



Movement Intelligence Program

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Aligning the Neck in Resistance: Index finger between the teeth

Key Points

- The neck is the fragile link in the chain of the spine.
- When the neck is over-curved and compressed under the weight of the head, the head shifts forward and cannot lean directly on the spine.
- A measure of ideal standing can be the visualization of a plumb line projected from the top of the head to the tailbone.
- The advantage of the process is the polarized pull in the alignment of the neck, created by using both hands—one behind and one in front.
- The effect is to produce the recovery of the neck by an integrative movement that involves the interaction of the whole body.

Background

Every chain is only as strong as its weakest link's ability to sustain the impact of pressure. The neck being the bottleneck of posture is one of the most significant focus points of vulnerability. In civilized culture, the neck tends to collapse and get compressed, not only in sharp turning and intense movements that are done quickly, but also in standing still. The collapse of the neck is commonly expressed by the deepening of the curve of the neck and the shifting of the head forward in a way that its weight cannot lean directly on the pillar of the spine. In this situation, all the musculature that connects the head to the trunk needs to work incessantly in order to prevent the body falling forward. Ideal standing is when the mass of the head is carried by the skeleton, and there is no need to invest effort in order to stand upright. A faithful way to measure ideal alignment of posture is to check to

what extent a line projected from the top of the head falls over the tip of the tailbone.

Self-correction of the alignment of the neck is addressed in Process #20, **Water Carrier's Walk**, where the increased risk to the neck from the load carried on the head poses an additional challenge to the organization.

The strategy for aligning the neck that is offered in this process is the full orientation that is gained by self-contact of the two hands. The hand behind is locating the crucial area of the collapse in the neck, while the hand in front offers polarized resistance to reinforce and clarify the act of straightening it. This local realignment of the neck vertebrae gets its full value when a total body activity is performed in the context of the recovered alignment.

The simple device of aligning the neck with the index finger between the teeth can be used in any situation of sitting, lying down, standing, or walking. In time, it may be enough to just imagine the polarized pull and the body will know how to align its posture.

Aligning the Neck in Resistance process

- In standing, close your eyes and imagine that from the top of your head there is a string suspend all the way down to the floor. Notice where it falls on the floor in relation to your feet. Especially look to see where the projection of the top of the head falls in relation to the tailbone. Is the string congruent with the tailbone? Or is it behind it, or in front? Remember this configuration as you will come back to it at the end of the process.
- Stand or sit and touch the back of your neck with one hand. Explore the shape of your neck with soft fingers and have a sense of its structure.
- Find the vertebra that is at the deepest part of the in-curve of the neck and put the tip of your middle finger across it. Slowly raise your head several times

and feel how the vertebra that you are touching becomes the hinge of bending.

Stop lifting and invite this vertebra to push your finger backward to straighten the in-curve.

It may not be easy to find this disposition as this is a direct confrontation with the tendency of your neck.

- In order to verify a possibility to mobilize this vertebra out of its in-curve, bend your head downward and feel with your finger how this vertebra comes out of its hollow and aligns with the rest of the neck in more continuation.
- Now, without inclining the head down, try again to mobilize this vertebra backward from its hollow without moving the head from the vertical. It might take some time to find this unfamiliar organization.
- Put the other hand on your chest. Every time you try to straighten your neck, let your hand encourage the chest to draw out, lifting it very slightly up. Feel with the hand behind how the slight raising up of the chest assists the correction of the neck.
- To realize the contribution of this integration, let the hand on the chest inhibit it from lifting up and feel the difference. Then, continue to recover the vertebra behind, generating it from the slight lifting of the chest.
- As you are standing, raise one heel from the floor, leaning on the ball of the foot. Each time you straighten the neck and draw the chest up, add also the stepping down on the heel. Sense how the thrust of the heel to the ground is generating an uplifting force that assists you to straighten the neck. Involve your whole body in the recovery of your neck.

The more harmonious the involvement of the entire body is, the more optimal the intended local movement becomes.

- Hold the straightened neck with one hand behind, verifying the withdrawal of the vertebra, and the other hand on the chest, verifying its gesture upward. Like this, start to walk in place. Use every step of the foot to initiate a transmission of force upward. Let your whole body coordinate to recover your neck.
- Stop and feel how your body chooses to be standing now.
- To increase the effect of straightening the neck, bend the index finger of one hand and put the bent knuckle between your teeth with the thumb toward the floor and the little finger toward the ceiling. Put the other hand behind your neck. Every time you try to withdraw the sunken vertebra backward, intend to pull forward the finger between the teeth and offer some resistance to the withdrawal of the vertebra behind. The finger between the teeth pulls a little forward and the vertebra behind is moving backward. The vertebra and the jaw are being taken slightly farther away from each other. Notice how this polarized action brings the top of the head over the top of the spine. Repeat it gently several times.
- Stabilize that straightening, holding it fixed, and step slowly from one foot to the other. Each time you step on the foot that is on the same side as the finger between the teeth, make use of the increased thrust of the foot to the floor in order to align your neck and mobilize backward the deep vertebra in spite of the resistance of pulling the jaw forward. Let the neck become straightened from the stepping foot, and the rest of the body in between sets itself accordingly. Each time you step on the other foot, release the alignment of the neck.

- If you are sitting, an action to challenge the straightened neck instead of walking in place might be getting up from sitting to standing. Look for a way to get up to stand, holding the neck fixed motionless between the two hands. This way, the neck is not taking part in the transition from the chair to standing. You spare the neck from doing the anti-gravity task and recruit the bigger parts of the body to do it.
- In standing, continue to fixate the alignment of the neck between the two hands, and in this way, step from one foot to the other, generating the upright force from each foot alternately.
- Organize the alignment of the neck, fixate it, and run in place.
- Organize the alignment of the neck with just the knuckle between your teeth, fixate it, and walk around in the room. From time to time, lighten the pull of your hand and eventually take it away altogether. Continue to walk and see how your body remembers the disposition of the more optimal posture. The moment you are not sure, use again the knuckle of your index finger between the teeth and align your neck by pulling the jaw slightly forward to apply some resistance to your intention to withdraw the neck backward. In walking, you can use just the finger between the teeth, more for information than for mechanical confinement.
- Stop and stand. Close your eyes and acknowledge the quality of your posture. Imagine the string suspending down from the top of your head and see how it relates to the tailbone now. Is the top of your head projecting more precisely over the tailbone now?

Give yourself appreciation for being able to restore a more ideal posture.

Purpose

- To acquire a handy tool to avoid the loss of power and the damage caused by a deviating and depressed vertebra in the neck, which keeps over reacting and over articulating at the same vulnerable spot with each challenging body movement.

Strategies

- Using self-touch of the hands for both orientation and mechanical interference in order to produce a corrective shift of disposition of the vertebrae.
- Using controlled resistance against the corrective movement in order to magnify the correction's effect.

Aligning the Neck in Resistance

Outline of the Process

- Initial check: in standing, imagine a string suspended from the top of the head to the floor. Where does it fall in relation to the tailbone?
- In standing, touch behind the neck with one hand and find the deepest vertebra.
- Raise your head and acknowledge the deepening of the curve in that hinge of bending.
- In a vertical position, try to move that vertebra backward from the in-curve and straighten the line of the neck.

- Lower your head forward and observe that the vertebra aligns on the continuous line of the neck.
- Try to mobilize that vertebra without bending the head forward.
- Put the other hand on the chest and draw out the chest while withdrawing the deep vertebrae of the neck.
- Raise one heel and every time you straighten the neck, thrust the foot into the ground. Stabilize the straightening of the neck and walk in place.
- Put the bent knuckle of the index finger between the teeth with the intention of pulling slightly while withdrawing the vertebra backward—a polarized pull.
- Create the two-directional pull and step slowly from one foot to the other. Each time you step on the identical foot as the finger between the teeth, create the straightening of the neck.
- Stabilize the alignment of the neck and run in place.
- Organize the alignment of the neck with just the finger between the teeth, hold it fixed and walk around. From time to time while walking, remove your finger and allow your body to remember the recovered alignment without it.
- Once more, stand and imagine the string from the top of your head and see if now it projects closer to the tailbone.

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Aligning the Lumbar:

Releasing the length of the back by shortening the front

Key Points

- The transition from walking on all fours to standing on two legs presents a complex organization for the lower back.
- The sophisticated intelligence of the organism, shifting between the capacity to differentiate the vertebrae, as well as to hold them as one unit, is the challenge for the vertical lumbar spine of the human.
- The human lumbar spine may be stuck in a narrow functional repertoire of civilized conditions of living which may result in over use of the lumbar segment of the spine.
- The purpose of the process is to provide a personal tool for restoring the lumbar area as a reliable bridge that can successfully transmit pressure without deviating or collapsing.
- The special strategy of this process is to approach the challenge from the easily negotiable aspect of the organization and avoid confrontation with the less controllable aspect. A slight pinching of the belly in front works mechanically to release the length of the lower back behind.

Background

The vulnerability of the lumbar area of the spine is a major obstacle that deprives many people of the chance to enjoy freedom of movement, and certainly the chance to produce dynamic, weight-bearing movement. A safe lumbar spine that can function like a reliable bridge between the upper and lower parts of the body, in both flexibility and stability, is a basic condition for practicing movements that can strengthen bone. Is this obstacle an

unavoidable factor that is inherent in the specific human structure, or is it a consequence of the personal style in which civilized man operates?

Obviously, the transition from standing on all fours to standing on two legs places a critical difficulty on the chain of vertebrae between the pelvis and the rib cage. With each step, the spine of creatures that walk on all fours is constantly being bounced with the springiness of a suspended hammock, just by gravity. In walking on two legs, however, the horizontal hammock is converted into another set of dynamics. In the vertical plane, the lumbar chain needs to sustain the load of the heavy mass of the whole upper body, including the head and the arms, while at the same time, maneuver the equilibrium and the movement. It could be that the source of widespread trouble in the lower back and what makes it so vulnerable is this altered relationship to gravity. Still, this unequivocal assumption might be overlooking the fact that generations of pre-cultural humans, hunters and gatherers, were successfully served by their backs in the quest for survival.

Comparing the behavior of the lumbar spine in early life with that of a mature person shows that the pattern of response to tension or threat at the beginning of life is to curl and round the back. This might be to protect the intimate organs in front and expose to the world the more massive skeleton behind. With standing up, there seems to be a reversal of those roles. The mature human being tends to react to threat, or even just to any unusual demand, by tightening the curve behind and deepening its hollow.

In any case, the human back needs to be able to differentiate each of its articulations and bend in all directions, as well as to set itself in a continuity of a firm, reliable post. In the vertical spine, this sophisticated intelligence is discriminately falling on the segments of the lumbar. To a great extent, the lumbar area of the vertical back, which is required to compensate for and adjust to each changing situation while it is under the constant load of the body above, tends to get stuck in the narrow functional repertoire of defensive behavior. The lower back may also become vulnerable once the biased distribution of labor allows the other vertebrae of the spine to be less and less cooperative as they are becoming overly stiff, leaving the lumbar to become worn out in its tendency to over react in uncoordinated movement.

The solution to the problem may not come from understanding it. The question to ask is not so much why did it happen, as what can be done? The purpose of the process is to provide the learner with practical means to re-

design the bridge of those five vertebrae, with the consent of the rest of the body, so that these vertebrae will be able to transmit the two-directional forces in the vertical posture without collapsing and without deviation. The process clarifies the mastery of an easy transition of the lumbar spine from being overly in-curved to being less curved and even straight, from flexibility to stability until the optimal pattern becomes clear and spontaneous.

The strategy used for creating an effective transformation of the deeply ingrained habit of the lumbar vertebrae is maneuvering the front of the belly. The easy availability of using the hands to shorten the tissues of the belly in front can yield a release of the length behind. A slight passive contraction of the anterior is enough to evoke a spontaneous spacing out of the intervals between the posterior processes of the lower back behind. This simple and readily available mechanical device can restore the quality of a reliable bridge to the lower back.

Aligning the Lumbar process

- Stand and take a moment to feel how you are standing. Notice especially how the lower back tolerates this task of standing.
Put the back of one hand on the lower back and get a sense of its structure.
Find the deepest point and attach your hand to fit its surface.
Invite the vertebrae to mobilize your hand backward so that you start to erase the in-curve and intend to bring the lumbar spine into an even line with the pelvis and the upper back.
It may not be easy to find that organization.
You can facilitate the recovery of the lumbar area by bending slightly forward.
But eventually, your aim is to be able to master this alignment in the reality of the vertical posture.
- To make it clearer, stand in a step position and with your hand behind the back, feel its response to the organization of your knees. Tighten the knees so that you lock them

and feel what it does to the lumbar.

You may sense how the straightening of the knees tightens the lower back in its in-curve.

Now allow the knees to flex slightly and notice the softening of the lower back and its capacity to start rounding out so that the vertebrae can mobilize your hand backward.

Do that several times.

The insight of the conditioned relationship between the knees and the lower back is important information.

Realize that in order for the lumbar area to be comfortable and free to change its disposition, you need to unlock the knees.

Locked knees are an obsessive product of the flat and hard surfaces of civilization.

In process #24, **Knee Bends a Knee**, you can learn how to restore springiness to your knees.

- Put the other hand on the front of your belly, with the little finger toward the pubic bone and the thumb higher than the belly button. Pinch the tissues of the belly as if you want to shorten the front. Pull the fingers closer to each other. Do it several times and each time you are shortening the front, feel the response in your back. Maybe you can sense the elongation in the lower back, erasing its in-curve. Acknowledge the mechanical effect in which shortening the anterior of the vertebrae allows their posterior processes to elongate and straighten the line of the lumbar spine.
- Continue slowly to release the length of the lumbar and to re-align it by shortening the front on the belly with one hand, without using the other hand behind. Now stabilize that alignment with your hand pinching the belly and like that, walk from one foot to the other. Each time a foot is landing on the ground, bend both your knees. Feel how your pinching of the front is inhibiting the lumbar behind from curving in.

Like this, you can be walking while you spare the lumbar area from compression and vulnerability.

- Continue to shorten the belly and walk around.
From time to time, try to walk without using the hand in front and still stay with the lumbar soft and suspended.
Alternate between using and not using the indication of the hand in order to patiently train yourself to autonomously perceive the pattern of recovery.
- You can use this device in many situations.
For example, you can use it in getting in and out from a chair, where the lumbar does not need to over participate in the confrontation with gravity.
With the hand in front, you can guarantee that the length of the lumbar will stay intact and spare it the risk of compression.
This way of protecting the lumbar spine from any increased vulnerability is well accepted by the organism since it is happening indirectly by the hand and not by the habitually over-reacting muscles.
Walking in the context of the recovered alignment gains the adjustment of every part of the body to the new pattern so that it can be readily used afterward, unlike an imposed local manipulation.
The more you practice that pattern, the deeper it will be imprinted in your functional memory, and gradually it might be spontaneously applied in daily life, without the assistance of the hand.
- Stand and feel how you are standing now.
See if you sense more willingness of your weight to surrender to the floor.
The pelvis may seem to be more suspended without the lumbar trying to hold it against gravity.

Purposes

- To learn how to release the lumbar from its crucial failure of accentuated compression.
- To train the posture for consistent transmission of force without collapsing in the lumbar spine.
- To resolve the main obstacle for performing ergonomic, dynamic, weight-bearing movement.
- To gain insight on the inner dynamics of personal anatomy.
- To establish more proportional distribution of labor in all anti-gravity joints.
- To own an immediate tool for restoring comfort to a tired lower back.
- To enhance self-trust in autonomous resolving of body management.

Strategies

- Using the simple and available device of self-touch for de-programming the counterproductive habit of over-reaction in the lumbar spine.
- Using the integrative correspondence between the knees and the spine to gain awareness in ergonomic self-coordination.
- Using the mechanical interaction between the anterior and posterior of the spine in order to gain the desired response of spontaneous elongation.
- Facilitating mastery of the uncontrolled lower back behind by approaching it from the easily-controlled front.

Aligning the Lumbar

Outline of the Process

- In standing, feel the structure of the lower back with your hand.
- Try to directly straighten the line of the vertebrae in the lower back.
- In a step position, with the back of the hand on the lumbar, straighten your knees and lock them. Feel how the lower back tightens. Bend your knees and feel the difference. Realize the conditioning of the freedom of the lower back on unlocked knees.
- Put your other hand on the belly, with the little finger toward the pubic bone and the thumb toward the belly button. Pinch the tissues of the belly to shorten it. Sense the response of rounding the lumbar into the hand behind.
- Align the lumbar by shortening the front of the belly with one hand in front. Stabilize this confinement and walk in place from one foot to the other with bent knees.
- Hold the belly short and walk around. From time to time, remove your hand and sense to what extent your body learns to adopt the desired pattern.
- Stand and feel the difference in standing. You can use this device in every position and movement, especially for anti-gravity projects.

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Narrow Pelvis: Aligning the wheels

Key Points

- The more vertical the creature stands, the nearer their hip joints are to each other.
- Men's hip joints are closer to each other than women's, due to the space required for giving birth.
- Hip joints that are far apart invite lateral undulation in walking, which makes the hip joints more vulnerable.
- In this process, bringing the hip joints closer is done by thrusting the fists to the buttocks without engaging the gluteal muscles.
- Through self-touch, it is possible to learn how to use the hip joints safely while walking.

Background

Scanning the development of species in evolution shows that the more creatures have lifted themselves to a vertical posture, the closer their hip joints have become. In quadruped mammals, the hip joints are far apart. In apes, which sometimes stand erect, the hip joints are relatively close to each other. Mechanically locating the origins of the legs closer to each other enhances the extension of the skeleton to the vertical. Humans have the closest hip joints relative to other species.

Due to the space required for giving birth, the hip joints of women are farther apart than those of men. This is one of the differences by which it is possible to know whether a skeleton is that of a man or a woman. This anatomical condition exposes women to more vulnerability in the hip joints. Hip joints that are wide apart invite a more lateral undulation in walking, and a pelvis geared for sideways undulation is more liable to take an extra

unbalanced load on its joints. The hip joints are then at risk of being stuck in a habit of exaggeration. They may also fail to adjust themselves appropriately to convey the line of transmission of power between the leg and the upper body.

The anatomical structure of men, on the other hand, invites a more forward walking pattern, with less waste of motion and less risk of sideways deviation. The male's walk is more directly forward, like an arrow.

The process of **Narrow Pelvis** reminds us about the safe alignment of the legs. Even a joint that has been accustomed to a sideways deviation can experience more optimal organization of alignment. The difference in actual distance or in the level of strength by which the head of the femur is held in its socket in the pelvic bone is minute, but the change in the quality of functioning, the pattern of walking, and the subjective sensation is enormous.

Narrow Pelvis is designed to help the rest of the body adjust to the relocation of the hip joint. Instead of using the buttocks musculature to align the hip joint, this process aligns the joint by using the touch of one's own hands. The hands stabilize the hip joints and guarantee that they won't be too loose. The process reminds each part of the body of its role in the optimal alignment of the hip joint, whether in the static position or in dynamic movement.

The hip joint, the conjunction of the leg to the pelvis, is a crucial link in aligning a functional posture. Altering an old pattern of using one's hip joint is an organizational challenge of the highest degree, since there is not a single part in the whole body that is not interrelated to it.

It may sound like a paradox, but sometimes in order to help a dysfunctional hip joint, there is a need to stabilize it and limit its freedom of movement. This has to be repeated many times while walking, until the organism perceives the new disposition and trusts it. Then it won't be tempted to use everything possible, but only everything useful.

Narrow Pelvis process:

- Stand and contemplate the location of your hip joints.
Do you know where your legs join the pelvis?
- In order to locate the hip joints,
place your hands on both sides of your pelvic crests,
at the level of the waistline,
thumbs behind and fingers forward.
Feel how you are leaning on your pelvic bone.
Slide your hands down along the sides of your hips
until they are blocked by the barrier of the grand trochanter,
the thigh bone.
Your fingertips are then at the line of the groin.
Following that same line, slide your hands backward
around the pelvis until your thumbs reach the dimples
at the bottom of the buttocks.
Make a fist and push your fists into the dimples
of the buttocks.

These dimples mark the conjunction of the heads of the femurs and their respective cavities in the pelvic bone. It is impossible to touch the hip joint itself, since it is well protected deep inside. But if you use the knuckles of the bent index fingers and tuck your fists in, you may approximately locate the joints. The hip joint is a crucial link in aligning the posture. In order for the pressure from the stepping foot to reach the head and thread the whole skeleton in a consistent continuation, the joint has to be aligned in a certain disposition. At the same time, it has to be flexible enough to adjust to each change in the movement of the leg or the body.

- Notice the sensation in your hip joints.
People who suffer pain in this area can clearly sense

their hip joints. Remove your fists from the hip joints.

- Stand with your eyes closed and imagine a line between your right heel and your right shoulder. Remember the location of your right hip joint and look into your image and see how your hip joint is situated in relation to the heel/shoulder line. Sense to what extent your hip joint deviates from this line, and in what direction it deviates.
- Slowly shift your weight and lean on one leg, several times only to the same leg. Stay there, leaning mostly on that foot, and again imagine the connecting line between your heel and your shoulder. See where your hip joint is located in relation to this line. Repeat this slowly several times until you have a clear image of this line.
- Do the same thing on the other leg. Notice if on one side the hip joint deviates more than on the other. What is the direction of the deviation? Is the joint situated behind the line or maybe out to the side?
- Comparing these two images, decide which side you would like to improve in terms of its alignment. Which joint is less congruent with the heel/shoulder line? You can choose to work on the side you would like to improve, but if this side is suffering, please do the process the first time on your more functional side. When your brain perceives the new information with less difficulty, it will be easier for the vulnerable side to apply it too.
- Place your fists in both dimples at the bottom of the buttocks and tighten them toward each other. You are making your pelvis narrow from behind,

decreasing the distance between the origins of the right and left legs.

This thrusting of the hip joints toward each other is the working tool of this process.

- Lie on your back.
Bring up your knees and place your feet on the ground.
Tuck your fists into the dimples of the buttocks from right and left, pushing toward the center.
There is no need to lift the pelvis from the ground.
Approach the pelvis on the floor level,
putting your fists into the dimples that relate to the hip joints.

If there is a need, you can repeat the process of locating the hip joints.

In lying down, start with your palms riding on the upper pelvic crests at the waist level, with your thumbs behind.

Slide your hands down along the sides of your hips until you feel the knob of the grand trochanter, the bone of the thigh.

Your fingertips are now in the crease of the groin.

Move your hands around the sides of the pelvis to the back and tuck the bent index fingers of your fists into the place where your thumbs have reached. As you work with it over time, this place of the conjunction between the legs and the pelvis bone behind will become clearer.

- Apply some pressure with your hands and tighten the pelvis from both sides toward the midline.
Do this several times.
Stay with both hands in the tightening position and begin to step from one foot to the other in place.
- This is an opportunity for your entire body to learn to walk while the hip joints are stabilized, avoiding the deviation they might follow when you walk freely in space.
Sense where in your body some reorganization is taking place,

as you adjust in response to the non-habitual challenge.

- Continue to step from one foot to the other, tightening the joint on the side you would like to improve. Put the other hand on the wall and apply pressure that will load the body with a streaming force, with each stepping foot. Notice if it is easier to walk when the pressure streams through the total body from end to end.
- Stop the walking. Still tightening the hip joints, slide your legs down along the midline without opening the knees to the sides in the frog pattern, and let them elongate fully. Feel the way you are laying. Has anything been changed in the way your legs extend from your pelvis?
- Again, use both your hands to brace your pelvis from both sides and pull your knees up without opening them to the side.

This is the configuration of the walking pattern used by the adult human who stands vertically on two feet, as opposed to the baby who lies horizontally with knees open to the sides in the configuration of primal swimming prior to experiencing the interaction with the solid ground in standing.

- Push the pelvis toward the center alternately, one side at a time. Don't let the whole pelvis move on the floor. The sacrum stays glued in place. Only the two hip joints change position in relation to the stationary feet on the ground. It is a very small movement, but affords the opportunity to change the location of each of the hip joints in its cavity.

- Remain with the two fists tightening the legs to the pelvis, as if making it narrower.
Remember which hip joint you intended to improve and begin to slide that leg down.
Extend it only as long as the full surface of the foot stays in contact with the ground.
The knee points to the ceiling all the time.
- Slide your foot back and forth a little and feel how the rest of your body learns how not to deviate in the hip joint.
Possibly other places in the vertebrae or ribs are discovering now how to reorganize for the extension of the leg without any compensation in the hip joint.
- Continue to stabilize your hip joints with your fists and extend fully the leg on the side you want to improve. Then bend slightly this same knee again, only as far as you can reach with the full surface of the sole of the foot to make contact with the floor. Repeat this straightening and partial bending of your knee.

This is the relevant pattern for walking.
In the vertical reality, stepping on the foot coincides with its straightening, and it bends again just slightly for shifting into the next step.
When we walk freely in space, there is no constraint on the hip joint to stay stabilized in a safe alignment.
Therefore, if a person develops a habit of a certain deviation in the hip joint, it will be difficult to change that habit of deviation while walking.
The free space around the torso in walking does not prevent the deviation of the hip, nor does it keep the vertebrae from persisting in their pattern of compensation.
The habitual way of using a leg is deeply ingrained like personal pronunciation

or facial expression.

A deviated hip joint is at risk of accumulating eroding pressure and is not able to transmit pressure as a well-aligned leg will do.

Walking can become difficult and lose its harmony.

People who suffer in this way are unable to find the means to a functional solution by themselves.

Working with this process while lying on the floor is like being in a learning laboratory, which offers an opportunity to discover an option for another way of self-organization.

The constraints provided by the hands and the floor safely hold the hip joint in a more optimal and neutral position within the walking pattern,

and the rest of the body learns how to adjust to it.

- Straighten both legs, release your hands from your buttocks, and rest. Notice the disposition of your legs now. How is this different from your usual way of lying? Lying down generally invites the weight of the legs to respond to gravity by collapsing the knees to the sides, but now the legs are ready to stay aligned to the front, which is the pattern of an adult man walking.
- Bend both your knees and hold the bottom of the pelvis narrow with your two hands. Slide the foot forward on the side you would like to improve. Keeping the sole of the foot in full contact with the floor, draw a flat circle on the floor. Slowly paint the floor with the whole surface of the foot. It is not important to make a big circle, but rather a round and smooth circle, going only as far as you can easily maintain the full foot in contact with the floor. Your hip joint learns to articulate proportionally to the changes of the foot while staying well aligned.

- Reverse the direction of the circle and continue.
Release one hand and place it on the wall.
Push the wall at the appropriate moment of the circle.
Stop making the circle and extend your legs on the midline.
Release your hands and rest.
Feel what has been changed in the disposition of your legs.
- Bend your knees and place your feet on the floor
in a step position, with the foot of the leg you want to improve
further from the head.
Hold your pelvis with your fists tucked in the approximate
place where the bottom of your jeans pocket would be.
Start to walk in place, detaching one foot after the other
from the ground.
Each time, bring your foot back to the same place on the floor.
Working from the step position is more relevant
to the reality of walking.
Sense how the stepping of each foot on the floor
generates a counter pressure into your whole body.
Feel how the transmission of this force
goes through the articulation of the hip into the pelvis
and on to the chest and head.
- Increase the pressure in the thrust of the foot
that is farthest away,
that is, the foot on the side you would like to improve.
The increased pressure reaches the head
so that the crown of the head moves upward
to elongate your posture.
The back of the head is creeping along the floor.
The chin does not move away from the throat.
The power to make you taller comes from your foot,
and it passes safely through your hip joint,
without disturbing the joint.
- Change the order of the step position and continue to walk.
The position of the feet has changed,
but continue to emphasize the stepping of the foot
you would like to improve, which now is closer to your pelvis.
See if from this close distance you are still able

to thread all the parts of your skeleton on the streaming force of the stepping, utilizing it for making you taller.

- After a while, stop walking and, keeping both your fists where they are, slide your feet down with the knees close to the midline. Rest and look for evidence of the results of the movement.

In this process, we are stabilizing the hip joints while moving the legs.

But that does not mean this is the only correct arrangement. However, it is a reminder of an option of aligning the leg with the body in a way that the crucial joint does not over-articulate unnecessarily.

It can remain free of compression and erosion.

In vertical walking, there are many possibilities for the hip joint to articulate and respond to the force coming from the ground to the head, as well as yielding to the load of the body weight that is bearing down from the head to the feet.

The help of the hands and the confinement of the floor make it possible to channel the transmission of force through the articulation of the hip without changing its disposition.

The floor also provides the opportunity to re-educate the rest of the body, enlisting its cooperation to change the unproductive habit.

The organism perceives that this is a positive experience, and this option is registered in the brain. Repeating it many times in different variations provides the optimal correction, which means that in daily movement the hip joint will articulate as appropriate to the need, and not according to the compulsive habit.

- Bend your knees
and place your feet equal distance from the pelvis.
Use your hands to press your hip joints alternately
from side to side.
This time invite the entire pelvis to slide from side to side,
as you push with your hands.
Both the pelvis and the hip joints are changing their place
in space, relative to the feet, which are stationary.
- Gradually inhibit the moving of the pelvis,
stabilize the sacrum in place,
and continue pushing your fists into your hip joints
one after the other.
Make the pelvis more and more narrow,
as you alternately bring the joints closer to one another.
Now the origins of the legs change their disposition
in the pelvis in relation to the stabilized feet.
- Continue pushing your hip joints one after the other,
and begin walking from one foot to the other for a while.
Then every few steps, change the location and the direction
of your feet on the floor.
Go more down or sideways, farther from the pelvis or nearer.
Allow asymmetrical configurations in different places,
while your hip joints are held tight
and your knees continue to point to the ceiling.
Now the pelvis is constant, the hip joints are constant,
and your feet are moving in different directions,
with minimal articulation in the joints.
This is the relevant pattern of walking,
which is economical and safe.
- Slowly look for the most simple,
comfortable place for your stepping feet
and continue walking for some time
in the optimal arrangement.
- Continue this exploration,
keeping one hand pushing the joint you would like to improve

and placing the other hand on the wall.

- With both hands holding your hip joints, slide your legs down.
Feel how your body accepts the experience of this alignment of your legs.
See if you can interpret it as restoring innocence to your hip joints.
- With one hand, tighten the buttock on the side you would like to improve, and put your other hand on the center of your chest.
If your chosen hip joint is on the right, each time you push it to the left draw also your chest to the left.
After a few times hold this sway in both the hip and the chest, and walk in place.
- Then reverse the participation of the chest and thrust the hip joint and the chest one toward the other.
Stabilize that pattern and confirm it by walking in place.
- With one hand tighten the same buttock and put the other hand behind the vertebrae at the base of your neck, hooking your fingertips beyond the spine.
If your chosen hip is the right, place the fingertips of your left hand to the right of the spine.
Each time you thrust the buttock in, pull the vertebrae with your left hand to the left too.
Hip joint and vertebrae move in the same direction.
See if you can stabilize your left wrist behind the head.
- Then reverse the moving of the vertebrae.
With your left fingers extended firmly straight, push the vertebrae from the left side of the spine to the right.
The hip joint and spine are being moved in opposite directions, one toward the other.
The left wrist is attached behind the head.

Cultivating the flexibility of the stiff parts of the spine will spare the hip joint the demand to over articulate.

For the hip joint to maintain its safe alignment and avoid exaggeration, it needs a spine that does its share of the movement.

By experiencing different interactions between the pelvis and the thorax, you are cultivating a more accurate distribution of labor between them and freeing the hip joint from its repetitive compensation.

- After taking as much time as you need for rest, roll onto your side and come to sit in one long continuous movement. Come to stand. Let your eyes close. Notice how you are standing. How does it feel for you? How is the balance in the legs? How long can you stand like that?
- To assess the results more objectively, shift weight to the foot you intended to improve. Imagine the line from your heel to your shoulder on the side you intended to improve. Observe where this hip joint is located now in relation to this line. Does it seem that the joint is now a little more aligned than before? Is it a little more comfortable to stand longer on that foot now?
- Slowly shift your weight to the other foot and check the heel/shoulder alignment. Did it lose its alignment because of the change in the other side?
- Stand and use your fists with the bent knuckles of your index fingers pressing both your hip joints.

If you need to verify their location in standing, go again through the procedure of sliding

your hands from the waistline down
along your hips until they feel the barrier
of the protruding trochanter of each thigh bone.
Your fingertips are at the level of the crease
of your groin, between the leg and the belly.
Move your hands, following your thumbs
backward, and tuck your fists in the dimples
of your buttocks, using the knuckles of your index
fingers to emphasize the focus.

- Press the hip joints alternately, from outside in,
so that both sides come closer to each other.
Stabilize your narrow pelvis with both fists
and start walking in place from one foot to the other.
Observe how the hands restrict the tendency of the pelvis
to shift from side to side.
Can you sense how aligning each hip joint on the trajectory
of power, which streams from the foot to the head,
is encouraging your body to become taller, more upright?
- Continue to walk in place
and allow the pelvis to move from side to side.
You are still holding both hip joints together.
Notice that even though the pelvis is moving,
the hip joints are still maintaining the same relationship
to the heel and shoulder lines.
This alignment within the pattern of walking is more dynamic.
- Continue to walk in place and push one side after the other,
so the pelvis sways.
Exaggerate the movement of each hip sideways.
Observe the deviation of each hip joint and the excessive
articulation inside it.
Notice also the loss of height in your posture.
- Still walking in place, hold both your hip joints together,
tightening them one toward the other.
Inhibit the drift of the pelvis and sense once more the kind
of upright walking which does not demand

from the hip joints any unnecessary articulation.

- Walk like that around the room, keeping your hip joints stabilized with minimal swaying. This is a style of walking that emerges from shortening the distance between the origins of the legs in the pelvis. Notice the determined direction in moving forward, like an arrow, with no loss of power in sideways undulations. Let go of some of the tension in your shoulders. Decrease their effort as much as possible, while still using the hands to support the stability of the hip joints.
- Gradually lighten the hold of your fists, and eventually remove them altogether. Continue to walk and imagine that your hands are still there. Observe how your body knows how to reconstruct the aligned way of walking by using the model of its own experience.
- Walk without interfering and feel what your body took from the process of its own free will. In the future, it will be possible from time to time to use your fists to give your hip joints a reminder about how to align in more efficiency and safety, so that they will be able to take on more and more load, which is essential for strengthening the bones.

Purposes

- To relocate a deviated hip joint on the line of transmitting force in safely.
- To limit the over articulating of a deviating hip joint.
- To train the whole body to readjust to the new and more functional pattern.

- To draw awareness to the alignment of the hip joints in standing and in motion.
- To acquire a criteria for assessing posture through visualization.
- To challenge the hip joint with different options of changing the movement of the feet or pelvis without compromising its safety.
- To expand the perception of the personal pattern of walking through the wider context of evolutionary development.

Strategies

- Using self-touch of the hands to stabilize a deviating hip joint in a more optimal alignment.
- Using many variations of altering the relationship between the feet and the pelvis while confining the hip joint and allowing it to remain uncompromised.
- Arriving at the optimal reorganization through gradual progression of challenges within decreasing support of greenhouse conditions of safety.
- Acquiring a means for assessing improvement by using subjective sensation as well as more objective perception of structure.

Narrow Pelvis

Outline of the Process

- Locate the hip joints in standing. Place hands on pelvic crests at waistline level, fingers forward, thumbs backward; slide down the hips until meeting the grand trochanter; hands follow the thumbs backward on groin line. Put fists with bent index knuckles in dimples of buttocks.
- Shift weight to one foot; imagine heel/shoulder line; see how hip joint relates to this line. Determine which hip deviates more.
- Lie on back, knees standing, head near the wall. Tighten hip joints with fists from outside in and step in place.
- During each rest, notice the change in disposition of legs.
- Knees standing, hold hip joints and extend the foot of the side to improve, keeping full sole of foot in contact with floor.
- Hold hip joints, extend leg and draw a circle with full sole of foot brushing the floor, knee to ceiling. Do the same with one hand pushing the wall.
- Hold hip joints and place feet in step position. Walk in place, emphasizing stepping on the foot of the side to improve. Change the order of the feet and emphasize the same foot.
- Push fists alternately and shift pelvis from side to side.
- Push fists alternately and stabilize sacrum in place; feet walk to different places on floor.
- Push fists alternately and step in place in optimal location.
- Push the buttock to one side and the chest to the same/opposite side, hold and step in place.

- Push the buttock to one side and hook the fingertips of the other hand beyond the spine at the base of the neck; pull in the same direction that the hip joint moves. Reverse the direction of the spine, moving the vertebrae with straight and firm fingers toward the hip joint. Hold and walk in place.
- Come to sit and stand. Check results. Repeat initial test of heel/shoulder line.
- In standing, fasten fists and step in place. Continue and move pelvis from side to side. Exaggerate deviation of pelvis and hip joints.
- Limit pelvis to optimal movement and align hip joints while walking in place.
- Walk around room. Gradually remove hands and continue walking as if hands were still in place.

24

Knee Bends a Knee: Spontaneous springiness

Key Points

- When knees are locked, neutral ease is lost in standing and it is impossible to produce the springy effect in walking, as needed for building bones.
- Years of walking on flat floors have diminished the talent of the knees to serve like springs and generate strength.
- How can we restore the potential of adjustability in the knees and give up the habit of locking them?
- Mobilizing the knees while they are passive can help reverse the habit of rigid and non-responsive knees.

Background

The knees are an indispensable agent for standing up. They are also the indispensable agent for generating pressure into the ground. If you stand on straight legs, without utilizing the skill of the knees to bend and straighten, and try to increase the pressure into the ground, you may experience frustration. If, on the other hand, you stand with your knees bent, even slightly, as if just having the concept that the knees have the option to be unlocked, you will be able to produce a streaming anti-gravity force in pushing the feet into the ground and shifting the angle of bending in the knees from being gently bent to gentle straightening. In order to use this mechanical advantage of straightening the knees, they need first to accept flexing.

Many people have a problem with bending their knees. It is not that they cannot get their knees to bend, but rather that they do not trust standing without completely locking their knees straight. This is a static approach to

functioning. With straight and locked knees people lose the lever of thrust that can rise from the ground to the head. They are unable to stand without investing muscular effort rather than using the weight of their body, when properly aligned.

If the surface of the ground is uneven, it would be impossible to use the legs with constantly straight knees. The knees need to be able to respond to the changes of surface and adjust in varying degrees of altering their angles of flexion. There may also be situations where the knees have to produce more of the act of straightening, for example, in climbing steps or any other anti-gravity project where the pushing against the next step or against the flat floor generates the transition of the elevating force just by shifting from a slight bending position into slightly straightening.

The perfectly flat floors that we usually walk on do not offer much challenge for the knees and may, in fact, suppress their talent to flexibly articulate, not to mention the fading resourcefulness of the brain to invent solutions to changing conditions. This results in a static posture in which people feel confident only when they are standing with hyper-straight knees. They have lost the trust in their ability to access the rich potential of the knees and to explore the many opportunities of outsmarting gravity.

If you stand on the deck of a boat with straight knees and lock them even more as the boat rocks on the water, you will most likely lose your stability and fall down. When the surface is varied and changing, a healthy, well-organized living being will instinctively feel the need to protect itself by bending the knees and adjusting to the circumstances rather than trying to overcome the threat by more power.

How can we promote this talent of the knees when the floors we are walking on are smooth and predictably even? How can we give up the habit of irrelevant locking of the knees and still feel comfortable with them like that? How can we arrive at an organization in which the knees, on their own, will choose to be open to change and ready to adjust?

In the following process you will learn how to mechanically create and mentally accept unlocked knees. Restoring springiness to the knees is the essential component of generating bone-strengthening pressure. The strategy used is to introduce each knee separately to the corrective organization, while it is passive and being activated by the other knee. This is done in the

safe greenhouse condition of leaning onto a wall, and together with the passivity, has a chance to bypass the resistance of habit to give up its pattern.

Knee Bends a Knee process:

- Stand in a step position and bend both your knees.
Sense how the knee behind tolerates the bending.
Change over the legs and check the reaction of the other knee.
Which knee seems to have more difficulty in bending when it is behind?
The one that has difficulty bending when it is behind is the knee you would like to improve.
Choose to work on that knee unless its disturbance is serious.
In that case, start with the other knee
or postpone this process for a while until more harmonious coordination in other parts of the body is cultivated.
The cooperation of all the parts of the body with the suffering knee is the key to its improvement.
- Stand in front of a wall and rest your hands on the wall at shoulder level.
Cross the leg you would like to improve in front of the other leg.
The knee behind is fitting into the cavity of the knee in front in full contact.
You don't need to hold the heel on the ground.
- Start bending the knee behind so that it causes the knee in front to bend passively.
Invite the knee behind to initiate the movement and bend slightly into the back of the knee in front.
Repeat the soft bending many times.
Make the distinction that the knee behind is the active one that creates the bending, and the knee in front is passively surrendering to the bending message.
After a few times, rest and uncross your legs.

The passivity is used to neutralize the program of disturbance in the front knee.

As long as the disturbed knee is active,
it is bound to apply its dysfunctional pattern.
In this way, your more functional knee
serves the less functional knee
by letting it experience the possibility of bending
without the counterproductive
disturbed organization.

- Return to the same position.
The knee you would like to improve
is crossed in front of the more functional one.
Turn your front, bringing the hip and shoulder
on the side of the knee in front, closer to the wall,
and in this turning, bend the knees,
initiating from the knee behind.
As you are slightly bent, bring the other hip and shoulder
closer to the wall, and like this, raise yourself up,
while straightening the knees.
Continue in this order:
turning your body, bending, turning to the other side,
and coming up.
There is no pause in the up and down, spiral movement.
The face and knees are turning together in the same direction.
- Change the direction
and bring forward the hip and shoulder of the knee behind,
and in this rotation, go down as the knees bend.
Turn the other hip and shoulder to the wall
when you are still down,
and then raise yourself up, aligning once more to the front.
- After a few times, let go and move away from the wall.
Take a moment to feel the atmosphere of your standing.
Maybe the knees are more willing to stay soft and,
at least for a moment, are not rushing automatically to lock.

In this movement,
your pelvis and chest are engaged in rotation,
and your legs and knees are turning with them
accordingly. You are cultivating a proportional

rate of turning in your whole self.
You train the massive pelvis,
which is usually more stationary,
to participate in the turning and spare the knees
from twisting, which they are not built for.
Your torso, your thighs and lower legs
are all aligned on one plane,
with no friction and no resistance.
You are accumulating the consensus
of the rest of your body to accept the bending
of the knees. All this is done in the safety
of the greenhouse conditions
provided by the wall.

- Come back to stand in front of the wall as before,
with the same knee in front.
Rest the top of your head on the wall — not the forehead,
but rather the crown of your head.
As your knees bend, with the one behind active
and the one in front passive,
begin to slide the contact point of the head downward
along the wall.
As the knees straighten,
slide the top of the head up to its original place.
With the top of your head, you are drawing a line on the wall.
The neck is not working.
All the vertebrae of the spine are proportionally flexing
at the same rate, confined by the wall.
When you feel you have had enough,
let go of everything and rest.

There is no need to bend the knees deeply
nor to straighten them fully.
Just exercise their springy flexibility
in a perfectly comfortable range.
What inspires the improvement
is not the effort of struggling,
but rather the convincing reality of a movement
you feel good doing.
Develop the patience to stay in the comfort zone

and avoid the frustration beyond it.

- Return to the same standing position with the top of the head touching the wall. This time, as the knee behind bends the knee in front, slide the top of your head on the wall in a circle. Make sure it is the bending of your knees, not your neck, that initiates the movement around. Be concerned to balance their relationship.
- Reverse the direction of the circle. When you are ready to stop, begin gradually to make the circle smaller and smaller until you lean on its center. Leave everything, uncross your legs, and rest. Feel what has been changed in your standing.

This sliding motion of the top of the head up and down the wall conditions the gradual rounding of the lower back to the rate of bending in the knees.

The knees and the back are guided to adjust their interaction in harmony.

During the process, the bending of the knees is done in the context of securing proportional coordination with the rest of the body.

The process puts the focus on an approach of refining the quality of coordination throughout the whole body as the knees are bending.

It is a kind of a family therapy where the whole community is willing to change itself and accommodate the individual that needs support.

When overall general relations are supportive, the specific needs are settled spontaneously.

The dysfunction of the knee has its roots in the anachronistic habits of other parts of the body as well, which have learned to compensate and protect the suffering knee.

These partners might be stuck in their habit of compensation, which in turn,

keeps the knee in its dysfunctional pattern long after there may be any need for it.
The way out is through a reorganization of the whole network.
In the Feldenkrais Method®
this is called Functional Integration®.

- If you are not tired and are ready to continue with one more stage, stand again with one knee crossed in front of the other and the top of your head attached to the wall.
As you bend and straighten the knee behind, begin to slide the crown of your head and slowly write your name on the wall.
Let your knees generate the writing.
Create your personal signature, involving the whole body so it is not just the neck doing the job.
The neck is just a pencil that is carried by the rest of the body.
Choose whichever size of script you prefer, reduce the effort and look for ease.
- When you have completed your full name, for the sake of symmetry, you can try to write it in mirror writing.
- Let everything go.
Uncross your knees, move away from the wall and sense the way you are standing.
What is the sensation in the knees?
Do they lock and straighten as soon as you stand?
Or are they willing to remain for a while in this intermediate state of not locking and not bending, a dynamic state of being open to either option?
- See if you are willing to interpret the new tendency of the knees as restoring their functional quality of being potential springs.
You may not be convinced that you can trust these floating knees to support you without bracing them.
However, notice that you are in fact standing,

and your body is calm and receptive.
You may even be surprised that you can continue
to stand like that for a long a while,
without the usual impatience.
Can you, perhaps, sense that these are knees
that are spontaneously ready to bend or straighten
with the same ease?

- In order to assess the improvement in your specific knee,
repeat the initial test. Stand in a small step position,
with the leg you wanted to improve behind.
Bend both your knees and sense how the leg behind
bends now.
- Appreciate the learning capacity of your organism
and acknowledge its reconciliation
with the bending of the knees.
From time to time in your everyday life,
you can repeat the process, or even a part of it,
and cultivate the functional potential of the knees,
the gateway to well-coordinated weight-bearing posture.

Purposes

- To put the spring back in your step.
- To relieve a vulnerable knee.
- To wean the counterproductive addiction of constant locking of the
knees.
- To establish more proportional distribution of labor between the knees
and the rest of the body.
- To cultivate the means to produce bone stimulation pressure.
- To develop the primary anti-gravity lever in the knees.

- To easily learn an available means for autonomous improvement of a knee condition in a few minutes.

Strategies

- Using passive movement to detach from habitual programming.
- Using movement of the functional knee to give its pattern to the dysfunctional knee.
- Using systematic progressive development of mutual correspondence between the knees and other parts of the body.
- Using the pre-conceived form of the personal signature to explore ultimate variations of three-dimensional global interactions.
- Using the wall to free the learning from preoccupation with precarious equilibrium.
- Activating the knees in the reality of the vertical plane, within sustaining the full weight of the body and still experiencing it as ease.
- Turning the torso, the head, and the bent knee in the same direction to establish precise coordination at the lowest common denominator of no differentiation.

Knee Bends a Knee

Outline of the Process

- Initial test: Stand in a step position and bend both knees. Reverse the step and identify the knee that has more difficulty bending when placed behind.
- Stand in front of a wall. The knee you would like to improve is crossed in front of the other. Let the knee behind actively bend the passive knee in front.

- As above, turn the hip and shoulder of the front leg closer to the wall, bending down in the rotation. Reverse the rotation and straighten up.
- As above, with the hip and shoulder of the back leg turned to the wall.
- As above, with the top of the head on the wall. Bend the knees and slide the top of the head down along the wall.
- As above, make a circle with the head. Generate the circle from the knees.
- As above, outline your signature on the wall, using your knees and total body.
- As above, do mirror writing.
- Stand and feel the sensation in the knees. Is there less compulsion to lock them?
- Do the initial test of bending the knees in a step position and acknowledge the improvement.

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Silken Scarf along a Roller: Synchronized proportional flexibility

Key Points

- Difference between an artificial movement and an organic movement.
- Movement of the whip, the pelvis is the handle, the spine is the whip, and the sacrum is where the whip is welded to the handle.
- Different patterns of coordination between head and pelvis interactions.
- Advantages of the whip movement: a proportional articulation of each vertebra in its own sequence and capacity.
- The roller smoothes out the movement and reminds the body of the organic undulation of moving in curves.
- The firm weight-bearing axis of posture is conditioned on the flexibility of the vertebrae.
- The harmony prayer.

Background

What is the difference between the mechanical movement of a robot and movement that is organic? While the artificial movement of the robot is sharp and equivocal in fragmented and straight lines, organic movement streams through the body in curves and undulations, engaging all other parts in a well-coordinated harmony. This harmony cannot easily be deciphered and learned simply by analyzing its details. It cannot be gained by imitating the final product of the sum total of all the parts. Rather, it can be discovered

through experience, assessed by the subjective criteria of sensation: What feels right? What feels easy and comfortable and simple? What is the movement that the body wants to come back to and apply again for everyday use?

The process of **Silken Scarf along a Roller** is a good example of the configuration of organic movement that exists in the formula of a certain rhythm. In a regular rotation movement, one of the options is for the ends of the spine to interact with each other in a way that the head and the pelvis move at the same time in the same direction, as if connected by reins. Another option is when the head and the pelvis separate at the same time in opposite directions, like an elastic band. There is still another option, a more sophisticated combination, when the head and the pelvis move in the same direction, the same pattern, but one does it in a slight delay after the other. That is, one part lags behind the other, like singing in a canon. This specific delay of the two parts is determined according to the distance that is needed for the transmission of movement to travel from the pelvis to the head.

The movement is winding like a silken scarf. It has a repetitive cycle of partially moving in the same direction and partially in opposition. At the beginning of each cycle, the pelvis turns in one direction and the head stays in its place in the opposite direction and does not correspond. At a certain point in the ongoing turning of the pelvis, the head surrenders and is carried to turn with the rest of the spine following the pelvis. At this moment, the pelvis begins to reverse its turning and again the head will follow passively later, when the pull of the pelvis extends far enough to overcome the resisting weight of the head.

This configuration can be perceived as a whip-like movement, where the spine is the flexible strip of the whip and the pelvis is the handle. The sacrum bone is the part of the whip that is welded into the handle. It is possible to produce the effect of the whip only when you feel that the rhythm is congruent with each phase of the motion, and the invested power is changing in relevance to the accentuated moment of the function. In that state of finely-tuned coordination, you are swept to repeat the motion again and again until you do not know if you are generating the movement or if it is moving you.

The bio-mechanical advantage of the whip is the even articulation between one vertebra and another, at the same rate and at the same sequence of the

structure. The streaming motion of the whip guarantees that every vertebra will articulate proportionally to the whole spine, irrespective of whether its usual tendency is to be too tight or too loose.

The benefit of this streaming action is that it succeeds to open more movement in the stiffest segment of the upper back, and that it does it without force. The consistent and smooth rhythm has its own momentum to bypass resistance. And of course the roundness of the roller smooths out the flow.

The uniform flexibility that is gained in the vertebrae provides the possibility to align the full chain of the column on a reliable line of standing. Only vertebrae that are flexible enough to articulate are capable of making the refined adjustments to create the consistent line that is needed for efficient transmission of power.

This conditioning the firm stability of the axis on the free agility of its many segments may sound like a paradox. In other words, in order to have an upright posture that can successfully sustain higher levels of dynamic load as needed for effecting bone strength, the person has to be able to articulate each joint with the same ease in every direction. The multi-dimensional flexibility might be viewed as a preliminary condition for self-correction in designing a consistent trajectory of axis. Still another kind of training will be needed to cultivate the option of using this alignment of axis for withstanding anti-gravity, weight-bearing dynamic activity without collapsing. Both these polarized qualities, the option to articulate and the option to hold the axis together, complete one another and exchange roles with every step.

This organic complexity can be summarized in the Prayer of Harmony:

God grant me flexibility in each of my joints,
so I will have freedom of movement;
And give me the power to post one vertebra on top of the other,
so I will have a strong and reliable axis of spine;
And the wisdom to know the difference.

Silken Scarf along a Roller process:

- Prepare a roller from a folded blanket with a diameter of ten centimeters and a length of approximately one meter.
- Lie on your back with your head near the wall. Your right buttock and your right shoulder blade rest on top of the roller, and your left side rests on the floor. The head stays on the floor to the left side of the roller. You can put a small pillow to support the head if it is more comfortable. The knees are standing. Sense how you experience lying on an uneven asymmetrical surface. Brush your hands along your body and place them on the wall. Slowly begin to push the wall as you exhale, listening to the response of your body. Allow your chin to sink down to the throat and turn the front of the pelvis slightly toward the knees. Produce a slow wave. When this becomes clear, accelerate the pace in a rhythmical movement back and forth. Allow the chin to move up and down. Stop the movement and rest.
- Place the right hand on the wall and extend your left leg long on the floor. Flex your left ankle and as you press the wall rhythmically, allow the ankle to extend and flex, corresponding with the movement of the chin, creating the pattern of the wave all along the body.
- Flex the left ankle and keep it flexed. Put your left hand behind your head, and as you continue to push the wall with your right hand, quickly and rhythmically, keep the chin at the same distance from your throat. Allow the back of the head to slide back and forth in your palm, without taking the chin away from the throat. Let the heel of the left foot travel along the floor

back and forth.
The ankle stays flexed.
Produce the pattern of the axis.

- Stop the movement and rest.
- Bring up both your knees, feet standing on the floor.
Put your left hand on the wall.
Push with your left foot
and begin to raise your left hip to the same level
of the right hip that is elevated on the roller.
Then let it come back to its place.
Repeat it several times.
Continue lifting the hip and begin to also raise the left shoulder
from the floor and bring it to the level of the right shoulder
that is elevated.
Then return first the shoulder back to the floor and afterwards,
the left hip. Allow the body to come back to the floor
passively with just the power of its weight
as it adjusts to the confinement of the roller.
Let go of everything and rest.
- Bring up only the left knee.
The left hand is on the wall.
Turn your face to the left and leave it there.
Raise your left hip from the floor
by increasing the thrust of your left foot into the floor.
Slightly later, raise also the left shoulder blade
while your left hand is generating the sustaining power
from the wall.
Continue to carry the pelvis and the shoulder
in rotation of your front to the right.
All this time your head is turned to the left.
When the chest bone begins to turn beyond the midline
to the right, allow also the head to be passively pulled
to the right after the pelvis, as if being dragged by reins.
Leave the head to the right. At that moment,
the pelvis starts to move back to the left,
followed by the left shoulder, and only later,
the head surrenders and comes back to the left too.

- Do the movement of the silken scarf again from the beginning.
The pelvis starts to lift and turn in one direction while the head is still turned to the opposite direction.
After a little while, when it feels that the head has almost no choice, the spine pulls it to follow the pelvis with the whole body.
The head reaches the same side as the pelvis, but always in a slight delay.
It is as if the delay represents the amount of time that is needed for the movement to pass through the body from the pelvis to the head.
- Be committed to listening to the specific pattern of rhythm with an accent on the lifting and smooth slow decline in surrendering back to the ground.
The rhythm lends itself to observation and control much more readily than other factors of coordination.
Listen to the pace and allow its rhythm to coordinate the movement. Smooth out the flow so there is no stop.
As the pelvis turns, the head continues.
They advance with a certain gap of time between them, just like two groups singing in canon.
Notice that the movement of the head does not come from calculated intention, but from the pull of the spine.
Let go of everything and rest.
- Again put both your hands on the wall.
Both knees are bent.
Push the wall rhythmically and produce again the pattern of the oscillating wave in your whole body.
Invite your chin to go up and down and your pelvis to rock as well as it can in this asymmetrical configuration.
Gradually diminish the movement to the point of quick and light oscillations. Stop it altogether.
- Extend your left leg and with the right hand on the wall, produce now the pattern of the axis.

All of your body is oscillating in one unit.
The ankle is fixated in its bending.
The heel is sliding on the floor as it elongates
and shortens the leg toward and away from the wall.
The chin keeps the same distance from the throat
and the neck stays without changing its curve.
Compare the quality of the wave and the axis
to the beginning of the process when you did it the first time.

- Let go of everything and rest.
Notice if you now have more readiness
to accept the uneven surface.
Feel if there is some internal softening
that makes you more willing to surrender
to the uneven surface and even to rest like that.
Slowly roll to the left, release the roller, and lie on your back.
Listen to the sensation.
It might be that you feel that the floor has been changed.
This is how your body interprets reality
according to its subjective perception at that moment.
Lying on the ground is such a basic and familiar position
that we are not always aware how we are doing it.
See how you interpret the strange sensations produced
by your body's ability to adapt and change its structure.
Only an experience like this one,
which breaks the habitual symmetry,
can show you how much potential there is
for taking advantage of the support reflex of the body.
- When you are ready, repeat the process of the **Silken Scarf**
with the support of the roller along your left side.
- Then finally, lie on the roller on the midline
with both the head and the coccyx on the roller.
Both knees are standing.
Feel the opportunity for all the vertebrae
to feel the solid contact of leaning on the roller.
For many people this may be a rare experience,
very different from just lying on the back on a flat plane,
which does not guarantee that all the vertebrae

are making contact with the ground.
With both your hands on the wall,
produce the pattern of a soft wave.
It is not important to do big movements.
Instead, look for the quality of flow and pleasure,
the smooth transition from in-curve to out-curve back
and forth in your lumbar
and the seesaw movement of the chin.

- Extend your left leg.
Put your right hand on the wall
and begin to push the wall rhythmically,
flexing and extending your left ankle with the wave.
- Then change the pattern.
Flex the ankle and keep it stabilized.
Put the left hand behind your head to facilitate its sliding.
Push the wall with your right hand
and allow the whole body to be rubbed on the roller
as one unit in the pattern of unified axis.
You can change the hands and the legs
as you continue with the pattern of the axis.
Let go of everything and rest.
- Bend both your knees and put both hands on the wall.
Turn your face to the right.
Push the wall with your right and let it draw your left hip
nearer to the floor, as if the back of the pelvis on the left side
intends to wrap the roller and slide around it to the left.
Your chest too turns to the left.
The head is still on the right, but at a certain moment,
the head is also drawn to follow the chest bone
that is turning to the left.
There is a moment when the pelvis, the chest,
and the head all reach the left side,
but immediately the left hand pushes the wall
and the pelvis starts on its way back without the head.
The first that reaches to the side is the first to come back
to the center.

Feel how the hands are loading the body with the power for raising each side of the pelvis alternately against gravity.

- Continue to do the **Silken Scarf** from side to side.
Smooth out the connections.
Make the distinction that the pelvis is active and the head is passive.
This is the reverse of the usual cultural behavior where the head initiates the turning.
- Notice how the pushing of the hands transfers from one hand to the other according to the need to help the pelvis to move to the other side.
The assignment of the back is to rub each and every vertebra into the roller without skipping any one of them.
The assignment of the chest is to help the pelvis turn to the side, pulling after it also the head.
Feel how the articulation is reaching each vertebra in its own time.
Sense the flowing legato rhythm of this passive winding with a slightly delayed movement of the head.
Stop the movement and take a rest.
- After the overall articulation,
it is worthwhile to do something that integrates it together.
Extend your legs and push the wall with both hands in small oscillations
with a hint of waving the ankles and the chin.
Then shift into a more braced unification of the whole body and produce the pattern of the axis.
Extend one leg and push the wall with the opposite hand in order to elongate the leg on the floor.
Create small pulsations that have the purpose of tightening the whole body together.
Repeat the movement with the other leg.
- Finally roll slowly to one side,
free yourself from the roller
and lie on your back on the bare floor.
How does the floor seem to you now

in your subjective reality of the change?

It may seem like a tunnel has been dug in the floor along your spine.

Because the spine is now closer to the floor than usual, your brain might imagine that the floor is making space for the spine.

- When you are ready, get up slowly. Stand for a while and feel the change. Begin to walk. Maybe you notice the flow of the movement, the blending together of each step with the next one, without fragmentation, without emphasis, as if you were traveling on wheels along a smooth surface. Give a name to the quality of your sensation in order to remember the result of this integration of softness with power in the proportional articulation. In future, it might be enough just to say this name in order for your body to know immediately how to tune your total self according to that image.

Purposes

- To establish proportional freedom of movement in all vertebrae.
- To use the even flexibility for composing an optimal alignment of the spine.
- To succeed in articulating the most stiff area of the thorax.
- To acquire a pleasant means to upgrade posture.

Strategies

- Using the auxiliary means of a simple roller to produce a specific effect that is difficult to achieve without it.

- Using the support reflex of the organism surrendering its weight to a reliable support to alter the form of the structure.
- Using the momentum of a repetitive pattern of rhythm to overcome habitual resistance to introducing movement in certain vertebrae.
- Gaining the cooperation of the reluctant area of the back by using consecutive ordered articulation along the full spine, avoiding direct selective confrontation with the problem.
- Combining the enhanced differentiation of the winding wave of the vertebrae on the roller with the generation of the load of pressure from the hand on the wall to establish the multi-dimensional skill of self organization as needed in life.
- Counting on the spontaneous pleasure in the silken scarf style to ensure willingness to repeat its practice in the future, as repetition is an essential key to change.

Silken Scarf along a Roller
Outline of the Process

- Prepare a roller that is one meter long with a diameter of ten centimeters.
- Lie on your back with your head near the wall: the right buttock and shoulder blade are on the roller, and the left side is on the floor. The head lies to the left of the roller. Knees are standing and hands are on the wall.
- Push the wall and produce oscillations of a wave; the chin moves up and down.
- The right hand is on the wall, left leg is long, ankle stays flexed. Left hand is behind the head. Push the wall for vibration of the axis. The chin does not move away from the throat. The left heel travels along the floor while the ankle stays in a flexed position.

- The knees are standing; both hands are on the wall. Raise the left hip to the level of the right hip and bring it down.
- Continue raising the left hip, push the wall with the left hand and also raise the left shoulder. Turn your torso to the right, and a moment later, allow the head to also turn passively to the right. Repeat it many times. Return in the same order: pelvis first, head last.
- Do the same with the roller supporting the other side.
- Place the roller along the midline so the head, chest, and pelvis are on the roller. Knees are standing; hands are on the wall. Do the silken scarf movement from side to side: the pelvis starts first and the head turns last—as a passive response to the pull of the torso.
- With the roller supporting the midline of the spine, produce again the wave and the axis pattern.
- Take out the roller and listen to the way your body interprets the new reality of lying on the floor. Walk and anchor your sensation with a word to help you re-create the experience.

26

The Function of Creeping: Sweeping the head from side to side

Key Points

- The creeping function is a prototype of natural locomotion whose efficiency has been proved through eons of evolutionary development.
- The age of bipedal Homo sapiens is only .004% of that of the other developed mammals on the earth.
- Reconstructing the coordination of the creeping function is the ultimate model for physical fitness.
- The dynamics of this interaction with the environment include the preparation to move by dragging the knee to the side and winding the spine, resulting in the actual mobilization of straightening the bent knee to propel the body forward.
- Sweeping the head from side to side by following the back of the head instead of following the nose allows for more total engagement of the spine.
- The solution to the problem of deepening the curve of the lumbar while lying on the stomach is to support the belly with some padding.

Background

The creeping function provides the most efficient formula for perfect coordination of mobilizing the body in space. It is the prototype of evolutionary locomotion that has accumulated over millions of years of filtering out the successful strategies and eliminating the unsuccessful ones. To get a sense of the proportion of human evolutionary time, we can say that the age of biology is estimated as 800 million years. The age of the more

complex creatures like the mammals walking on all fours is estimated to be 50 million years. The age of Homo sapiens is no more than 200,000 years. This means that the age of the bipedal human is only .004% of the age of the other complex creatures on the planet.

In the timeframe of evolution, Homo sapiens is a young experiment. It is not even known if it will sustain itself. There have been many other species that lived for much longer and became extinct. The reconstruction of the coordination of the creeping function that proved its efficiency many more times than standing on two legs can be an indispensable model for bodily fitness.

A creature that is skilled in the dynamic of creeping starts by dragging one knee to the side, anchoring the toes of its metatarsal into solid ground, thereby creating a stance that is prepared for thrusting the body forward. The active push of that foot to the ground generates the power to straighten the knee away from the foot toward the head and drags the whole body one step forward. Then the roles change over and the active force of straightening the leg against the resistance of the ground works to spiral the spine in the opposite direction, which facilitates bending the other knee and dragging it to the position where it can take on its active role of interacting with the ground and create the next step. The act of mobilization in space, which takes place while the active leg shifts from being bent to being straight, is simultaneously putting the other side in the disposition for its active step in turn.

Imagine the challenge for the straightening knee in allowing pressure that is equal to the weight of the body to pass through it in order to mobilize the full mass of the body in space. This can be done only when the other joints of the body and its muscles are programmed to cooperate in a perfectly synchronized organization. Only when the whole chain of joints along the skeleton work in mutual adjustability, can the knee safely sustain its assignment of outsmarting gravity and mobilizing the body in space. This model of coordination, one that combines a change in the configuration of the skeleton with the transmission of pressure, can be perceived as the ultimate test for successful fitness.

Learning some aspect of this coordination in the process is done through the movement of the head from side to side. In this specific process, the head translates in a non-habitual way, advancing from the back of the head

instead of the front. The non-habitual pattern accentuates the engagement of the spine in the movement of the head, especially the stiff upper spine. Restoring more harmony in the head/spine interaction contributes new vitality to the overall mobility. The improvement can also be recognized in the quality of posture.

There may be a disadvantage of lying on the stomach by deepening the hollow of the lower back to a degree that it risks being compressed. In fact, many people refrain from lying face down, and they miss this indispensable lesson that comes straight from nature. It is possible, however, to resolve the problem of deepening the arch of the lower back by padding the belly with a pillow or blanket. This support will moderate the curve in the lumbar and allow more continuity of movement in the vertebrae.

The Function of Creeping process:

- First, in order to have a sense of the functional context of the process,
lie on the stomach and explore what is involved in generating a step forward from this position.
You probably start by bending one knee and dragging it to the side.
The spine may twist accordingly.
Then, in order to actually mobilize yourself forward, you have to anchor the foot of the bent knee on the floor and thrust it to straighten your knee upward.
Assess the complexity of this primal function and appreciate the skillfulness of children and animals to do it easily and quickly.
- Get up and stand with your eyes closed and imagine a string suspended from the top of the head to the floor, with a small weight on the end.
Where does it rest on the floor in relation to the feet?
How does the string relate to your spine?
Compare each segment of the spine and also the pelvis to this plumb line.
To what extent is your body congruent or deviating from the objective vertical?

- Lie on your belly with some padding, such as a pillow or a folded blanket underneath your front. Your feet are on the wall. The knees are bent almost in right angles, with your lower legs vertical and the bottom of your toes touching the wall. The forehead is resting on the hands.
- Begin to drag your left knee to the side along the floor. Feel how the whole spine and pelvis need to change to enable the knee to move. Help with the toes of your right foot in pushing the wall slightly, as the knee bends to the left and the left foot starts to slide down the wall until you can anchor its toes on the wall near the floor. Repeat this dragging of the knee to the side several times. Acknowledge the turning of your spine. Your left hip rises away from the floor to make room for the knee to move out to the side. Repeat it time after time to master the coordination.
- Can you trace the effect of the knee on your shoulders? Allow the left shoulder to follow the left hip and move backward. Let the left elbow too slide slightly down on the left side. Sense how the consistent spiraling of your pelvis and spine is turning your face to the left. The right shoulder and elbow move slightly up accordingly. Repeat that development several times until its coordination becomes spontaneous. Each time you bring the lower leg back to its vertical place on the wall, return with your forehead on your hands.
- Let go of the movement. Extend your right arm on the floor above your head, roll slowly onto your right side and continue to roll onto your back. Take a rest.

Feel the effect of the primal movement on the quality of your organization.

- To turn from the back to the stomach, bend the left knee vertically, extend the right arm over the head on the floor. Tilt the left knee to the right, rolling onto the right side, looking at your right arm, until coming on the stomach.
- Again drag the left knee on the side, inviting the rest of your body to accommodate the movement. Stay with the knee to the left and rest your forehead on your hands. Begin to slide your forehead from one wrist to the other, without turning your face. The face is pointing to the floor and you move the head like this in a translating motion from one forearm to the other. Feel how this motion is mobilizing your spine between the shoulders as it veers from side to side. The neck is not articulating, the pelvis is inhibited too, and you are training in initiating the movement from the core spine.
- Extend your right arm up along the floor, roll to your right side and then to the back. Take a rest. Feel what has been changed.
- Go again through the preliminary process of dragging the left knee on your side, pushing the wall with your right toes, emptying the pressure from the left foot and sliding it down along the wall, until its toes touch the wall near the floor. Set your elbows diagonally, the left elbow slightly down and the right one up, while turning your face to the left. See if you can initiate the process of assuming the disposition for creeping from moving the shoulders and elbows. The left shoulder moves away from your face and the right shoulder gets nearer to your head behind. After several times, stay with the knee to the side and the head facing to the left.

- Begin to slide your head on your right cheek to the right wrist and forearm, brushing the surface of your hands, moving the head backward while the face keeps pointing to the left. Reaching the right wrist, reverse the turning of your face, look to the right and drag your head on the left cheek to the left forearm. Continue this sweeping motion back and forth, brushing the left cheek to the left and the right cheek to the right.

This pattern is using an uncommon organization of differentiating the direction of the face from the direction of the movement of the head in space. The front of the head is pointing in the opposite direction to the movement of its mass. The uncommon pattern works to de-program the management of the organism from its non-efficient prejudices, and new options might be taken.

- Continue to sweep your head from side to side, letting the back of the head lead the movement. Feel when it is appropriate for your feet to be involved and to help in changing the direction of the sweeping. The horizontal left foot, which touches the wall near the floor, can increase its push to the wall for turning the head to the left and moving it to the right. The vertical right foot on the wall can participate as well in generating the force for sliding the head to the left.
- Alternate your shoulders diagonally, one up and one down; withdraw them both from side to side, with your elbows stationary. Feel how you are awakening your upper back to its potential vitality.

- Eventually let go of everything.
Roll to your back and rest
until you feel that your homeostasis is balanced.
- Slowly come to standing.
Appreciate how long it took the developing child
to shift from the horizontal to the vertical plane.
What is the message of your standing now?
- Review the initial image of the plumb line suspended
from the top of the head to the ground.
How do you find the alignment of your posture now?
How do you experience the gestalt of standing,
coming from the chronologically earlier function of creeping?

Purposes

- To improve functioning of movement and posture based on
coordination in the natural pattern of locomotion.
- To explore the use of power in interacting with solid ground for
locomotion.
- To acquire a wider perspective for dynamic posture.
- To cope with more complex patterns of movement within safety and
clarity.
- To reconcile the position of lying on the stomach as the insightful and
masterful organizer of functioning.

Strategies

- Using the powerful wisdom of nature's experience for the
improvement of functioning.
- Restoring posture by exploring the coordination of the basic patterns
of locomotion.

- Using a wall to empower the interaction with the ground which generates transition of movement.
- Using a rare combination of coordination to awaken the organic management to discover its unused options.
- Facilitating the position of lying on the stomach, which is essential for generating primal movement, by padding the front to avoid compression in the lower back.
- Using the rhythmic cycle of sweeping of the head to render ease in the non-habitual movement.

The Function of Creeping

Outline of the Process

- Experiment with the dynamics of locomotion while lying on the stomach. Appreciate the complexity of dragging the knee to one side, undulating the spine and pelvis, anchoring the toes in the solid ground of the floor and generating a counter pressure that straightens the knee, transmitting the force to the head, bending the other knee and mobilizing the body one step forward in space.
- Imagine a string suspended downward from the top of the head and determine the relationship of each segment of your body to this objective vertical.
- Lie on the belly with some padding under the groin and the forehead on the hands. Legs are bent in the knees at right angles with the toes touching the wall. Push the wall with the right toes and drag the left knee to the left; its toes rest on the floor near the wall. The left shoulder and elbow move down; right shoulder and elbow move up. Face turns to the left.

- To turn from the stomach to the back, extend the right arm up on the floor, roll onto the right side and continue to the back.
- To turn from the back to the stomach, bend the left knee vertically, extend the right arm over the head on the floor. Tilt left knee to the right, rolling onto the right side, looking at your right arm until coming on the stomach.
- Initiate dragging the knee from moving the shoulders and elbows. Withdraw both shoulders to the right, creating the diagonal of one up, one down.,
- With knee bent to the left, slide the forehead from one forearm to the other, keeping the face to the floor.
- With knee bent to the left and head turned to the left, slide the right cheek along the right wrist and forearm; change the direction of the face and slide the head on the left cheek to the left wrist and forearm. Let the back of the head lead the rhythmic motion of sweeping from side to side.
- Incorporate pushing the wall with the left toes for turning the face to the left; mobilize the head to the right. Same analogy as for the right toes on the wall. Sweep the head along the forearms rhythmically; elbows stabilized; shoulders alternate diagonals.
- Rest fully until homeostasis restored.
- Stand and review the congruency of the spine with the image of the plumb line. Acknowledge the alignment of the posture.

27

From Sitting to Standing: Consistent pace of spiraling

Key Points

- Getting up and down from the floor is an anti-gravity movement project that can be well-coordinate through the configuration of the spiral.
- The process of getting up from sitting on the ground restores a basic pre-cultural function that enhances whole body integration in both stability and mobility.
- Attending to the quality at the initial stage of the movement develops the skill to cope with the more challenging stages in greater ease.
- Utilizing the momentum of the spiral — springiness within rotation — is an effective strategy for anti-gravity transition.
- The heel swiveling around anchored toes within a smooth consistent pace, acting as the steering for rising up.
- Getting up from the floor by conscious control provides an experience of pleasurable spontaneity.

Background

Learning the movement of getting up from the floor is indeed the opportunity for sharpening the essence of the function of the skeleton. This is the instant in which the reliability of the skeleton and its skill to take on the anti-gravity responsibility is being tested. The organizational skill determines the quality of rising up. Getting up is also the instant in which a disorganized skeleton may encounter difficulty and could even get injured.

The confrontation with gravity that is instigated by standing up from the floor can actually be the criterion for the strength of the bones. With a high quality of coordination, even thin bones can go through the process of getting up safely. Whereas, if the skill of movement is poor and the effort is disorganized, this movement can cause damage to the joints and further impoverish the bones.

Going from sitting on the floor to standing and returning to sit on the floor are both projects of coping with gravity. Their success is conditioned on how they use the key of integration. What determines the efficiency of getting up and down depends not only on accurate investment of force, a suitable trajectory, and flexibility of the vertebrae or knees, but also on the management of harmonious coordination of a well-synchronized cooperation between all the body parts.

Some people do not dare to go down to the floor because they are afraid that they will be unable to get up again, at least not easily. When the floor is no longer available, a person feels less safe and is fearful of falling. Even reaching down to the level of the chair can become a problem. For the sake of self-confidence, it is essential to feel at home on the earth and to recapitulate the basic function of getting up and down from the ground. Learning how to do it with ease and simplicity makes the ground once again friendly. For the so-called primitive people who did not have chairs, this function of rising up from the ground and sitting down again, was done endless times day after day throughout their lives. It helped them build a reliable body that enabled them to do what they needed to do to survive in the conditions of Nature.

It is possible to re-learn the skill of getting up from the floor, and even reach spontaneous competence in it. The following process offers detailed step-by-step instructions. It is always worthwhile to repeat the initial stages until a satisfactory quality is reached, while postponing those stages that do not come easily. In other words, to improve that which is feasible rather than struggle with the impossible. The more one experiences the comfortable stage that is easy to produce, the clearer the difficult stages will become on their own.

For people who have great difficulty from the beginning, it might be helpful to do these lessons of getting up and down from chairs, instead of from the floor, until they understand the dynamics of the movement.

In this process, the person is sitting on the floor with crossed legs and comes to stand by using the configuration of the spiral. The continuity of the spiral provides an economical use of the sweeping momentum. Both the pace and trajectory of the movement in space stream in a consistent smoothness that avoids clashing with inertia.

The uplifting thrust of the foot into the ground is done at the appropriate moment so as to be synchronized with the course of movement. The heel keeps rotating around the ball of the foot that is pinned into the ground. The heel is the steering that directs the whole body in rising up as well as in spiraling. By moving in a spiral, the body is rotating around its axis, while the knee is in transition from a position of bending to straightening.

This skillful capacity of getting up and down from the floor does not have to be acquired in one session. The patience to continue gradually, one step at a time, and to go through the exploration, even though it is not yet satisfactory, will eventually yield good results. It is a delightful sight to see how people develop their mastery through awareness and are able to spontaneously get up and down easily and cheerfully, free to maneuver in the space around them.

From Sitting to Standing process:

- Sit on the floor with your legs crossed.
Take a moment to recall your way of getting up.
See if you are aware of the trajectory that you usually use for getting up on your feet.
- Try to get up from the floor.
As you get up on your feet,
notice how you go through that transition.
Give yourself a rating on a scale between zero and ten
as to the quality and the success of your personal performance.
- Sit on the floor with your legs crossed.
Notice which foot is closer to your body.
To make these instructions simpler, the process will refer to the right foot as the one closer to the body,

but each person can apply the instructions according to his or her individual preference. If your right foot is closer to the body, place your right hand on the floor, near yourself, slightly behind.

- Extend the left arm to the side, shoulder level, and wave it in a wide arc around yourself to the right, toward the hand on the floor. There is no need to actually put the left hand on the floor. At the same time, the left knee raises to a vertical position with the foot standing fully on the floor. This leg will serve as the supporting pillar for rising up. Repeat the movement several times. This is the initiation of the spiral, providing the idea and the rhythm for proceeding further.
- Each time the left hand approaches the other hand on the floor, notice how the left side of your pelvis is ready to detach from the floor and rise in the air. This is the beginning of the anti-gravity movement. Swinging the left hand to the right is turning the front to the right, while dragging the back of the pelvis to the left. The more the pelvis is carried to the left, moving away from the right hand on the floor, the easier it can leave the floor and rise up in the air.

It might be possible to assist the lifting of the mass of the body from the floor by borrowing the metaphor of how an airplane takes off, as opposed to how a helicopter detaches from the ground.

The pelvis does not rise straight up from the ground like a helicopter, but rather moves like an airplane that cruises first along the runway.

The pelvis slides on the surface of the floor to the left, in the opposite direction of the head and the swinging arm.

Using the image of the face of a clock,

if the hand swings to 3 o'clock via 12,
the pelvis is carried to 9 o'clock via 6
and gradually detaches from the ground.

In order not to get caught in any unnecessary
effort at the crucial instant of detaching the pelvis
from the floor, it is helpful to sit on a platform
and avoid coping with the peak difficulty of rising
up from the floor.

Allowing you to start from a slightly raised
position, the platform spares you the sharpest
confrontation with gravity.

- The next challenge is learning how to place your right foot
on the floor for standing.
You have to lean on the ball of the foot
so you can put your full weight on it,
pushing it into the ground in order to raise your body.
Look for a way to use the swing of the pelvis
to pull the right foot to a place of standing on the floor.
Try to do that without leaning on your right thigh
and without pinning your right knee into the floor.
But rather, follow the continuity of the spiral,
sweeping your pelvis backward.
- Right from the start, raise the right knee a little from the floor
and detach the thigh from the ground.
Pulling the pelvis backward drags the foot with it
and places the ball of the foot flat on the floor,
without the weight of the body pressing on the knee.
This is especially important for people with vulnerable knees.
Think about getting up without the knee touching first
the floor. When the knee is free, the foot easily flips over,
and the bottom of the foot and the toes are placed for rising up.
You are now in the stance for pushing down
in order to rise up.
In placing the foot the head starts to sink down
and the pelvis rises up,
while they chase each other around the clock
and play seesaw in all dimensions.

- Return to sitting in the reverse order.
Repeat this segment many times.
Come to step on the ball of the right foot,
while your right hand is still on the floor.
The pelvis is high to the left and the head is low to the right.

Notice that nothing is gained
by lifting your head high.
This may, in fact, stress your neck
and compress its vertebrae.
Lifting the head is also liable to break
the continuous line of the streaming transmission
of the raising power.
The power to lift your weight
comes from the emphasized stepping
on your right foot down,
toward the center of the earth.
The head is inclined and the neck
is in a continuation of the rounded curve
of the back and lumbar.
The head sinks as close to the floor as possible.
The lower the head descends,
the higher the pelvis will rise.
The head and the pelvis are playing
a three-dimensional seesaw.
If it is the right foot that is close to the body,
the head goes around a downward spiral
to the right and the pelvis moves to the left
and up. The head and the pelvis
are chasing each other around the clock.

- To complete getting up on the feet,
notice the right foot, which is standing on the ball of the foot.
The heel is free and it is possible to pull it inward
toward the other foot and continue leading it to the left
around the toes.
- Let the right heel steer the movement of the upward spiral.
Continue moving the heel around the toes in an ongoing
smooth rhythm before putting it down on the floor

as you come up to standing. If the movement of the heel stops, the body stops too and loses the momentum of the spiral.

When the movement of the spiral raises you to the vertical, it is possible that the front of your standing is turned to a different direction than when you were sitting. You may find yourself standing facing the opposite wall, a shift of 180 degrees. If you are willing to expand your perception of space and own all the directions around you, you can easily raise yourself from the floor to standing.

The commitment to continue moving your heel around the toes in an even pace, without putting it on the ground too soon, makes the heel the steering mechanism for the anti-gravity function of getting up from the floor.

- As you repeat the movement, give yourself a mark for your performance now. Consider the ease, the continuity, the joy. Stand and feel the posture that is the result of using the spiral trajectory for getting up.

Purposes

- To learn a practical and easy pattern to get up from the floor.
- To recapitulate the pre-cultural capacity to sit on the ground and stand up from it.
- To restore trust in the environment.
- To train in a whole body integration, in real time and space of an anti-gravity challenge.

- To appreciate regulating rhythm as key to easy movement.
- To perceive the principle of airplane vs. helicopter as guide for anti-gravity assignments.
- To refine assessment of efficiency in organization of performance.
- To encourage owning all dimensions of space and inspire self-confidence.

Strategies

- Breaking down the complexity of the function into small segments.
- Working on one side only, the side of the personal preference, to enhance perception.
- Using the many advantages of the spiral for overcoming the anti-gravity challenge.
- Using the non-fragmented rhythm for avoiding conflict with inertia.
- Using sliding contact along the floor for decreasing resistance to detaching the mass from the ground.
- Focusing on the relevant initiator of action, utilizing the heel to steer the skeleton.
- Training autonomous assessment of every segment of the movement in relation to its support for the total performance.
- Inviting each person to learn the procedure on their individual preferable side.

From Sitting to Standing

Outline of the Process

- Sit on the floor with crossed legs and figure out how you would come to stand. What would be your trajectory for getting up on your feet?
- Get up and give yourself a mark for the quality of your performance from zero to ten.
- Sit with crossed legs, with right foot closest to you and place the right hand on the floor behind you. (If your preference is having the left foot closer, reverse all instructions.)
- Extend the other arm to the left, shoulder level and make a wide arc to the right in the direction of the hand on the floor. Your left hip rises from the floor; left knee stands vertical. Avoid pinning your right knee to the floor.
- Pull the pelvis backward, to the left, away from the hand on the floor, until it rises up.
- While moving the pelvis, place the ball of the right foot on the floor, without leaning on the right thigh or touching the floor with the right knee.
- The head sinks down to the right. The pelvis rises up to the left. They chase each other around the clock.
- When the right heel is free from the floor, move it around the toes to the left in continuous uniform rhythm before putting it on the floor.
- Detach the hand from the floor and stand up 180 degrees opposite the direction of sitting.
- Repeat this several times. Give yourself a new mark for your performance.
- Stand and appreciate your competence and your posture.

Sitting Down on the Floor: Surrendering to gravity

Key Points

- Moving from standing to sitting on the floor should be easy.
- The primal fear of falling stiffens the body and inhibits the descent.
- The image of standing carefully on feathers can neutralize the exaggerated thrust of the feet to the floor which blocks going down.
- The criterion for a smooth descent is the ability to synchronize all joints in proportional sinking, including the pelvis.
- The dynamics of the spiral make it easier to sink further down.
- Using the support of the back of a chair and its seat creates an intermediate stage in the process of sinking downward.

Background

Moving from standing to sitting on the floor should be easy and simple, since the force of gravity helps the body sink downward. But actually many people have difficulty going down to the floor. For some people, it is even difficult to reach the seat of the chair, which is only half way to the floor. Getting down to the ground triggers a primordial fear of falling, which is an innate survival instinct. This reflex stiffens the body for defense. This rigidity is expressed by pushing the feet to the ground in an attempt to block the falling. This reflex contradicts the intention to approach the floor and frustrates it. The body gets a double message: the intention is to go down, but the body organization provides resistance. This confusion supports a self-image of helplessness

It is possible to neutralize this reflex of pushing the feet forcefully to the floor by creating an image. Visualize that you are standing on feathers, being careful not to crush them too much. Then your body can soften and sink with its own weight, but without the stiffening that keeps it from going down. This process of harmonious sinking makes use of the person's awareness in remembering all the joints involved in the chain of standing and allowing them to articulate one by one. All the joints soften at the same time, in the same proportion, as they gradually sink down together.

The crucial point of the movement is the pelvis. When the pelvis stops sinking downward—a limitation that may be determined by the flexibility of the knees—you need to also discontinue bending your head and arms. The commitment is to go down together in a well-coordinated reciprocity. The receptivity of each part of the body to continue in synchronization will pave the path to an easy and smooth movement of going down to the floor.

When the pelvis can sink no further toward the floor, you can turn the front of your body in a slight rotation. With the rotation, it becomes easier to sink further down. The heel that becomes free turns around the ball of the foot, and its smooth and consistent turning leads the whole body to sit safely on the floor. Getting down to sit on the floor is the reverse trajectory of getting up to stand.

When you are ready to accept the floor as a legitimate place for you to be, the inner inhibition is resolved, and sitting on the floor becomes simple and fluent.

Sitting Down on the Floor process:

- Stand and prepare yourself to sit down on the floor.
What are the issues for you around going down to the floor?
- Sit on the floor.
Evaluate your competence in performing this function.
Is your movement fragmented or continuous?
If you wish, rate yourself on a scale of zero to ten.

- Stand up and scan all the joints in the chain of standing — the ankles and knees, the conjunction of each leg with the pelvis, the thirty-two vertebrae from the tailbone to the skull.
Include also your shoulders, elbows, wrists, hands and fingers.
- While exhaling, start slowly, to loosen up and bend all your joints a little at the same time and let them slide gradually down, ever so slightly. From the first minute that your head inclines downward, bend also your ankles, knees and hip joints. The pelvis too sinks a little toward the floor, and your back begins to round. The arms hang down.
- Raise yourself up and bend down again like this several times. Organize a gradual bending in the same proportion in all articulations.
Your commitment is to start at the same time in all your joints and to finish moving them at the same time.
If the pelvis stops sinking, don't continue with the head or shoulders.
Raise yourself up and start again.
Keep the commitment to have all the joints well synchronized.
- If you find it difficult to sink down, you can stand behind a chair and lean one or both hands on the back of the chair until the movement of bending, small as it may be, becomes coordinated and comfortable.
- Bend down softly in harmony and come to the level where the pelvis begins to stop sinking. This is the moment to facilitate the pathway of sinking by changing the frontal bending into rotation. Without interfering with the ongoing smooth rhythm of the sinking, begin to turn slightly to the left, moving your right shoulder a little forward. Observe how the rotation allows you to continue moving the pelvis downward a little bit more,

without breaking the continuous rhythm.

- Raise yourself up and repeat this, taking care that the rhythm and synchronization of the movement does not change. Each time you come to the point of rotation, keep bending everywhere. Let the turning bring your right arm forward until you can put your hand on the floor. Your right hand reaches the floor in front of your left foot. Let the heaviness of your head allow it to hang down, giving up control of the environment.

Each person has her/his own individual preference for turning to a certain side.

This process describes turning to the left and leaning on the right hand in front of the left foot. Once you understand the pattern, you can adjust the process to the other side.

- Come to the point of touching the floor with the right hand without sitting. Go back to standing and repeat this segment time after time. Listen to the uniform rhythm of your spiral and trust it to coordinate the cooperation of your entire body.
- As your right hand reaches the floor, in a diagonal to the left, the right heel detaches from the ground. The moment the heel is free, begin to move it outward to the right and continue circling it around the toes, which are firmly on the ground, turning your front around yourself to the left. As you move the heel, establish the same smooth and consistent pace. Let the heel monitor the descent of the whole body to the floor.

As long as the movement of the heel is consistent and even, it regulates the whole body to keep moving in harmony.

The smoother the sinking to the floor,
the less resisting there will be from those parts
that usually have difficulty adjusting.

- Allow the head to drop down
as if you want to kiss the hand on the floor.
The pelvis continues to go to the right,
turning around until it reaches the floor behind the legs.
To complete the sitting, lead the right hip intentionally
to the hand on the floor.
- Get up and down like this several times.
Listen to the continuity of the movement.
When the flow is fragmented,
there is a need to struggle against the inertia of stopping,
and it becomes difficult to continue moving.
When the flow is continuous,
the moving inertia sweeps you along on a free ride.
- Notice that in going down,
you don't have to create the turning
immediately from the start.
Reserve the turning for the crucial moment
when the pelvis cannot go down anymore.
The rotation of the multi-dimensional spiral
dissolves the focus of difficulty.
At the beginning, start going down square to the front,
as if you do not know that in a certain stage
you can shift to rotation.
Introduce the rotation at the appropriate moment, gradually,
without interfering with the ongoing movement
of sinking downward.
- Repeat each stage of the process
and cultivate the comfort and ease in it.
Only then, move on to the next stage.
After you arrive at the final stage of sitting,
give yourself an updated rating for your performance.
Realize your relative improvement.

- Lie on your back and rest.
Notice that your breathing is not severely disturbed, even though you got up and down many times.
- When you are ready,
roll to your side in a consistent and smooth rhythm and come to sit.
- Cross your legs and see if you are ready to make use of what you have learned about the process of getting up. Practice it as you get up.
- Stand and see if you can identify with a sensation of mastery over this basic function.
Maybe you have a feeling of being at home in your environment, as your skeleton has been stimulated to fulfill its task of coping with gravity.
- If reaching your hand to the floor or raising yourself from sitting on the floor is still difficult, you can develop your skill more quickly if you use an intermediate stage of sitting and standing from a chair.
- Stand in front of a chair and as you sink down, first frontally and then in turning, rest one hand diagonally on the seat of the chair, and following the spiral down, sit on it.
- When this level of sitting becomes easy, you can continue by using a stool that is lower than the chair but higher than the floor.
Bring yourself to sit on the stool instead of on the floor.
- It is always possible to get the essence of a function by practicing the pattern within your individual small range of movement.
Cultivate just one stage at a time,

repeating the beginning of the movement many times until the intention of the pattern is clear and comfortable, even though the actual movement is very small. Remember that in order to improve, it is better to invest in making that which is feasible more comfortable and fluent, rather than struggling against the impossible.

Sitting Down on the Floor

Outline of the Process

- From a standing position, bend down and sit on the floor. Notice the quality of your movement. Is it fragmented or continuous? Assess your performance.
- Stand up and note the movement of all joints along the chain of standing. Involve all of them at the same time as you bend down to the floor.
- When your pelvis stops sinking, turn to the left in gradual rotation and place your right hand on the floor in front of your left foot.
- As soon as the right heel becomes free of the floor, move to the right and continue its circular movement around the toes, until the right hip reaches the floor, near the hand.
- A chair can be used to provide an intermediate stage for sitting down or getting up from the floor.

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Knot on the Wall: Weight-bearing posture from A to Z

Key Points

- Is an ideal posture produced from flexibility or from strength?
- Posture is a multi-faceted process of regulating the articulating and the aligning of all joints.
- Flexibility and strength are polarized points on the same scale of organizing efficiency of action.
- A knot near the wall is a strategy for bringing flexibility to the stiff joints as well as exposing the loose joints to a safe experience of pressure, while aligning all of them to the optimal vertical of the wall.

Background

Does standing erect and staying like that for a while demand flexibility of joints or strength of muscles? Flexibility is indeed a preliminary condition. In order for each joint, vertebra or rib to be free to adjust to a more ideal alignment, it has to be flexible. But what happens to the posture if only some of the vertebrae in the spine are fully flexible, and the rest have lost the ability to articulate?

It is apparent that some of the joints of the civilized human being, notably in the neck and lumbar, are flexible, even to the point of collapsing under compression. On the other hand, there are some stiff joints which are consistently not open to any invitation to articulate and hold on to their rigidity. Examples are the protruding vertebrae at the base of the neck or those between the shoulder blades.

With partial flexibility, it is very difficult to create comfort in standing upright for a long period of time. In fact, the mere act of standing on one's feet is perceived by many people as a restless and frustrating assignment.

In order to successfully manage the rate of flexibility or tightening for a well-aligned and effortless posture, every part of the body has to exercise its anatomical freedom to articulate. Only flexible joints are capable of responding to gravity in an economical way and accurately aligning in an upright continuity that aims both upward and downward at the same time. The realization that a reliable posture is conditioned on uniform flexibility is especially critical in practicing weight-bearing movements that stimulate bone strength.

Restoring flexibility to the fixed vertebrae in the perspective of the optimal vertical is the aim of the process **Knot on the Wall**. A soft ball that is knotted from a double strip of the Bones wrap is placed between certain vertebrae and the wall. While leaning on it, the person steps in place.

The more equal the distribution of flexibility between all the joints, the more consistent the alignment of the posture will be. With less deviation, the posture will have more strength for the anti-gravity challenges of weight-bearing movements. The well-aligned posture will not only respond safely to the challenge, but will also become straighter and more reliable.

The use of the knot in the process, **Knot on the Wall**, guarantees that the area which leans on the knot will respond to the provocation and will change. As this is done while in the reality of being vertical, the whole body will have to share the responsibility of standing and change its organization accordingly. Each time the location of the knot is changed, the rest of the body adjusts to the new arrangement. Previously stiff articulations will remember the forgotten options of the freedom to move.

Leaning on the wall guarantees that the new posture is the straightest line that is feasible for the person at that time. It is well known that the individual's habitual way of standing does not change on intentional command. Any preconceived idea of interference is perceived as artificial, and the organism does not tend to adopt it. With the constraint of the vertical wall behind the back, the change takes place spontaneously due to the body's need to maintain its equilibrium in standing.

Stepping in place guarantees that the whole body will further train for cooperation in the new organization. The harmonious posture is reinforced by performing a meaningful and integral activity within the context of that posture. This increases the chance that the organism will be able to apply the new improvements in life situations.

After only a few minutes, the **Knot on the Wall** process produces a new gestalt of standing that is different from the habitual one. The entire self-image of the person changes. This is organic learning, which comes from within and is based on a convincing dialogue of movement. It awakens the sub-conscious to reconsider its habits and adopt what makes greater sense and feels good.

It is not possible to predict what the organism will agree to alter, or to calculate exactly what the results of the process will be. But it is possible to predict that the combination of a wall, a knot, and the stepping action will enhance the posture in terms of flexibility, strength, and alignment. The wall is an effective and friendly auxiliary means, and it is always available for use.

Knot on the Wall process:

- Prepare a ball from a double strip of the Bones wrap: hold together the two ends of the harness, and at about a meter's distance from the end, tie the double strip into a fist-size ball. This way the ball has strips on both sides.
- Stand with your back to the wall, in a step position, with your knees slightly bent. Place the knot at the base of your neck on the protruding vertebra at the bridge between the back and the neck, not in the hollow of the curve of the neck. Let the padded vertebra push the knot onto the wall. Wrap the strips around your shoulders (not above) and stabilize the knot on the wall by pushing it backwards.

This is a way to acquire control and encourage differentiation in the large protruding vertebra that bridges the neck to the back.

This tight vertebra is leaning on the wall.

Like the hub of the wheel which stays firmly in its place when all around it is moving, the base of the neck might accumulate stiffness.

With the help of the knot, it is possible to remind it of its forgotten potential of differentiating.

- Detach the rest of your body from the wall, keeping only the vertebra at the base of the neck connected to the wall through the knot. The head does not touch the wall either. Pushing the head to the wall is bound to compress the neck.
- In this arched position of your back, start walking slowly in place from one foot to the other, or at least raise your heels alternately in a symbolic walking.
- After a few steps, exchange the stance of your feet and continue to walk.
- Slowly and gradually bring one shoulder to the wall, and if possible, make contact and continue to walk. Listen how your body adjusts to the asymmetrical arrangement. Let go of this shoulder and bring the other one nearer to the wall. Lean on it and keep walking. With each step, allow one shoulder to slide down, and one shoulder up, encouraging further articulation between the vertebrae and the ribs. Then touch the wall with both your shoulders and continue to walk.
- Keep the shoulders on the wall and bring one hip to the wall and continue to walk.

Sense how the confinement of one-sided turning invites flexibility in non-habitual places.
Bring the other hip to the wall.
Bend both your knees slightly with the intention of leaning your lower back onto the wall.
If the waistline is still far from the wall, you can support it with some padding, maybe some other part of the wrap.
Bring the entire surface of your back and pelvis to touch the wall, leaning your whole torso on it.
Walk in place and sense the total reorganization that takes place all over your body and the straightening up of your posture.

- Stay in full contact with the wall and change the step position. Walk some more.
- Stop walking and maintain the maximum area of your body in contact with the wall, except the back of your head. Pushing the head into the wall can deepen the curve of the neck and increase its compression.
- Stabilize your standing and begin to press a circle around the knot. Move your upper chest like a flashlight that projects its light around a circle, moving toward the right wall, the ceiling, the left wall and the floor. Make a few circles in each direction. At each point on the circle, another part of your back is being pressed to the wall, and you discover another possibility of altering your structure in ways that might not happen in daily movement. Sense how the multi-dimensional movement of the projector does not allow any joint in your ribcage to avoid articulating. Use also the bending and straightening of your knees for producing the three-dimensional circle around the focus of the base of the neck.

- Stay on the center.
Stabilize the contact of whatever part of your body can touch the wall.
Create tiny rhythmical vibrations, pushing your feet into the floor.
These are internal oscillations, shaking your whole body from foot to head.
The location of your contact with the wall does not change, but rather your bones seem to rub the tissues, which are stationary on the wall.
- Bring the movement to a stop.
In order to detach yourself from the wall, move the front leg backward, nearer to the wall, and put your weight onto it.
Push it into the floor to generate the momentum to move forward.
Move away from the wall. Remove the knot.
- Stand and feel what has been changed in the way of your standing.
Visualize the alignment of your posture.
Feel the way your head is being carried.
See if you can observe now a more direct pathway of transmitting force from feet to head.
- Repeat the same procedure, placing the knot in different stations along the chain of standing.
- Place the knot at the hollow of your neck.
Stand so that only the knot is touching the wall.
Hold the strips from above each shoulder and go through the above procedure.

The vertebrae of the curve of the neck have little opportunity to be supported by the environment, and they tend to accumulate stress, get stuck in deviation, and collapse.

The opportunity to be supported by the knot and the wall while in the activity of walking is a revolutionary concept of organization. If repeated enough, it can change even the obsessive counterproductive habit.

- Place the knot between the shoulder blades, with the strips wrapped around the middle of the arms.

The area between the shoulder blades is an area of stiff holding, which tends to bend forward into a hunchback shape. Pressing the knot into the wall limits the roundness of the back. The knot can also be on the vertebra that is connected to the bottom ribs at the border between the upper and lower back. The strips are held at the level of the armpits. This is the turning point where the convex roundness of the upper back shifts into the concave hollow of the lower back. This point is sometimes an overlooked focus of defensive vulnerability. Providing contact by leaning on the knot while walking can start to restore freedom of movement in this area.

- Place the knot at the hollow of the lower back. Do it gently. The strips are tightened to the sides of the waistline.

This level of the spine requires sensitivity, more support than pressure. The knot enables the vertebrae at the hollow of the lower back a rare experience of contact and leaning on some solid ground. This support allows them to reorganize in a smoother line of continuation which might respond more accurately to gravity

and unravel the habitual exaggerated tension.

- Place the knot at the sacrum,
the center of the rear wall of the pelvis.
The strips are held on the hips.

The bony center of the pelvis is part of the spine
that is welded to the posterior pelvic wall.

It can serve as a hinge of a multi-directional
seesaw, governing both the hip joints
and the lumbar spine.

Pressing the knot onto the sacrum in walking
can align the torso and the legs
with the vertical wall.

- Place the knot at the tailbone.
The strips are held to the great trochanters,
the protruding tops of the thighs.

The pressure of the knot on the tailbone
may soften the tissues
around the bottom edge of the spine,
an area that is rarely intentionally activated
but is liable to injury in falling.

For many people, awakening the tailbone area
in walking, through the pressure on the knot,
brings about the most meaningful transformation
of posture.

- After doing the process of the knot
on each of the different points, take a moment to determine
in which area the knot elicits the most meaningful change
for you.
Appreciate how you have been able to upgrade your upright
posture. In the future you can devote more time to that place.
Each person may have a different need,
since the structure and habits of using the self differ
person to person.

- Walk around
and feel the message of the style of your walking now.
Possibly it is calmer and more economical than usual.
Maybe it is the more uniform participation of all parts
in the same proportion, involving less emphasized local effort,
that is perceived as a smooth, effortless flow of moving.
Maybe the organism, enriched with the many new options
of flexibility, is now using only the minimum articulation
that is relevant for moving forward at this slow pace.
This is the elegant grace of not wasting all possible
investment, but rather using only what is essential
for the function at hand.
This is the inner sense of optimal organization:
having the potential to do, but not using it when not needed.

Purposes

- To learn a practical and simple way to realign posture.
- To open more mobility in the rigid joints of the upper back.
- To position the overly flexible vertebrae of the neck and lumbar curves for a safe transmission of force.
- To integrate all parts of the body in support of each specific improved segment.
- To confirm the experience of walking in the context of the improved alignment.
- To explore isolated factors of posture and have a clearer insight about the specific location that needs transformation.
- To empower people to master their posture autonomously.
- To transform posture in a dynamic and integrative approach.

Strategies

- Using a wall to elicit the best possible vertical.
- Using a cloth knot, which is not too hard but strong enough to provoke a change in the structure.
- Using the weight of the body itself to provide the force for maneuvering its posture.
- Using the symbolic formula of walking to reinforce the new disposition.
- Applying systematic challenges to the key points of issue along the spine to provide a multi-faceted and well-balanced integration.
- Empowering people to be the sovereigns of their own posture by the simple means of a wall, a cloth, and walking in place.

A Knot on the Wall

Outline of the Process

- Prepare a fist-size ball by tying a knot from double strips of the Bones wrap.
- Stand in a step position, back to the wall, knees bent. Place the knot at the base of the neck, the seventh cervical vertebra. The rest of the body is not touching the wall.
- Step in place. From time to time, change the step position.
- Gradually bring one shoulder in contact with the wall and continue stepping. Do the same with the other shoulder, and then with both of them.

- Keep both shoulders on the wall and bring one hip in contact with the wall and step in place. Do the same with the other hip, and then with both hips.
- Stabilize full contact of both shoulders and hips to the wall and step in place.
- Stand as above and outline a circle of pressure around the knot.
- Stand as above and make small vibrations.
- Do the whole procedure with the knot in different positions:
 - at the hollow of the neck
 - between the shoulder blades
 - upper and lower back
 - on the lumbar
 - on the sacrum, and on the tailbone.
- Appreciate your ability to perfect your posture.
- Walk and notice the paradox of economical articulation in a vertical posture that comes from systematic freedom of movement.

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The Bones Wrap:

A loan of integration in sideways walking

Key Points

- The Bones wrap is a strip of light cotton cloth, about seven meters long and one meter wide. When wrapped around the body, it unifies all its parts and increases the axis the ability to withstand greater pressure.
- The Bones wrap was developed gradually from a small towel around the pelvis, to a bigger towel for incorporating the chest, to a sheet length for organizing the neck with the rest of the body, and finally to the cloth of seven meters to include also the knees.
- While performing intense movements that can strengthen the bone, the wrap ensures safety and provides an inner model for accurate body organization.
- The Bones wrap serves as a "loan of integration."
- Using the wrap helps to improve posture. and with well-aligned posture, the daily movements in life do the work of strengthening the bones.
- Repetitions are an essential factor in changing habits.
- Motivation to practice can come from a sensation of biological optimism rather than from discipline and willpower.
- Practice today so that tomorrow your body will want to practice again.

Background

The Bones wrap is the most effective device in the **Bones for Life** program. It is the main tool for ensuring the safety of doing vigorous movements and bearing increased pressure on the skeleton. I developed the idea of a wrap gradually, beginning with a small towel around the pelvis to help a person get out of the chair and come to standing. Going from sitting to standing requires the specific skill of coordinating the center of the body with its periphery in order to succeed in lifting the body weight against gravity, without excessive effort and without distorting the joints. For many people, the pelvis does not assume its initiating power and they seek to overcome gravity by overusing the limbs and neck, which makes their movement strenuous. The small towel, held in the person's own hands, helps to establish the coordination that generates the power in the pelvis while getting up.

From the small towel, I moved to a bigger towel so that I could also coordinate the chest to the trajectory of getting up. I used a scarf and later even a sheet. With these auxiliary means, I could maneuver more and more parts of the body and direct them to participate more proportionally in winding around the axis of getting up. When one sheet wasn't enough for this dynamic, anti-gravity action, I tied two sheets together, and from there, I arrived at a long, narrow strip of a few meters, depending on the height of the person. As it is right now, the Bones wrap is about seven meters long and one meter wide.

The entire length of the cloth is wrapped and re-wrapped around the body in a certain weave. Like a kind of scaffolding that supports the structure from outside, the cloth tightens together all the parts of the body and increases their ability to withstand increased pressure, while in the standing position. At the same time, the wrap inhibits exaggerated deviations of posture and serves as a protection for vulnerable points. The tightly wrapped cloth organizes the core axis of the body in a posture that can successfully meet gravity challenges. The mechanical confinement of the tightened cloth channels the body to stand in the most efficient way for bearing its weight and for enabling it to respond efficiently to the springy pulsations of walking or jumping.

The Bones wrap also guarantees that in the more vigorous movements, the relationships between all body parts will be kept proportional to the

anatomical structure. In fact, the wrap is a loan of harmonious coordination. Even people whose posture is not organized in the well-aligned axis needed for dynamic movement, can, with the use of the cloth harness, safely experience the style of moving that contributes to strengthening their bones. In this way, they provide themselves with an inner model of a more ideal posture and make it easier to apply it to life.

When you use the Bones wrap regularly, the pattern of posture is progressively refined and confirmed so that it is available for performing any movements in daily life, including those that strengthen the bone. The organism is convinced of the advantages of the new posture and tends to adopt it spontaneously for use. This will happen if there are enough repetitions and the practice takes place in the balanced zone between safety and challenge.

It is important to remember that the road to change counter productive habits passes through the same dynamics that originally created the habits. One of the main components of forming a habit is repetition. In order to alter a habitual style of standing, you will need to invest a similar amount of time as it took to establish the habit in the first place. However, the number of repetitions can be shortened if there is a quality of pleasure in the movements.

When the process of transforming the posture is pleasant, safe and attractive, when the experience of self-worth is elevated, and when consistent improvement is evident through one's own sensation, the person experiences the enthusiasm of biological optimism. This atmosphere of improving the posture is more powerful than the urge to correct its failures. The incentive to continue and practice for the sake of feeling good overpowers the force of discipline. This is the secret of the **Bones for Life** program: it elicits an inner joy while making the necessary changes.

The posture that successfully withstands pressure invites a more daring style of movement in life, one that is characterized by more velocity, more power, more springiness, and more readiness to move. These are the qualities that can take a person beyond the threshold of increased intensity of movement and will ensure the penetration of the nourishing materials of the blood into the solid tissue of the bones.

Move today so that your body will want to move tomorrow. The profit is all yours.

The Bones Wrap process:

- Prepare a thin cloth of seven meters long and one meter wide.
To wrap the cloth:
find the middle by holding both ends of the cloth
and folding the length in two.
You can mark the middle for future ease.
Place the center point of the cloth behind the neck.
Pass the two ends of the cloth in front of the shoulders
and place them behind your back.
- Bring both strips from behind, in between the legs, to the front.
Hold them in front of the pelvis, one in each hand.
The strips behind need to be stretched tight.
- Take each strip along the line of the groin,
from the center outward.
Continue to wrap each of the strips around your hips
to the bottom of the pelvis behind.
It is important to stay at the lower part of the pelvis,
at the level of the groin.
Spread the cloth wide over the sides of the pelvis
so you can tighten the leg to the pelvic bone.
- Hold the strips close to the pelvis,
cross them, one over the other, at the bottom of the pelvis.
Exchange them in your hands
and then pull them away from each other as they are crossed.
Make another twist to hold the crossing in place.
- Bring the strips to your chest with your elbows inside.
Connect the two strips in front of your sternum,
each hand holding both strips together,
one higher than the other, one fist on top of the other.
Each fist is touching the body and touching the other fist.
The circle is closed.
- Stand and feel the message.
Notice how the wrap fastens all your body

into one unit of strength.

- Keeping everything connected in a closed circle, begin to shift your weight from one foot to the other. Let all your body, including the head, slowly move with the tilt from side to side. Repeat several times.
- Develop the notion that your body is an unbendable stick. Sway from side to side like an upside down pendulum. The head goes with the movement and each time, it goes a little bit more over the foot. There is a continuity of the line from foot to head.
- Cultivate the concept of moving as one unit. There is no need to have a big range of movement. Listen to the message of uniformity enhanced by the wrap and adjust the shifting accordingly. The important thing is the quality of moving the entire axis together, synchronizing an equal rate of shifting everywhere.
- You may notice that the wrap enables you to risk a wider deviation than usual and still not lose your balance. You are developing the talent to recover equilibrium from any given position. Your body forgets its fear of losing balance and dares to deviate from the center with more confidence and willingness.
- Let the shifting become smaller and smaller. Sway less each time until you find your center and the movement stops. Loosen the wrap and lower your hands. Listen to your way of standing. Is the center that was found by the swaying different from your usual center?
- Wrap the cloth once again as before. Continue to shift your weight from one foot to the other.

Reduce even more the deviation to the side.
Slow down the pace.

- While shifting the weight, rotate the front of your body and your face to the side where your weight has shifted. When you shift your leaning onto the right leg, turn your chest and face to the right. The right shoulder moves backward. Allow the pelvis to turn slightly too, staying with the idea of uniformity. But this time through rotation. In this rotation as one unit, let your nose stay on the line of the chest bone all the time.
- Continue like that from side to side.

This movement presents a greater challenge for maintaining uniformity because it is done not only on the straight line, but within the complexity of rotation. The additional assignment of turning your front sharpens your capacity to regulate an organization of one unit, promoting the essence of the axis of standing.

- Stop and be aware of your sensation of standing. Compare your way of standing now with your usual way of standing in life. Consider your comfort and readiness to accept standing on your feet for a while.
- Wrapped in the harness, sway again and begin to walk sideways in this pattern of turning. Turn to the right and with your right foot, take a lateral step to the right, shifting your weight to the right foot. While still leaning on your right foot, turn your front to the left and close your left foot near the right on the floor. Your left shoulder moves backward.
- Repeat this and continue to advance in space to the right. The right foot opens, the left foot closes.

The turning of your body continues non-stop all the time.
First turn and then make a step. Move in very small steps.
Coordinate your whole trunk, head, and shoulders
with the movement of the legs, in terms of timing and pace.
The clue is rotation first, stepping second.

- Slow down and gently stop the movement,
still held in the wrap.
Reverse the direction, moving laterally to the left.
The left shoulder, moving backward,
initiates the turning of your front to the left.
Your left foot follows and opens a step to the left,
putting your weight on it.
Before you close the right foot to the left,
turn your front to the right,
inviting the right leg to close the gap.
After several repetitions across the room,
stop and check your posture.

Turning from side to side with the shift of weight
allows a pattern of lateral mobilization in space
that is more symmetrical right and left
than the usual walk.

There is no symmetry between forward
and backward in the usual way of walking.
In fact, some toddlers start their first steps
by going sideways, swaying from foot to foot.
Some actually experience walking backward
before walking forward.

- Wrapped in the cloth,
shift your weight from one foot to the other.
When you lean more weight on your right foot,
turn your front to the left.
Your left shoulder withdraws backward.
Scan the horizon to the left.
Leaning on the left foot, look to the right.
You look in the opposite direction
of where your weight is leaning.
You may observe that this pattern provides control

of more of the environment than when the direction of the face is identical with the leg that bears the weight.

- After mastering this pattern, take it to walking.
First, make a step to the right, leaning your weight onto the right foot, and slowly turn yourself to the left.
Then close the step, moving your left foot to the right and change the direction of your front, turning to the right.
Continue like this, advancing all the time to your right.
Each time you open a step to the right and lean on the right foot, turn yourself to the left.
Verify how much of the environment you scan with your eyes when the direction of your face is not the same as the leg which carries the mass of your body.
- If you are curious, try the previous pattern a couple of times.
Lean on the right and look to the right.
How many degrees of the horizon are perceptible to you?
Continue to advance laterally to the right, looking in the opposite direction of the stepping.
With each opening of a step to the right, the left shoulder withdraws back.
The clue is: stepping first, rotation second.
- Continue the same pattern to the left.
Make a step to the left, and when the weight is on your left foot, turn yourself around to the right.
You use the leg that bears your weight to turn your head and torso to the opposite direction.
Then close your right foot near the left and turn to the left.
Let the ongoing rhythm of rotation monitor your steps.
Train yourself slowly in this more complex combination.
Take your time until it becomes simple and rhythmic.
- Come to a stop.
Undo the wrap, using mainly your hands so as not to interfere with the effects of the process on your posture.

Stand and feel the quality of your standing.
Assess the influence of the wrap on your capacity
to align the axis of your posture.
Notice where the projection from the top of the head
is now falling in relation to the tailbone.
See if you can interpret the sensation of standing
as a quality of holding the body together,
making it easier to stay standing without getting tired
and without agitating.

It might be that the great revolution
is in the experience of making peace
with standing,
being ready to stay standing for a while
without getting impatient.

- Walk around. Do not hurry to walk in your usual way.
Walk as if you are still held together in the wrap.
Give your body the opportunity to accept the configuration
learned in the process.
Try to define the change.
It may be an unfamiliar pattern for you.
Take the time to listen to the message.
- After a few minutes of listening to the walk,
gradually begin to accelerate your pace,
provided you do not give up the new organization.
Acknowledge how the style of walking in the wrap—
articulating less and experiencing a firm uniformity—
can serve a quicker and more dynamic way of moving.

Purposes

- To learn how to organize the whole body to perform in one
unit, the domino effect axis pattern, which is essential for the
anti-gravity, dynamic functions of standing and jumping.
- To become familiar with the wrap and use its support.

- To experience moving in less flexibility than usual, protecting deviating joints from erosion and establishing harmony on the lowest common denominator of minimal articulation.

Strategies

- Using the wrap as a harness to brace the body as one unit and emphasize the quality of a reliable axis.
- Using the wrap to secure the hip joints by tightening them to the pelvis.
- Using the wrap to protect the vulnerable joints from deviation and sheering stress.
- Using the wrap to maintain alignment and constant relationships between body parts as needed in dynamic and weight-bearing activity.
- Using a lateral walk to actualize the stabilizing effect of the wrap.
- Developing the combinatory thinking that promotes the skill of movement organization.
- Balancing the free ease that is created by the wrap by increasing gradually the complexity of the walking pattern.

The Bones Wrap

Outline of the Process

- Wrap the cloth around your body.
- Sense the uniformity.
- Shift the weight from one foot to the other.
- As above, and add rotation toward the leg you lean on.

- As above, and take it to lateral walking to the right: rotating body to the right, step to right, turn to left and close left foot. Rotation first, stepping second.
- Repeat, stepping to left.
- As above, step to right and rotate body to left. Then left foot closes the step to the right, rotate to right. Take it to lateral walking to the right. Stepping first, rotation second.
- Repeat, stepping to left.
- Stand and undo the wrap.
- Feel the difference in posture in walking.

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Jumping in the Wrap: “Ha+3” breathing

Key Points

- Jumping is the ultimate teacher for achieving the best posture possible, as well as for strengthening bones.
- Organize your jumping wisely to avoid injury.
- With the wrap, people with unorganized posture can still practice jumping.
- The Bones wrap, a cloth of seven meters that is fastened around the body, gives it the organization of a firm and reliable axis.
- Ensure long-term benefit by cultivating jumping gradually.
- Jump less strong, less high, less times.
- Intense jumping does not increase the amount of nutrients absorbed from the blood into the bone.
- Exaggerated jumping is wasteful. It compromises both the posture and the readiness to jump again.
- Doing less is an anti-cultural project.

Background

When was the last time you jumped? What is your readiness to jump? What prevents you from jumping? Jumping is the ultimate exercise for building bone. Jumping is also the ultimate teacher for organizing optimal posture. In jumping, the thrust of body weight reaches maximum power. But only a

well-aligned body can safely withstand such accentuated power. For jumping, you need a body that knows how to transmit the pressure from foot to head, in a continuous consistency of domino effect, without fragmenting it along the way.

When the alignment of posture is impaired, fragmented, or collapsed, it is better to avoid jumping altogether. In such a body, jumping might cause damage, especially at any joint that deviates from continuity— for instance, a hip joint that is not well located, a problematic knee, a strained ankle, or any vertebrae that deviate from the continuity of the line of the spine. The increased power of the accentuated pressure in jumping could cause erosion and pain in a vulnerable joint or could result in compression that could make the alignment even worse. How then can people whose postural alignment is less than perfect, enjoy the advantages of jumping without risking their well being?

In the **Bones for Life** program, the Bones wrap is used as a helpful device to hold the body together and help it assume an alignment on a more ideal axis. The wrap, which is a cloth of seven meters in length, is held tightly around the body and limits the loosening of the weak joints, which tends to exaggerate their articulation. At the same time, it fastens the whole body together into one firm unit, giving it the ability to react to the increased load of pressure as an unbendable axis. Instead of uncontrolled and disproportional flexibility, which defies springiness, the wrap organizes the axis of standing into a more consistent continuity, which is the condition for safe jumping.

In this process, the wrap reaches around the legs and confines also the knees to be more precisely aligned with the line of the spine. This is necessary for the efficiency of the jumping and for the safety of the person who is jumping. The legs have options to turn in different directions. The aim of the wrap is to limit them to the optimal use.

Tying the wrap around the pelvis in the groin works to stabilize the conjunction of the legs to the pelvis. When loose hip joints are limited from too much movement, there is a greater chance that the transmission of pressure from the dynamic blow of the feet on the ground in jumping will reach the pelvis without the joints being eroded.

The part of the harness that connects the rib cage to the shoulders allows for the transmission of the thrust in a smooth continuation onto the head. The neck that is also held in the harness is stimulated to resist it by pushing itself backward and re-adjusting the projection of the head over the spine. The new place of the neck allows the transition of the force to go through the last bridge to the top of the head. The harness reduces the tendency of the neck to over-articulate in its characteristic flexibility. It is possible to put a pillow inside the wrap behind the neck. This helps create a better bridge between the back and the head.

Jumping in this way, while tightened in the harness from the legs to the head, is as if the body is being supported in external scaffolding that holds all parts together in a structure that is vertical and stable while it is moving in space. Jumping is easier and feasible while the benefit for the bones and the posture is assured.

It is not recommended that people practice the process of jumping as an initial movement in the program, but rather that they first go through other processes that will prepare the body to assume a posture that approximates the one needed for jumping. If you have not jumped for a long time or if you have problems with your knees, you will do better to be satisfied with less for a while. You will have better progress if you first invest more in building the quality of ease and comfort within your range of capacity than if you get swept away by blind effort that does not allow refinement. If you listen to your own body's limitations and respect them, you will know where to mark the border of your personal comfort zone.

You will be able to accumulate more long-term gain from jumping if you approach it gradually. You can first practice jumping by holding onto furniture, a banister, or a wall, as well as being wrapped in the harness. Start by barely detaching the balls of your feet from the ground. What is important is the gentle rhythmical tapping which vibrates throughout your body. Jump only as many times as it feels okay, and then stop and rest for a while. Generous breaks in between sets of jumping will allow you to accumulate more of the essential experience.

If, on the other hand, you jump with ambition and effort, you will drain your energy and your body will be less willing to jump again. You will have to use coercive discipline, which is the hard way. Commit yourself to an experience of equilibrated comfort—jumping less strong, less high, and stop

before you are tired. Balanced jumping today will make the jumping of tomorrow easier. By committing to the quality of ease, you can gradually increase the quantity.

There is no need for strong jumping in order to bring into the bone the nutrition carried in the blood. The capacity of the bone to absorb blood can be stimulated to a certain degree. Above a certain level of jumping, there is no difference in how much nutrition penetrates the hard bone tissue. On the other hand, if the jumping is too strong and shakes the posture or shortens the breath, it is bound to interfere with the harmony of the movement and create a negative prejudice against the idea of jumping.

The main clue for the success of your jumping is your subjective feeling. If you listen inside, you will know how to balance your experience and avoid compromising your breathing. The process relates to the breathing as a criterion for balanced activity and provides a strategy to enhance breath that supports dynamic movement. You may only do three or four series of jumps once a day and that may not seem like much, but it is important to start with quality, not quantity. This approach of starting small and exercising restraint is not common in our culture. Committing yourself to be faithful to your personal pace means to do less and to avoid comparing yourself to a given standard or to other people. Paradoxically, the ultimate ambition for us might be to avoid ambition. Jump every day just for pleasure and you will soon be able to increase the amount of jumping that you do.

Jumping in the Bones Wrap process

- Stand and tie the Bones wrap around yourself.
Find the middle of the seven meter strip and place it behind the neck.
Pass the two ends in front your shoulders.
Continue under the armpits, behind the back, and from between the legs, bring both strips to the front.
Pass them along the groin from the middle to the sides, around the bottom of the pelvis.
Cross the strips one on top of the other, pull them and twist.

- To include the knees:
with your legs close to each other,
leave the ends of the strips in front of your thighs
forward and down.
Cross them one on top of the other
and then take them behind the thighs even lower,
closer to the knees and cross them behind the knees.
Pull the ends of the strips again forward
and cross them in front of your belly.
Bring them to the sides of your hips and hold them together
with the strips that come around the groin.
Put your thumbs inside the strips at the groin.
- Now you come to the real thing.
As a preparation for jumping, lightly bend your knees
repetitively, in springy pulsations.
With each soft bending, let your pelvis sink down a little,
getting closer to the floor.
Tune yourself into the rhythm of jumping.
Observe how the tying of the legs makes the knees bend
when they are straight forward and parallel,
with their projection falling directly
over the bridges of the feet.
Feel in what way this position is different from your usual one.
- When you feel ready, begin to jump lightly.
Do not try to jump high.
Concentrate instead on landing on the floor
with a springy beat.
Feel how the support of the wrap keeps your body upright.
Isn't jumping in this way easier than expected?
- Add an intense out-breath,
making a sound of "ha" every fourth time that you jump.
Then breathe in passively for three jumps.
Feel how this rate helps your breath to not get short.
Remember that in each landing, the focus of pressure
is on the point between the big toe and the second toe,
at the ball of the foot where all the other toes are well spread
on the floor.

- Jump just a few times;
stop before you are tired and rest in standing.
You can repeat this cycle a couple more times.
- When you come to completion,
slowly dismantle the wrap with your hands only,
without changing the way of your standing.
You might feel easier uprightness in your posture.
The result of the process will be clear
when you start walking with this posture.
- Walk around and listen to the pattern of walking.
Let yourself own this change.
Notice the direction of your feet as you walk.
Take the impression of the extent
to which they point straight forward with less deviation.
See if you are ready to agree
that now your legs join the rest of the parts
in a pattern of efficient walking.
Give yourself appreciation for learning how to improve
your body and your feeling about yourself.
Imagine whom you would like to see you like that.
- The directed alignment of the knees in this process
necessitates a stronger support for the neck and the lumbar.
With the additional support of the pillows in the neck
and the lower back, the alignment of the legs
will not occur at the expense of compensating
in the lower back or neck.
There will be more chance that the adjustment
to the aligning of the knees will be distributed more equally
between all the joints of the body,
including the stiff vertebrae in the upper back.
- Jumping in this way several times a week
as a completion after the other processes that you do,
will greatly enhance the improvement of your posture
and contribute to the strengthening of your bones.

Participants report that in their daily activity they feel they become stronger and straighter and have more readiness to take on challenging assignments that they avoided before.

Purposes

- To master the ultimate means for upright standing.
- To jump in safety.
- To learn a way to strengthen the bones.
- To learn how to jump without compromising the breath.

Strategies

- Using the support of the wrap for the anti-gravity project of jumping.
- Using a breathing formula for maintaining balanced pace of breath in dynamic movement.
- Having a plan for how to accumulate a substantial amount of jumping without getting tired.
- Reinforcing the outcome posture by imagining using it in a life situation.

Jumping in the Bones Wrap

Outline of the Process

- Tie the wrap behind the neck, in front of the shoulders, behind the back, between the legs to the front, in front of the groin, around the bottom of the pelvis, crossing, tightening and twisting. Bring the strips to the chest, holding them together.
- With legs joined together, cross the ends of the strips in front of the thighs. Cross them once more behind the thighs near the knees, bring them forward and cross them on your belly. Bring the strips to your hips and connect them to the strips coming across the groin with your thumbs inside.
- Prepare to jump by softly bending the knees many times. Begin jumping; add an intense out-breath “ha” on the fourth jump and breathe in passively for three jumps.
- Jump a few times only and stop before you get tired. Rest and repeat the cycle several times.
- Stop. Remove the wrap without changing your standing. Feel the change and appreciate your capacity to improve your posture.