happen more easily.

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Put your fingertips on the lower part of your spine, the lower sacrum or even the coccyx., and let that soften and let that release or imagine the spine releasing or lengthening. Now take the other hand and put it at the base of the head, the occiput, that little depression that you feel in there. Let that soften and that will allow the spine to lengthen perhaps a little more. Just visualize it don't make it happen. It's just a possibility. And that in turn allows that half of the head behind the plane to slide up. Take the hand away and imagine the back half of the head sliding up again.

Now I want you to notice something, go back to touching this soft spot and let's call this the posterior neck pit. We had one in front last time this is the posterior neck pit. Touch your spine again that is going to let it lengthen. Observe that there is the possibility again that the line from the pubic symphysis to the 12th thoracic vertebrae will then be allowed to shorten if you let this happen. Take the hands away. Balance the head again on the top of the spine and will you just nod the head very, very slightly forward and back to where it was. Don't go into any extension of the neck back that way. I am looking for that forward nod and as you nod forward visualize the half of the head behind the plane sliding up. Remember that it slides up only because it is permitted to do so by the spine lengthening below and or the pubic symphysis to the 12th thoracic vertebrae line shortening. That's what makes it possible. I go thru that procedure with you but you must understand that it is not a fixing of the head in that line. You see many persons have a good line (I see this particularly in dancers) but it is rigid it's fixed and it's not related to what I have just given you. The half of the head slides up but it is only because the spine lengthens. In actuality what we are doing is lengthening the spine downward and that releases the head up.

We will develop that theme further but right now I want to weave in something else, something we have had before. We will go back to our creases... To get those creases let's come in on the thigh levels first. What you are doing is you are establishing the fulcrum, that creates the crease and after you have done you tactile aid, visualize it watch it and then let's fold into the crease. Think it clearly but lightly. Alright now let's unfold at the fulcrum the crease, not at the knees. Think the crease again and let's fold into the crease again. And this time while you are down here let's come in on the levers of the foot the feet. And then as you come back up, you are coming in on both levers that is the foot or feet levers and the thigh levers.

And now the little forward rock the minute trunk flexions, at the thigh crease, the forward rock; As you do the forward rock the spine lengthens. And balance on you sit bones without the trunk flexions.

Let's try now creasing another way and that can be accomplished by making a torque with the pelvic area that is you are going to turn into the crease thru the pelvis. Now, this is a little tricky because everybody wants to do this....

and that is not what it is. The nose remains over the navel and you just twist into the crease. Actually both sides crease visualize one or both and its a small movement, its just a creasing in here and the danger is always this;;;... (gives demonstration) Its just a little movement here the nose remains over the navel. Dont force that, don't make it lock just do it gently. Find the crease, put it that way find the crease by doing that. Now center again.

Now I am going to give you something that is going to help you with that. We have had it before. There you have the thrusts of the pubic symphysis there. So that as you are turning to your left this is going to resist that..... Re-establish your balance on your sit bones and lets go to your right and back to center and go back into the right crease, nice and easy, and then back to center.

Balance equally on the two sit bones and visualize the two creases being fairly even now and lets walk forward on the sit bones and then one foot behind the other and again you have your creases and you fold into them and you unfold.

Balance on the tops of the thigh bones for a moment. Your weight is on your thigh bones that is the image. And lets see now if we can do the thing we were doing sitting that is to say spine is resting in here in the pelvis and the ribs are resting in the spine. If you do that, that allows the sternum to be suspended from above you see. You let the ribs rest in here and that lets the top of the sternum float upward, it releases it. Now you can take the head resting on the top of the spine in this position and the shoulders resting on the top of the sternum hanging from there. The tongue resting in the mouth. The eyes resting in the eye sockets. Now you have your anatomical landmarks in the lateral plane, and here would you let the half of the head back of the lateral plane slide up as the spine lengthens downward, and or the the line from the pubic symphysis to the 12th thoracic vertebrae shortens. Watch it shorten, or think of it. now with the head image, the spine image would you just do a little walking around to explore that, in any way you wish and you can juxtapose those images in any way that you wish. The back half of the head sliding up, the line from the 12th thoracic to the pubic symphysis shortening, the spine lengthening, explore them as relationships. So these things don't exist as separate entities because they don't they must relate to the entire body.

Lets take the crease image, and we'll do that with the femur bounce as you bounce on the tops of the thigh bones, think of the thigh creases, and the ankle creases and the knee creases. Alright now lets go into the plie and think of those creases and come out of the plie from the creases. Thats where the action is and again lets go into the creases in the plie and then come out. Now you can put your feet a little further apart and lets do the twist into the side creases. Just turn into the right crease if you will, spine lengthening as you do that and then come back to center. and once again turn into the left crease and come back to center.

Re-balance on your thigh bones keep your wide stance and now lets go into the left crease. Spine is long don't force the turn, just turn however far you can and come back to center. And once again lets go into the side crease there and again back to center and bring the feet closer together and balance again on the tops of the thigh bones. A little bouncing action to give it dynamics. Creases are happening. Back half of the head is sliding up, and the the lower half of the pelvis is sliding down if you want to think of it that way. Two opposing sliding actions. Each is being released in terms of the concept that you have in its own direction.

Now would you go into the creeping position. I want to see if we can explore some of these things in that position. Now first thing in this position, would you think of the centering of the centering of the femur sockets, over the heads of the femura, you see you still have that kind of a relationship the angle is different,, but you still have a great deal of your support over the two femur shafts. so you want to favor your support back there. There is support on four limbs but less.

Do a little to break the pattern now, any image you want but just do creeping just for fun, just do it. Stop and lets take the releasing of the back half of the head behind the lateral plane away from the pelvis and the spine is lengthening and in this position it should be easier to utilize the line between the pubic symphysis and the 12 thoracic vertebrae, It ought to be a little easier in this position, but any way visualize it and whatever happens kinesthetically will happen.

Alright now with that image in mind, those images really i should say because you have the head slide and and the spine lengthening and if you want to add the ps to the 12th you can add that. But use that imagery and creep and see if that doesn't perhaps give you another kind of experience.

Rest where ever you are and would you sit back on your heels leave your hands where they are. Alright bring your hands back along your side with the backs of them on the floor. As you unfold will you visualize the line from p.s1 to the 12th thoracic vertebrae, just visualize going up that line as you unfold. Visualize the line as being shorter or if you are thinking up it.

And those of you who are already up, may use the image again of the back half of the head sliding up and the spine lengthening. And now stand on your knees and bring the right leg under and then unfold.

Will you take a seat and I want to take you into this final step.

I have tried to prepare you for this step that we will take now by constantly going into the lines from the pelvis to the spine. And I think you have a pretty good awareness of what we are after as far as that's concerned, and I'm sure there is some kinesthetic appreciation. Now the next step is that the sternum should not thrust in ward at the top and allowed to go forward down below. There is a slight angle there but I think that the common mistake that so many of us make is to think in terms in particularly those of us who hyperextend the rib cage is this is pressed inward and down and this pops out. The reverse of that is what needs to be thought that is that this upper end of the sternum needs to float up and slightly out. It releases up and out, it is the release that we are after. the ~~XXXX~~ lower end is somehow be toward the spine in your thinking. Just visualize that for a moment. The top part of the sternum floating up and the bottom not being pushed in but somehow sort of gravitating toward the spine.

Now here is the ~~next~~ part of this. It is not exactly true anatomically but it makes a nice image if we could relate the lower part of the sternum the xiphoid process with the pubic symphysis. I find it very useful to think of this as somehow centered over this. That is the xiphoid process centered over the pubic symphysis.

Demonstrates old pattern as a weak position and the new as a position of strength.

Take into your concept the dynamic relation between the xiphoid process and the pubic symphysis, as if they are in a dynamic fashion coming toward each other. The misuse of this image would be to rigidly hold such a relationship. It is not that at all. It's that they are approaching this relationship. Would you explore that for a moment and then I want to say something else, about it.

If you touch quite a bit under the xiphoid process and think of that area as softening, that will let that lower end tend to go down toward the pelvis and let the upper end float up and out. And let your spine tend to lengthen, and let the line from the p.s. to the 12th tend to shorten. There is a lock that we tend to put in this area that tends to prevent that from happening. You see perhaps the basic error has come down from ~~old~~ physical education. People are trying to lengthen their spines by doing this.. this is how they are trying to lift. They are pushing that out and pushing this in really and there is no element..... By getting that to soften in there ~~that~~ is kind of a key. I am presupposing that there is a long spinal axis that you are working from at least a concept of that.

You have been doing this sitting. Let's come forward on the sitting bones now into standing. Release that lower end of the sternum and the spine perhaps and the top of the sternum is free. You might do a little bouncing on the tops

of the thigh bones. Remember that it doesn't get rigid. It is like a little pulsing in there. You see that relationship is constantly having little variations in it. But it always wants to go in the direction that I have described.

Walk around a little bit.

now would you explore this in the creeping position. It should be easier in the creeping position. Go down into the creeping position and lets see what happens in the creeping position. First establish yourself over the heads of the femurs. Get that base before you start. And then maybe just think the image a moment before you move.

Rest a moment. Sit back on your heels again, fold up position. Bring you arms back by your sides.

As you make the change from the fold up position this is a good place to explore that images. You see often times the tendency is to come up in such a way as to push out the lower end of the sternum. Whereas if you think of that relationship that we have just been working on that is of the lower end of the sternum approximating alignment with the pubic symphysis it will help this to be a strong action.

And the upperpart of the sternum as you remember is very free. So would you unfold and explore that.

let your spine lengthen if it hasn't, and lets fold again at the creases. Fold back into that position. Lets unfold again visualizing that relationship whatever aspects of it you want...I told you that the use of the image is always to be treated as if you are going to be able to do it again some time. Its always a run thru a practice. Its not the final shot.

Stand on your knees now . Bring the left leg into the fold this time and if you would like it might be easier to fold into the crease and then unfold. Sometimes that gives a little better action. Balance on the tops of the thigh bones. Little bouncing action there.

Now will you have a seat and I am going to add something more I had to debate as to whether to present you with all of this or not but I decided at least to present it as a total entity.

Lets go back for just a moment to the head because as I indicated at earlier sessions all these things are related So that if you would soften at the neck pit the posterior one in the back and in the spine lengthening you soften down below. do that just repeat that process for just a moment to put this together. Then you soften the xiphoid process to let it approximate the pubic symphysis to let this free up thru here. Those components augment each other as you would go from one to the other. you can juxtapose all those images going from one to the other constantly seeking those relationships. And they all enhance each other. Back half of the head sliding up, the lower end of the spine sliding down. Upper part of the sternum going up the lower part of the sternum relating to the front of the pelvis.

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Now there is something that needs to be worked on thru tactile aid that will help you in that entire area with all those images. That is this: The key area in all these is the 7th cervical vertebrae and the 1,2 perhaps 3 thoracic. And of course they need to be dropped down in back, and what we have done before in the dropping of the spinous processes is the more superficial aspect of the image what we are going to do now is to visualize the entire vertebrae and as it drops down in back, the front of the vertebrae is going to be visualized as tilting up. And we are going to give each other tactile aid for this lying on your side. You can find the 7th cervical vertebrae its the first long one. What I want you to do is to touch your partner there giving slight downward pressure. Come over to the top of the sternum just to give a relationship and then ask your partner to think of letting that vertebra drop in back and raise in front, now. Just stay at the top of the sternum. Come down to the 1st thoracic and here the same thing and then the 2nd. A little downward pressure and staying with the sternum. And then in between we have the body of the vertebra and then on downward to the 3rd thoracic.

That's going to help with the back half of the head sliding up, that's going to help releasing the sternum, all the things we have been working on. Take a partner.

Trying to free the sternum and let it assume its normal relationship

In the horizontal position here lets see what you can do with imagery along with what you have just had. Lets go back to earlier images we had in today's lesson. The spine lengthening and then the half of the head behind the lateral plane sliding up away from the pelvis, and now the sternum releasing at the top floating up and approaching alignment with the pubic symphysis. Now to help that action out lets go to the seventh cervical vertebra, and think of it dropping down in back and tilting up in front. and then the 1st thoracic, and then the 2nd thoracic, and then the 3rd thoracic. Now with whatever you can put together in terms of those vertebrae dropping down in back tilting up in front would you do a little small head flexion where you just letting the head nod forward a little bit, Thinking of as you nod forward that's the critical period to let those vertebrae drop down in back. The tendency is as you nod forward to pull them up in back. Reverse that. Try and retrain that tendency they drop down in back and the back half of the head really slides up as you do that slight nodding. Experiment with that for a few moments.

Again you can juxtapose that with the spinal lengthening and the line from the pubic symphysis to the 12th thoracic shortening.

Now strange as it may seem it is often the tendency to reverse the direction of those vertebrae even when you are doing movements with the lower part of the body. So lets go now down to the thighs and we are going to do some thigh flexions which we will visualize as creasing of the thighs and still use the image of the 7th & 2,3 thoracic dropping down in back, tilting up in front.

So would you now think the deep thigh crease and fold the left thigh with the imagery of the vertebrae. Try it and let it drop. And once again lets do the left thigh with that same image again and let it drop. Think both thigh creases equally deep and then fold the right thigh as you visualize the vertebrae dropping down in back and up in the front. Let it drop softly. and one more time on the right. Get your image of the vertebrae droppin g down in back and up in front and folf the right thigh. And let it drop softly.

Now re establish you centering in your own way.

We could just as well do it with the sternal relationship to the pelvis. The unity of what we are doing one is really as good as the other. It is up to you to chose what is best for you.

Lets now do the same simple thigh flexion with the imge of the sternum floating freely in the upper part and let the lower part approximate the pubic symphysis. Now it is not just the sternum that is approaching the pelvis but they are approxiamating each other. Understand that, that is what that shortening of the xline from the ps. to the 12 does you see Use the image for whatever its worth now and fold your left thigh you see it makes that a very strong movement. And let it drop. And once again lets fold the left thigh with the image of the ps and the xxx xiphoid proces approaching each other. And let it drop.

Re center that is let the two thigh bones rest in the thigh sockets visualize the creases again and now on the right we are going to fold into the right crease and let the ps. and the x.p approach each other and then allow it to drop. and one more time on the right

Take a moment to reestablish your center and now the difficult part the double thigh flexion. Think both thigh creases very deep let your 7,123 drop down in back and tilt up in front Visualize ever befor you startthe relationship of the x.px to the p.s. the top of the sternum very free and do your double thigh flexion with whatever aspect of that imagery you can visualize. And then let the legs drop softly to the floor. You might have shortened your spine let your spine lengthen Let the back half of the head slide upward, release 7,1,2,3, drop down in back and release the sternym at the top.

In the rolling, You see rolling looks at first like very easy movement and it is but it needs to have that same set of dynamics in the roll. You see you are together in the rolling not falling apart. Lets think the relationship between the ps. the x.px and any other aspeet that you want to bring to your consciousness and roll to your left side. But try to be clear in your visualizing the relationship between the x.p. and the p.s. don't let them in your mind be separating. Roll back on to your back. and one more time roll over to your left side, same imgagery. And robl back onto your back. Re evaluate your center. Head between your sit bones and the thigh b ones resting in the thigh sockets.

Lets go to the right now same image, p.s. approaches the x.p. They are approaching each other as you turn to the right and roll back to your back. And one more time roll to the right same image. Alright will you take a half turn thinking of a flow a continuity let it flow let it move climb your ladder and roll over to sit on your heels now your body is in the upright position and in this position lets visualize those relationships let the spine lengthen from below the back half of your head slides up as the 7,123 thorastics drop down in back and tilt up in front and the sternum is going releases up so that the xiphoid process can release below to approach the p.s. Would you fold at the thigh creases so that your trunk goes onto your thighs.

Visualize the relationship between the ps and the xp in this position. The top of the sternum is free, direction if you think it is alright but don't force it in any direction just go back to our earlier comments, let it float and it will find its direction. When you unfold from this position allow the ps and the xp to approach each other and unfold

As you get to the cervical are upper thoracic think of those vertebrae dropping down also it will help. Now stand on your knees. Bring the right leg under this time. Take moment to establish your balance ~~KIKAKI~~ Literally hang long the sit bones the tail bone, arms. Fold into that thigh Balance on the thigh bones and now I want you to explore some of these things thru improvisation. We have done a lot of work Take some aspect of this that for you has meaning..

Establish your balance on your sit bones head in between. Allow the sternum to be supported from the ceiling now. and that lets the spine lengthen or you can think of the heavy tail in back. Appreciate the fact that those two opposing forces that pulling the sternum up in front and the tail down in back are in different planes. The spinal plane behind the tensile plane in front. Now the 7, 123 thoracic and more if you wish dropping down the back as the half of the head behind the lateral plane slides up. The line from the ps to the 12th thoracic vertebrae is vibrating upward and the lower end of the sternum and the ps approximating each other and the top of the sternum freeing itself floating And now a little nodding of the head. Spine lengthens Visualize the line from the ps to the 12 shortening. upward action we think it up.

When you open the eyes you are going to allow them to open very softly and gradually reorient yourself to your surroundings by allowing the objects to come into your range of vision. Before you even begin think of the apex of the cone deep within the skull and the eyes secured from that apex so you dont have to hold them let them hang from there or rest from there. Let the eyes flower open just flower open.

Walk forward on the sit bones bring a foot behind you fold into your creases and then push from the floor into your thigh sockets. Balance on the tops of the thigh bones and now lets just think of the two halves of the pubic symphysis supporting each other.

thrusting toward each other to give you support and then .
that line the ps and the up approximating and the half
of the head behind the lateral plane releasing upward the
spine releasing downward. And then the 7,1,2,3 tilting
down in back up in front. And a little bouncing
action to bring the dynamics in.

Thank you all very much
have a beautiful day.