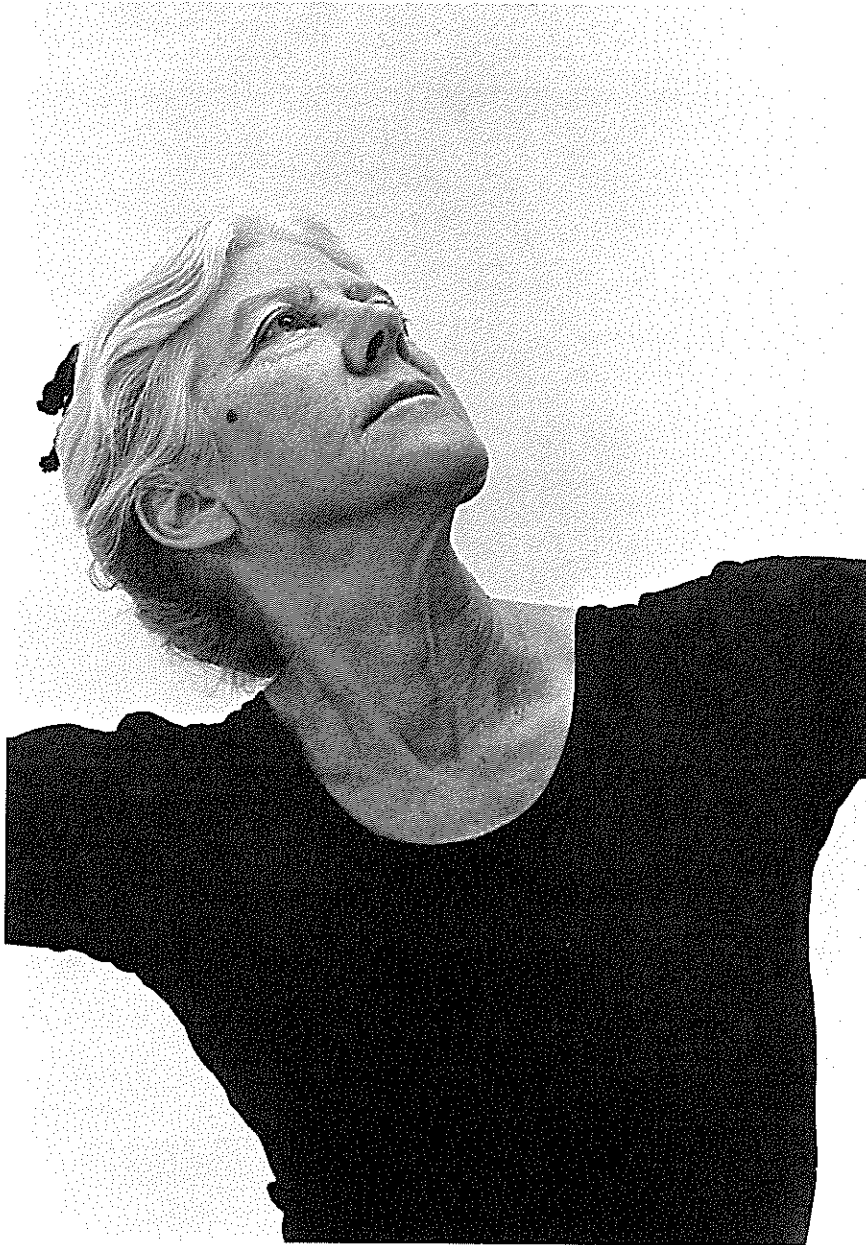


***BASIC
MOVEMENT
EXERCISES***

Barbara Mettler



BARBARA METTLER

BASIC MOVEMENT EXERCISES

Barbara Mettler

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To all these people who helped in the preparation of this book I express my gratitude

- ... Bill Sears who did all the photographic work except the frontispiece
- ... members of my creative dance classes who are shown in the group pictures
- ... students of mine who were photographed individually, especially Sue Ward Lee, shown in most of the illustrations, and Myrtle McDuffie
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- ... Linda Rosenfield who made the portrait of me
- ... Will Carbo, long-time associate, who helped solve problems of design
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- ... Elizabeth Weiss, my student and assistant, whose capabilities and willingness to help in every direction made it possible to complete this work

Barbara Mettler

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INTRODUCTION

This is a book for anyone who wants to develop craftsmanship in the use of his body as an instrument of expression. It is supplementary to my book MATERIALS OF DANCE AS A CREATIVE ART ACTIVITY and is intended to help teachers and students of creative dance as well as physical educators, therapists and laymen.

In contrast to the creative movement problems presented in MATERIALS OF DANCE which give everyone opportunity to make up his own movements, these exercises must be done according to directions and they must be practiced repeatedly if they are to serve their purpose.

Their purpose is to awaken and cultivate feeling for all kinds of natural body movement. Their forms are mere vehicles for feeling, to be discarded once the feeling has been developed. It is feeling for the movement, not the form of the exercise, which is intended to be used in dance and daily life.

By "movement feeling" we mean awareness of the movements of our bodies as physical, physiological and psychological occurrences. Dependent on sensory nerve endings in muscles and joints, it is as capable of development as any of our other senses. Just as we can learn to see, hear and touch with increasing sensitivity (awareness, feeling) so we can learn to become more sensitive to the way in which we are moving. Beginning with sensations in a particular muscle group, movement feeling can be diffused throughout the whole body and, because muscles and nerves and brain and internal organs are inseparably united, it can involve the whole person: body, emotions, mind. The goal of a creative study of body movement is total involvement of the whole person in movement forms which express feeling. In addition to freely improvised movements which the student creates for himself (see MATERIALS OF DANCE) these basic movement exercises can further total involvement.

What movement feelings do we consider basic enough to be included in a systematic exercise program? Feelings for natural body movements such as stretching, bending, twisting, springing, swinging; feelings for movements of separate body parts as well as of the body as a whole; feelings for rhythmic (force-time-space) elements of movement such as direction, range, pulse, pace, dynamic quality.

The particular forms of our exercises have grown out of an attempt on my part, throughout a long teaching experience, to meet the needs of students on all levels, offering experiences of universal human value without violating the integrity of the student's individuality of expression.

Although the forms of our exercises are only vehicles for feeling, it is necessary that they be executed correctly. Many readers will find that some of our movements are similar to those which they have learned elsewhere. Whatever similarity or difference exists should be thoroughly understood. Be sure that you understand the purpose of the exercise and do the movement exactly as it is described. As in all creative work, it is not so much what we do as how we do it that matters. The same body movement can be done in any number of ways according to the feeling it is intended to provide.

This book is offered to my student-teachers who have waited so patiently for its completion, and to all serious workers in the field of body movement.

I wish to express my indebtedness to the many people who have contributed to my development as a dancer and teacher of dance, especially Mary Wigman from whose school in Dresden I received a diploma in 1933 and the entire German school of gymnastics and dance which, in the pre-Hitler period, forged ahead so creatively in new directions of art and education.

Barbara Mettler
Tucson, November, 1972

NOTES FOR TEACHERS

In order to understand the role of these exercises in a creative dance class, we must think of them as supplementary to the main body of the work which is free creative expression as presented in MATERIALS OF DANCE. Some lessons may include many exercises, others none. Exercises may be used at the beginning of a lesson, or at the end, or at any time during the lesson whenever they are needed. They should be selected in relation to the needs of the student group according to age, interest, physical condition and level of development. Many will be found suitable for handicapped persons.

Although we offer quite a large number of exercises, the teacher of creative dance may find that he can get along with very few. It is not quantity of movement but quality that is important.

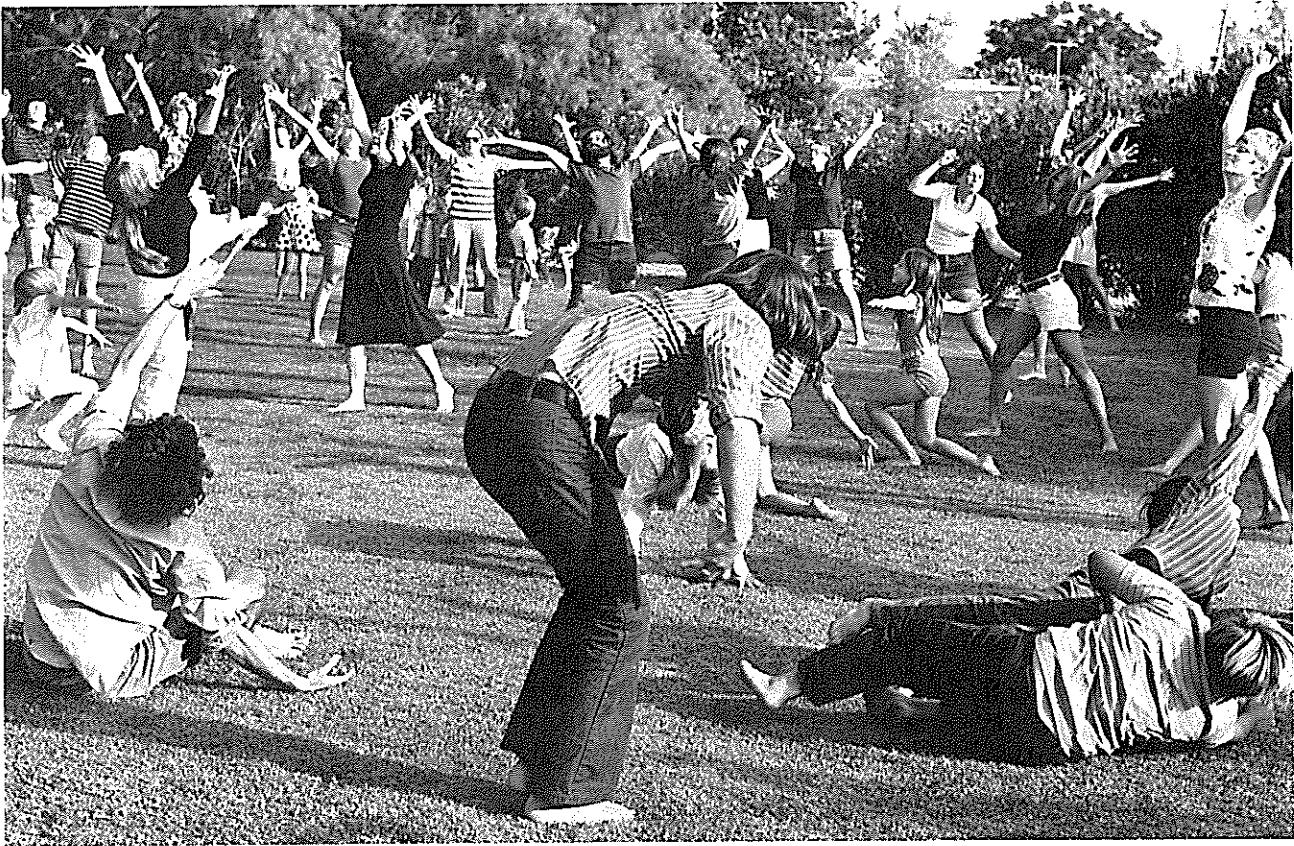
Every exercise must be practiced over and over again until feeling for the movement has replaced the mental effort necessary in learning the form.

The first exercises in any new area are the most important because they contain the basic principles upon which all others are based.

Creative teaching depends on the teacher's own movement feeling so the teacher must follow his feeling in leading his class through these exercises. He should not present an exercise until he himself has developed feeling for the movement and can communicate this feeling to the students.

Movement feeling can be communicated in various ways. Verbal communication such as we use in this book is best. The sound of the teacher's voice, hand-clapping or a drum beat can communicate pulse, pace and dynamic quality (slow, fast, strong, weak, sudden, gradual, etc.). It is always possible for the teacher to demonstrate the movement by doing it himself but, except in the case of deaf students, this is the least desirable form of communication because it focuses the student's attention on the outer (visual) form of the movement rather than on the inner (motor) feeling, encouraging imitative rather than creative behavior.

When the time element is dominant, as it is in some exercises, the student's feeling for beat can be greatly strengthened by sound accompaniment. The sound may be provided either by the student himself using his own voice, or by the teacher who claps or uses a drum. I strongly urge teachers of movement to learn to make use of a hand drum. It takes practice to become at home with this instrument but the results are well worth the effort. Hand drums, suitable for a movement class, are available through music stores. They may be used with the hand alone or with a felt head beater. No special instruction is necessary. The teacher's own feeling should be the guide.



All photographs in this book show students of Barbara Mettler photographed at the Tucson Creative Dance Center.

Most of the chapters begin with a photograph of a group exploring freely the kind of movement which is studied in that chapter. Freely improvised movements should always precede directed exercises on any theme (kind of movement) because they give the student a chance to discover his own movement forms before requiring him to adjust to forms which are prescribed. (For a comprehensive study of movement improvisation, see MATERIALS OF DANCE AS A CREATIVE ART ACTIVITY).

BASIC POSITIONS

BASIC POSITIONS

There is no limit to the number of positions which the human body can assume, and every one of us is continually creating new ones to further efficiency in daily life movements and to express feeling.

The positions described here are not necessarily basic to daily life or to dance, but they are basic to our exercise program. They are positions which have been found useful as starting positions for some of our exercises.

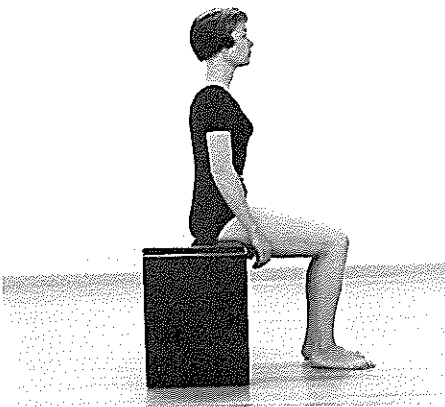
Instead of describing these positions over and over again as they occur throughout the book, it has seemed advisable to describe them once, here at the beginning, to be referred to when necessary. Their significance will become clear in relation to the exercises with which they are used.

BASIC POSITIONS



BASIC LYING POSITION

Lying on back, completely relaxed, arms wide, palms up, eyes closed, everything loose.



BASIC SITTING POSITION

ON CHAIR, STOOL OR STEP

Sitting well forward on edge of chair so that body does not touch chair back, both feet on floor and a little apart, feet and knees pointing straight ahead, back erect, head up, face forward, arms hanging relaxed at sides.



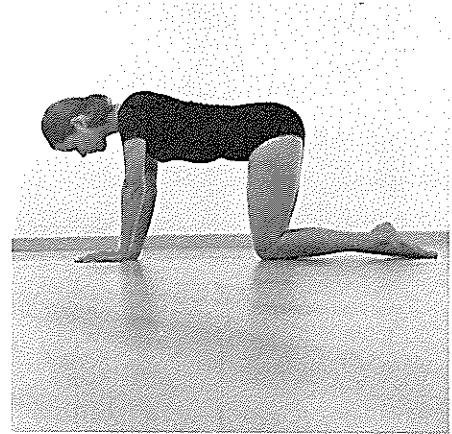
BASIC SITTING POSITION

ON FLOOR

Sitting with legs comfortably crossed, back erect, head up, shoulders and arms relaxed, hands resting on knees.

HANDS AND KNEES POSITION

On all fours: weight equally distributed between hands and knees, knees a little apart, feet flat on floor, hands on floor with finger tips forward, elbows loose (not stiff), back straight.



BASIC KNEELING POSITION

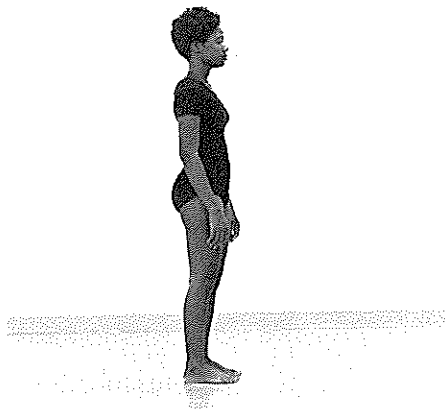
Kneeling on both knees, body erect, knees a little apart, feet flat on floor, arms hanging relaxed at sides.



DEEP KNEE BEND POSITION

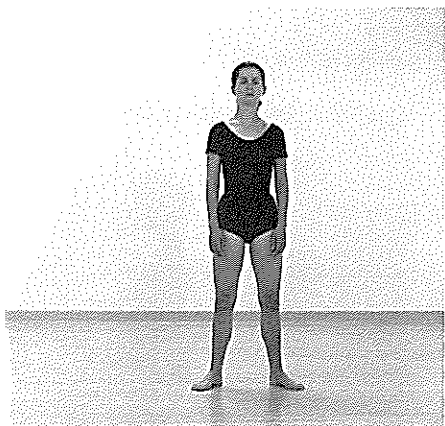
Knees fully bent so that you are squatting, weight on balls of feet with heels off floor, knees straight ahead.





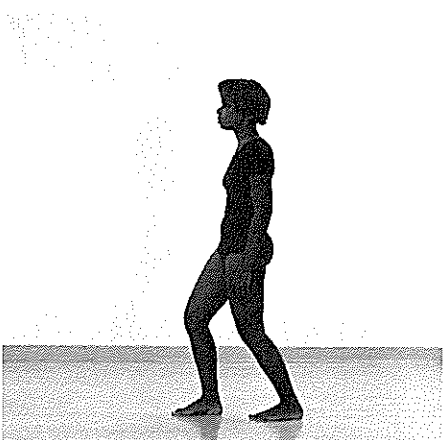
BASIC STANDING POSITION

Standing light and tall with back erect, feet a few inches apart and straight ahead, weight forward on balls and outer borders of feet with arches pulled up, knees loose, hips firm (in erect position: see Hip Exercise 3-A, pages 560 - 561), arms hanging relaxed at sides, head up.



ASTRIDE STANDING POSITION

Standing with legs well apart, toes pointing slightly outward, knees pointing outward over toes, weight forward on balls and on outer borders of feet with arches pulled up, knees loose, body erect, arms hanging relaxed at sides.



FORWARD STRIDE STANDING POSITION

From basic standing position (above), take one medium size step forward and stand with one foot ahead of the other, weight equally distributed between both feet, feet straight ahead.

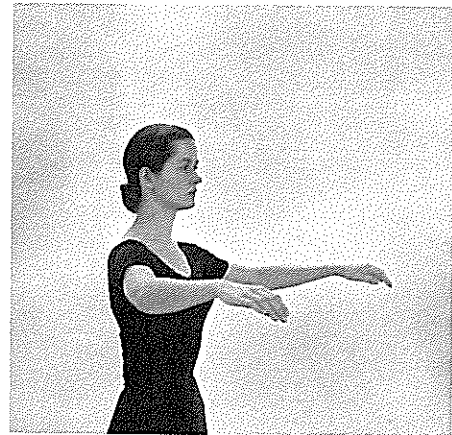
HEELS-TOGETHER STANDING POSITION

Standing with heels together, toes turned out slightly, weight on outer borders of feet with arches pulled up, knees loose, body erect, arms hanging relaxed at sides.



RAISED ARM POSITION

Arms raised in relaxed position half-way between forward and sideward and a little below shoulder height, elbows slightly bent and raised (not drooping), palms down, arms and hands as if resting lightly on the air.



MOVEMENTS OF THE WHOLE BODY

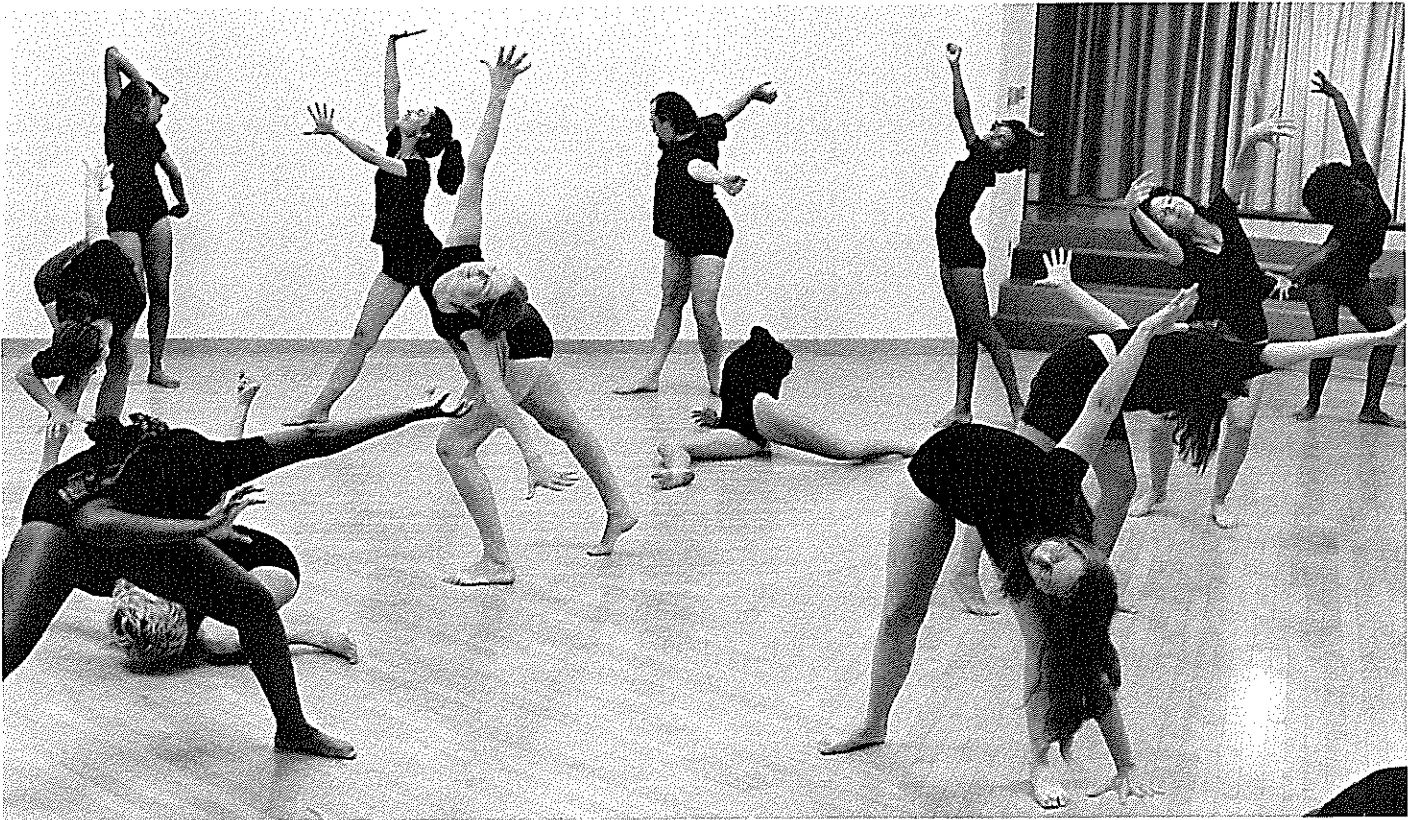
MOVEMENTS IN PLACE

MOVEMENTS IN PLACE

Movements of the whole body may be classified in two groups: movements in place and movements from place to place.

Although many of the movements in this first section may be done while we are moving from place to place, the unique nature of each is best experienced when we do them in place.

STRETCHING



STRETCHING

Stretching movements are both invigorating and relaxing. They are the body's natural way of getting rid of static tensions, preparing for either activity or rest. It is natural to stretch when we wake up in the morning and before we go to bed at night. A stretched muscle, like a stretched rubber band, tends to loosen when the tension is released. For this reason, stretching exercises further relaxation as well as freedom and range of movement.

The best of all stretching experiences is freely improvised movement, following one's own feeling, discovering various ways of stretching according to individual physical and psychological needs. The exercises described here are intended to supplement, not replace, freely improvised stretching movements.

Some of these exercises provide a feeling of stretch throughout the whole body, others are limited to a particular body part.

In order to stretch one part of the body, it may be necessary to bend or twist some other part. We consider a movement a stretch, instead of some other kind of movement, if the feeling of stretching is dominant.

A stretch should never be forced or strained. Be especially careful in the sitting leg stretches to avoid over-stretching and tearing tissues. Never use an outer force to increase the range of your movement, such as having someone push your back forward in a sitting leg stretch, because this can result in permanent injury. It is not the extent of the stretch which is important but rather the movement feeling which it evokes.

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LYING BODY STRETCH

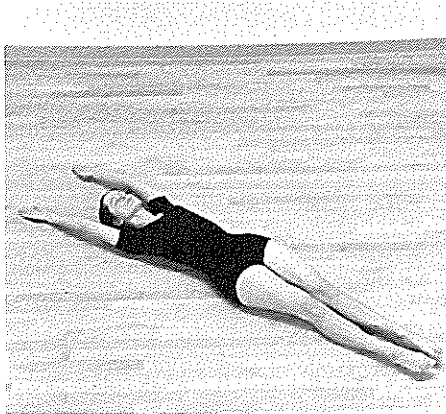
1. Basic Stretch

A. Both Sides



Lie down on back... relax (as in Complete Relaxation, page 64)... bring arms into relaxed position over head on floor... close eyes... this is starting position...

Closed eyes further relaxation and muscular feeling.



Gradually stretch entire body, making yourself as long as possible from finger tips to toes, stretching trunk, arms, legs, hands, feet (stretch fingers, point toes)...

After holding stretched position a moment (do not hold breath), let go suddenly, releasing all tension and returning to relaxed starting position (exhale as you let go)...

This exercise is intended to develop feeling for relaxation as well as for stretching.

Remain in relaxed position a moment, then repeat stretch: let it begin at waist and gradually grow outward in opposite directions through arms and legs to fingers and toes (do not strain, stretch should be comfortable)...

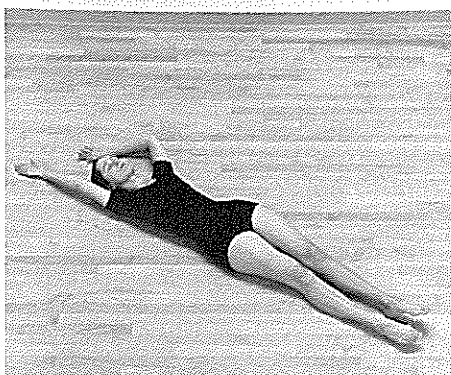
Hold stretched position a moment, then relax as before...

Continue to alternate stretching and relaxing, allowing plenty of time between movements...

Although exhaling accompanies sudden release of tension, breathing should come and go freely during gradual movement of stretching.

Note similarity between this exercise and Standing Upward Body Stretch, Exercise 2-A, page 40.

B. Alternating



Same as preceding exercise with this difference: stretch only one side at a time, letting other side remain relaxed, as follows:

Stretch first right side, all the way out to finger tips and toes, letting left side remain relaxed...

Relax everything...

Now stretch left side, letting right side remain relaxed...

Relax everything...

Continue to stretch first one side then the other in this way, making sure that opposite side is completely relaxed...

Remember to exhale as you relax.

Always pause a moment at end of relaxation before you begin new stretch.

Note similarity between this exercise and Standing Upward Body Stretch, Exercise 2-B, page 40.

2. Developments

A. Hip Pull

Same as Exercise 1-A (pages 32 - 33) with this development: curl lower spine under during stretch (see Lying Hip Swings, Exercise 2-C, page 559), creating counter-pull in lower back. When tension is released, hips return to relaxed position.

B. Shoulders Down

Same as preceding exercise with this development: pull shoulders down during stretch (see Shoulders Up-Down, page 512).

This counter-movement of shoulders and hips intensifies feeling of stretch throughout entire spine. Arms stretch upward in opposition to downward shoulder pull.

C. Lying-Standing Position

Same as preceding exercise with this difference:

Arms are alongside body instead of over head.

Except for stretched arms, legs and feet, you are now in position which would represent good posture if you were standing up: extended spine with neck long and chin up, hips tucked under, shoulders down and shoulder blades closed, arms rolled slightly inward, palms down.



3. Combined with Contracting

See Contracting and Expanding, Exercise 1-A, page 335.

LYING UPWARD LEG STRETCH

Lie down on back... let upper body be completely relaxed, arms wide (as in Complete Relaxation, page 64)... taking feet off floor, bend knees and bring them up to trunk into comfortable position with lower legs hanging limply...

Keeping back on floor, stretch both legs upward, straightening knees and bending ankles back so that soles of feet are parallel to floor...



Hold position a moment, then let knees bend and lower legs drop loosely back to hanging position...

Remain in relaxed position a moment, then repeat movement...

It may not be possible to straighten knees at first, but keep trying. It is the effort that counts.

This movement may be done with one leg at a time.

STANDING BODY STRETCH - UPWARD

1. With Arm Drop

A. Both Sides

Relaxed standing position with both arms raised loosely over head...



Keeping soles of feet on ground, stretch entire body upward, letting stretch grow gradually from waist upward through arms, hands, fingers... turn face upward...



Beginners should turn face upward to intensify feeling of upwardness. In later developments of same movement, face is straight ahead (see Exercise 3-C, page 41).

When you have achieved complete stretch, hold position a moment... then, exhaling, release tension suddenly, loosening up whole body and letting arms collapse lifelessly at sides...



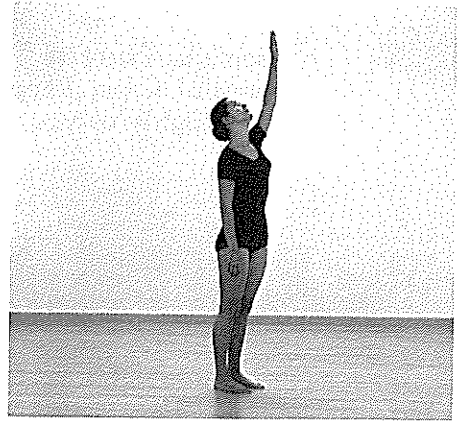
Be sure to loosen knees, bending them a little, when tension is released.

Although exhaling accompanies sudden release of tension, breathing should come and go freely during gradual movement of stretching.

Remain in relaxed position a moment before assuming starting position and repeating stretch...

B. One Side

Same as preceding exercise with this difference: raise only one arm over head and stretch only one side, letting other side remain relaxed...



While stretching, shift weight of body to foot on side which is being stretched: for example, when stretching left side, shift weight to left foot. When releasing tension, let weight return to both feet again.

In this way, stretch first one side, then the other...

Do not hurry. Allow plenty of time for relaxation at end of each movement before beginning next.

2. Arms Remaining Over Head

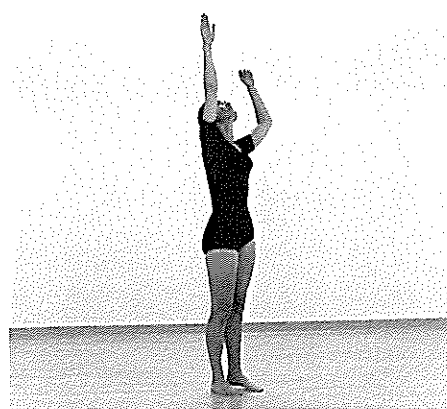
A. Both Arms

Same as Exercise 1-A (page 38) with this difference: instead of dropping arms at sides, keep them over head throughout exercise, loosening them thoroughly as you relax . .



B. Alternating

Same as preceding exercise with this difference: stretch and loosen first one side then the other in regular alternation . . .



Weight of body is on side that is being stretched, returning to both feet during loosening.

Stretch is gradual, loosening is sudden.

There is pause after each loosening, before new stretch.

Note similarity between these exercises (2-A and 2-B) and Lying Body Stretch (Exercises 1-A and 1-B, pages 32 - 34). Standing stretch is more difficult because it involves balance.

3. Developments

Same as Exercises 2-A and 2-B (opposite page) with these developments:

A. Basic Standing Position

Instead of standing relaxed, start with feet and legs in basic position (page 20).

B. Hip Pull

Move hips into forward position during stretch (see Standing Hip Swings, Exercise 3-A, pages 560 - 561), creating downward pull in lower back. When tension is released, hips return to relaxed position.

C. Face Straight Ahead

Instead of turning face upward during stretch, keep it straight ahead so that feeling of stretch includes upper spine and neck.

D. Shoulders Down

Pull shoulders down during stretch (see Shoulders Up-Down, page 512).

This counter-movement of shoulders and hips intensifies feeling of stretch throughout entire spine. Arms continue upward stretch in opposition to shoulder pull.

Exercises 1, 2 and 3 (above) are progressive developments of Upward Body Stretch, gradually leading to finer feeling and control.



STANDING BODY STRETCH - DOWNWARD

1. Basic Stretch



Basic standing position... let entire upper body drop forward from hips into relaxed hanging position, head and arms hanging loosely... straighten knees...

Keeping upper body relaxed and knees straight, push downward from base of spine in continuous succession of little bouncing movements (exhale on every push)...

Saying "push" on every movement assures proper use of breath.

Do not tighten arms or raise head: only effort needed is that necessary to achieve push at base of spine.

Do not let straightening of knees force weight of body back over heels: keep it forward over balls of feet.

2. Combined with Deep Knee Spring

See Bending and Unbending, Exercise 2, page 249.

STANDING BODY STRETCH - SIDEWARD STRAIGHT

1. Basic Stretch



Basic standing position with arms raised sideward loosely at shoulder height, palms down...

Keeping weight between both feet and arms parallel to floor, stretch sideward to one side with upper body and arm as far as possible...

Hold stretched position a moment, then release tension, returning to starting position...

Stretch is gradual, release of tension is sudden.

Repeat same movement to other side...

Continue movement first to one side then to other, stretching at waist as much as possible...

Stretch should begin at waist and grow outward through arm, hand, fingers.

Keep weight equally between both feet with hips firm: do not shift weight or move hips from side to side.

Do not bend head sideward.

Be sure that arms return to relaxed position after every stretch.

2. Astride



Same as preceding exercise with this difference: stand in astride position (page 20) with arms raised sideward loosely at shoulder height...

As upper body and arm stretch left, shift weight of body to left foot, bending left knee...

Return to starting position then, as upper body and arm stretch right, shift weight to right foot, bending right knee...

Continue this movement from side to side...

Release of tension, as well as stretch, is gradual.

Be sure thighs are rotated outward so that bent knee turns outward in alignment with foot.

Do not allow hips to shift in direction of stretch. As in all body stretches, hips pull in opposition to upper body.

STANDING BODY STRETCH - SIDEWARD CURVED

1. Relaxed Bounce



Basic standing position...

Let entire upper body drop sideward right from waist into relaxed hanging position, at same time raising left arm sideward upward and letting it drop downward right into relaxed hanging position over head, palm down...

Gently stretch left side by bending to right in continuous succession of little bouncing movements (exhale on every bounce)...

Saying "bounce" on every movement assures proper use of breath.

This is sideward movement: avoid bending forward or twisting body; avoid turning head or dropping it forward.

To conclude movement, lower left arm in front of face and return to starting position...

Repeat to opposite side...

2. With Arm Stretch

Basic standing position with relaxed upper body hanging sideward right from waist, left arm hanging sideward right in relaxed position over head, palm forward...

Reaching to right with left arm, gradually stretch entire left side, then let go, rebounding to relaxed starting position...



Repeat several times to right, then to left...

Palm of hand is forward throughout exercise to develop spatial feeling of sideward plane.

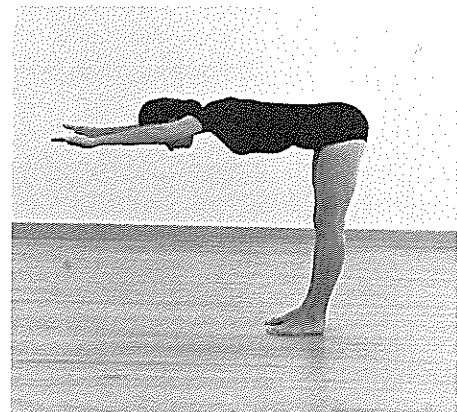
Exhale during stretch, letting breath flow easily back into lungs as you relax.

STANDING BODY STRETCH - FORWARD

1. With Drop

Basic standing position... let body drop forward and hang loosely from hips with head and arms hanging, knees loose (as in Upper Body Relaxation, Exercise 1, page 81)...

Straighten knees and flatten back, bringing trunk and arms up to horizontal position parallel to floor at right angle to legs...



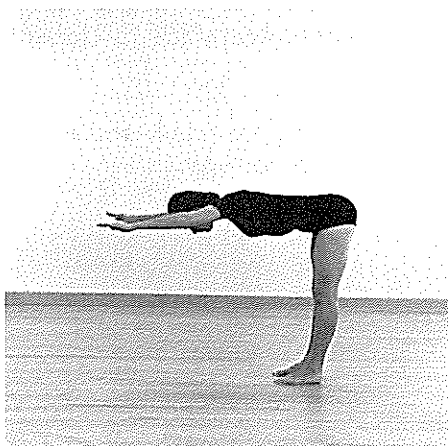
Spine, including neck, is straight, with face down. Arms are stretched forward with palms down and elbows beside ears, shoulder blades closed (see Shoulders Open-Close, page 514).

Do not shift weight of body back over heels, keep it forward in basic position.

Hold stretched position a moment, then relax and drop into starting position...

After a moment's pause, repeat movement...

2. With Round Back



Assume forward stretch position as in preceding exercise...

After holding position a moment, release tension without letting body drop forward, bend knees slightly, curl lower spine under and round back...

Hips are in forward position (see Standing Hip Swings, Exercise 3-A, pages 560 - 561), head is hanging. Arms are relaxed with elbows raised, to continue feeling of curve.

After a moment's pause in this position, stretch forward again...

In this way continue alternately to stretch and round back...

In conclusion, let relaxed body drop forward from waist, as in preceding exercise, and rest in hanging position...

SITTING LEG STRETCH - SOLES TOGETHER

1. Knee Bounce

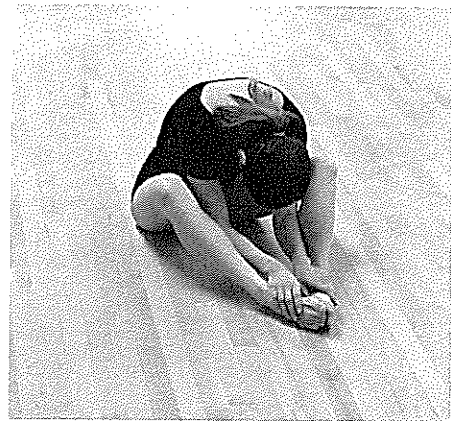
Sit on floor with soles of feet together, knees bent and turned outward, hands resting on feet...



Spread knees and let them rebound in continuous succession of little bouncing movements...

2. Relaxed Back

Sit on floor with soles of feet together, knees bent and turned outward, feet at comfortable distance from body... upper body is relaxed and hanging forward over feet with back round, head down, arms relaxed, hands on feet...



Keeping upper body relaxed, push forward from base of spine in continuous succession of slow, easy bouncing movements...

Say "push" on every forward push to assure exhaling.

3. Straight Back



Same as preceding exercise with this difference: keep feet close to body and back straight (see Spine, Tall and Short Back, Exercise 2-A, page 483)... Holding ankles with hands, pull body forward as you push from base of spine...

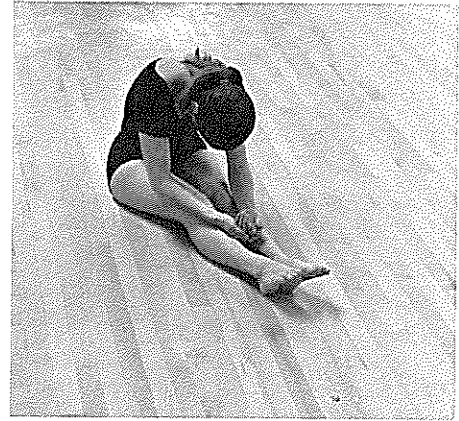
As you pull forward, stretch spine upward, closing shoulder blades and rotating arms inward.

This exercise furthers good posture.

SITTING LEG STRETCH - LEGS FORWARD

1. Relaxed Back

Sit on floor with legs forward, relaxed upper body hanging forward over legs, head hanging down, arms relaxed, hands resting on legs...

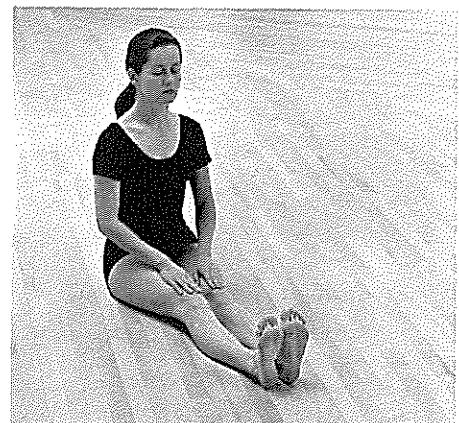


Keeping upper body relaxed, push forward from base of spine in continuous succession of slow easy bouncing movements...

Exhale and say "push" on every forward movement.

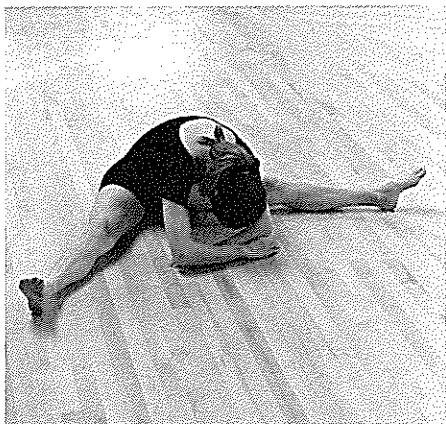
2. Straight Back

Same as preceding exercise with this difference: keep back straight (see Spine, Tall and Short Back, Exercise 2-B, page 483), legs straight, ankles bent back, hands resting on thighs, shoulder blades closed, arms rotated inward slightly...



Closed shoulder blades and arms rotated inward further feeling of erect spine.

SITTING LEG STRETCH - LEGS APART



1. Relaxed Back

Sit on floor with legs wide apart and rolled outward, relaxed upper body hanging forward between legs, head hanging down, arms relaxed, hands resting on floor...

Keeping upper body relaxed, push forward from base of spine in continuous succession of slow, easy bouncing movements, saying "push" on every forward movement...

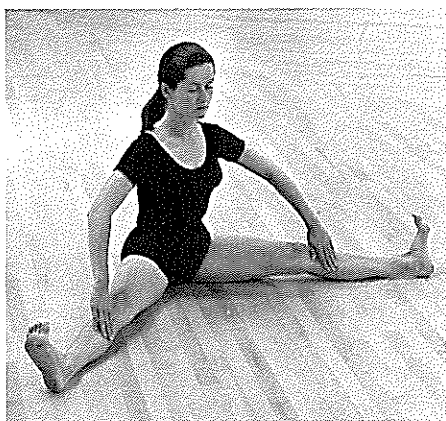
Avoid rolling legs inward.



2. One Leg

Same as preceding exercise with this difference: body hangs forward over one leg, hands resting on leg...

Repeat movement several times to one side, then to other...



3. Straight Back

Same as Exercise 1 (above) with this difference: keep back straight (see Spine, Tall and Short Back, Exercise 2-C, page 484), legs straight, ankles bent back, hands resting on knees, shoulder blades closed, arms rotated inward...

SITTING LEG STRETCH - KNEE TURN-IN

These are advanced exercises which should be approached carefully to avoid strain on knees.

1. Hip Twist

Position: sitting on floor with legs apart, one leg straight and rotated outward, other knee bent and turned inward with foot close to body and ankle stretched, thighs spread, hands on knees...

Twist hips (see Hip Twist, Exercise 1, page 277) in direction of bent knee (if right knee is bent, twist right) so that you sit firmly on floor with both hip bones.

Do not twist upper body.



Now twist hips in opposite direction...

Continue to twist hips back and forth in this way...

Repeat to other side with other knee turned inward...





2. Forward Stretch

Same position as in preceding exercise...

Let relaxed upper body hang forward over straight leg, head down, arms resting on leg...

Push forward from base of spine in continuous succession of slow, easy bouncing movements...

Repeat to other side with other knee turned inward...



3. Lie Back

Same position as in preceding exercise, with body hanging forward over straight leg...

Uncurl into back-lying position on floor, arms wide, palms up...

Alternately curl up into sitting position with body hanging forward, and uncurl into back-lying position...

Spine curling and uncurling is described in Exercise 1, page 492.



4. Rise to Knee

Same position as in Exercise 1 (preceding page) arms raised (page 21)...

Rise so that weight is on bent knee and heel of other foot...

Sink back to sitting position...

Alternately rise to knee and sink...

5. Both Knees

Kneel on both knees with back erect, knees far enough apart to allow room for sitting on floor between them...

Let yourself down gently between your knees until you are sitting on floor...

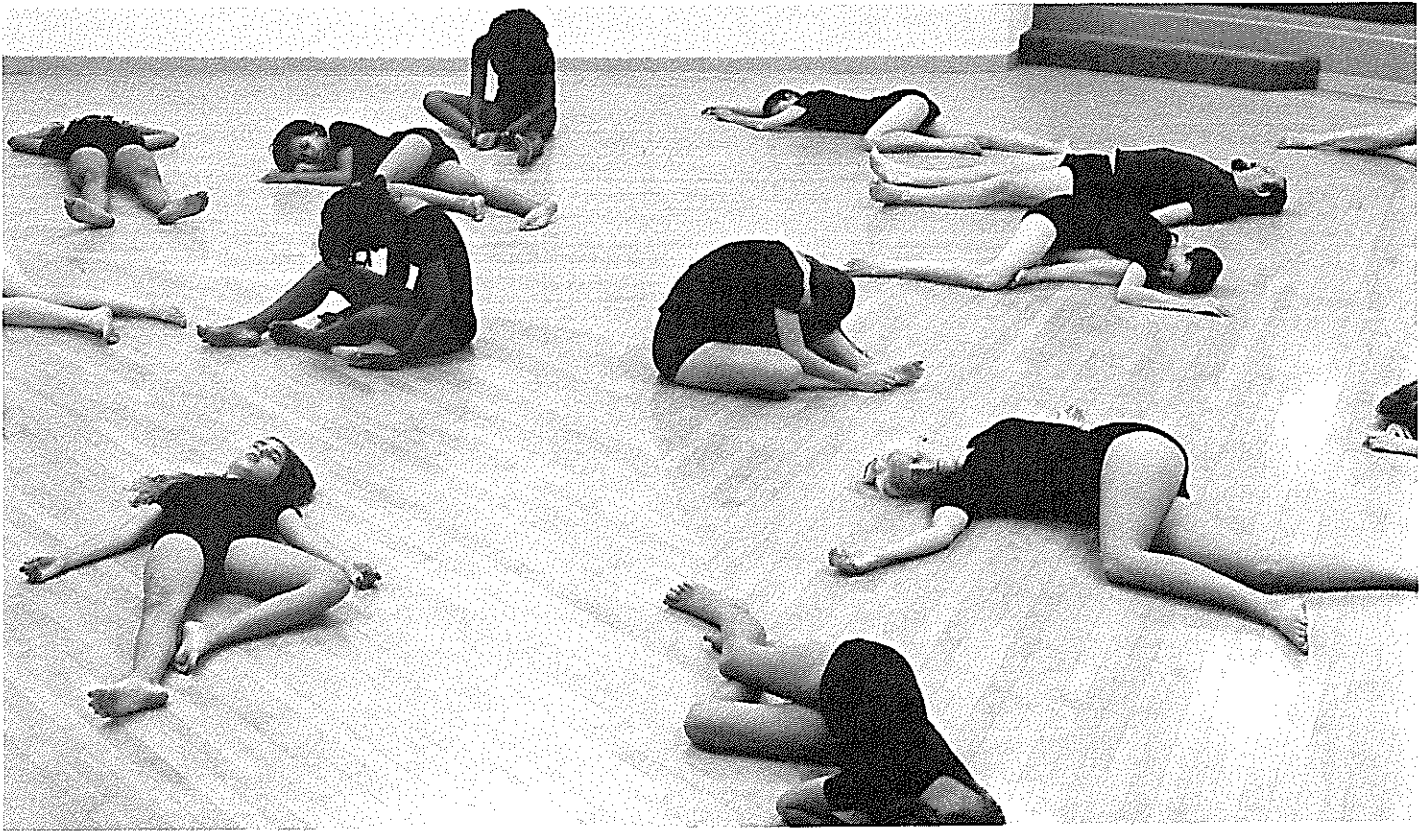
Return to erect kneeling position...

Alternately sit and kneel a few times...



Do not force yourself to floor: avoid straining knees. With practice, joints become more flexible.

RELAXING



RELAXING

All natural movements of the human body depend for their vitality on both tension and relaxation. Whenever a movement occurs, certain muscles of the body become tense while others relax, and muscular tension is normally followed by relaxation.

This alternation and balance of tension and relaxation in the movements of our own bodies provides the basis for our experience of rhythm. Rhythm is pulsation, the wave-like alternation of activity and rest inherent in all natural movement. Awareness of this element is stressed throughout our study of basic body movements.

Exercises in relaxation further feelings of repose, without which there can be no creative movement expression. They can teach us to be submissive to the forces of nature within us (laws of human movement) in relation to those outside ourselves. A balance of tension and relaxation permits our body movements to grow organically and meaningfully in living sequences instead of being forced into arbitrary patterns unrelated to inner needs.

Relaxation must be learned not only by those who are naturally over-tense but by every student of creative movement. Conscious control of relaxation as the counter-part of tension is a necessary foundation for a creative approach to exercise.

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TWISTING ROLL

See Twisting Roll, Exercises 1, 2, 3, pages 274 - 276.

SWINGING

See Swinging, pages 117 - 242.

COMPLETE RELAXATION



Lie down on back... close eyes... relax completely... sprawl out on floor with everything wide and free... arms wide... palms up... elbows slightly bent... fingers loosely curled... legs rolled easily apart... chin up so that neck is long and free... face relaxed... eyes lightly (not tightly) closed... forehead smooth... lips parted... tongue hanging soft, quiet... let there be no movement at all except breath which should come and go naturally: let breathing be perfectly relaxed, do not try to control it in any way...

Remain in this position until all feeling of tension has left body...

This exercise should be practiced at least once during every exercise period, especially by beginners.

ROLL OVER



Kneeling position with body relaxed forward, head and arms resting on floor, hips on heels, toes flat...

Exhaling and relaxing completely, roll over onto floor into lying position on back...



Final position is one of complete relaxation with entire body sprawled freely on floor.

Rolling to one side and drawing both knees up to chest, return to starting position...

Keep everything as relaxed as possible throughout exercise: arms, head and legs remain on floor as you roll over and as you return.

Relaxation is sudden, return is gradual.

Group Roll Over

If students place themselves in circle or side by side in line, they can roll over one after another in succession. With proper timing, this can be very satisfying wave-like movement.

SECTIONAL RELAXATION

This exercise is in three parts. The parts may be practiced separately or in combination.

Starting position is one of moderate tension. Step by step throughout exercise, entire body becomes looser and looser until final position is one of complete relaxation on floor.

Relaxed drops are sudden, returns are gradual.

Exhale on every drop. Breathe in and out freely during returns.

PART 1 Hands and Arms

Basic standing position (page 20) with both arms raised upward over head, entire body stretched upward including arms and hands...

Step 1. Relax hands, dropping them limply from wrists...

Step 2. Relax lower arms, dropping them from elbows...

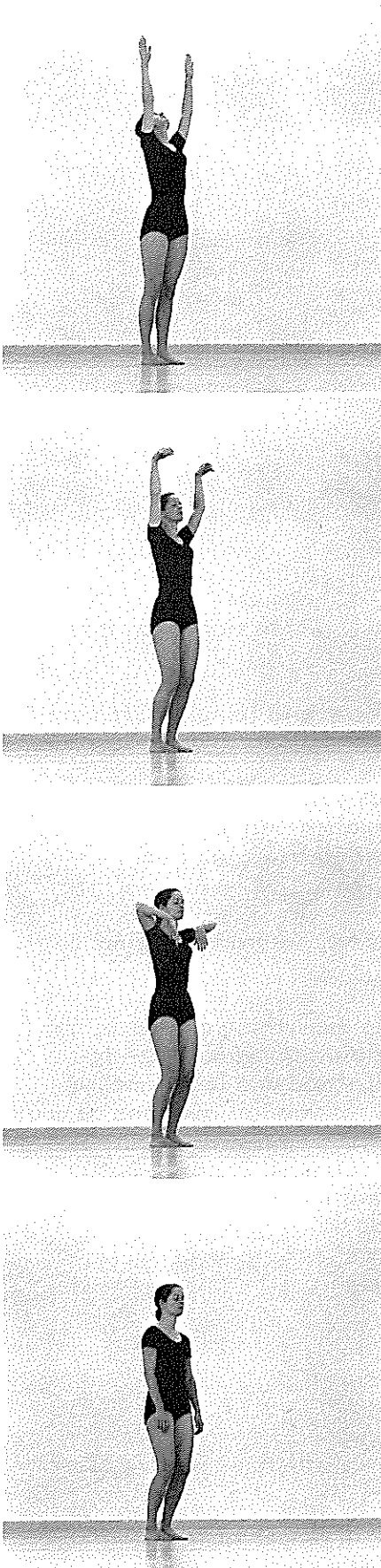
Step 3. Relax upper arms, dropping them from shoulders...

Return:

Step 4. Lift upper arms, letting lower arms hang relaxed from elbow...

Step 5. Lift lower arms, letting hands hang relaxed from wrists...

Step 6. Lift hands, stretching arms, hands and entire body upward as in starting position...



PART 2 Spine

Stand in relaxed position as at end of PART 1, Step 3...

Step 1. Relax head, letting it drop forward onto chest...

Step 2. Relax upper spine, letting it drop forward, head and shoulders hanging, arms dangling in front of you...

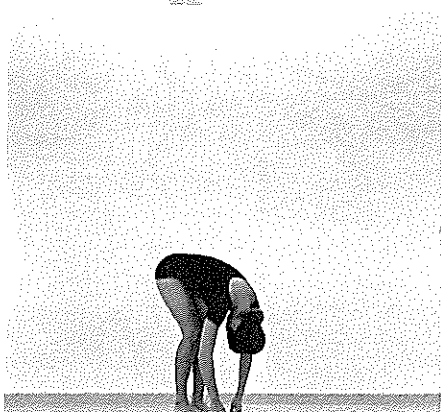
Step 3. Relax lower spine, letting entire upper body drop forward from waist, head and arms hanging...

Return:

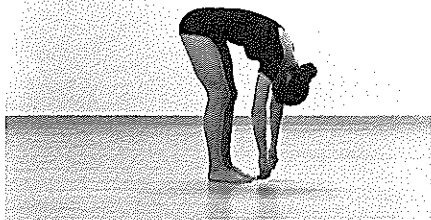
Step 4. Lift lower spine, letting upper spine, head and shoulders hang relaxed...

Step 5. Lift upper spine, letting head hang...

Step 6. Lift head...



PART 3 Whole Body



Stand with entire upper body relaxed and hanging forward from waist as at end of PART 2, Step 3...

Step 1. Keeping upper body in relaxed hanging position, bend knees and drop down into squat position, weight forward on balls of feet, heels off floor, hands resting on floor, head hanging down...

Step 2. Shifting weight forward onto hands, lower yourself to knees, flattening toes and sitting back on heels with body relaxed forward, head and arms resting on floor...

Step 3. Relax completely, rolling over onto floor into back-lying position. Keep everything as relaxed as possible during movement: arms, head and legs remain on floor as you roll over. Final position is one of complete relaxation with entire body sprawled freely on floor...

Steps 3 and 4 are same as Roll Over (page 65).



Return:

Step 4. Roll to one side and, drawing both knees up to chest, come to kneeling position with body relaxed forward, head and arms on floor, hips back on heels, toes flat...

Keep everything as relaxed as possible during movement.

Step 5. Lift hips up off heels, shift weight forward onto hands, tuck toes under and push back into squat sitting position with head, arms and trunk hanging forward...

Step 6. Keeping entire upper body relaxed and hanging forward from waist, unbend knees and come to standing position...



STRETCH AND DROP

1. Standing

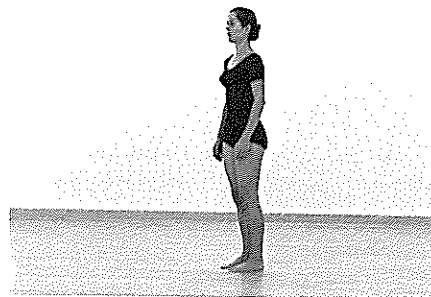
Basic standing position (page 20)...

Slowly raise arms sideward-upward over head, stretching entire body upward, face upward, keeping soles of feet on floor (as in Standing Upward Body Stretch, Exercise 1-A, page 38)...

Hold stretched position a moment then, exhaling, relax quickly and let entire upper body collapse, dropping forward from waist...

Let upper body hang limply for a moment, then gradually return to erect position with uncurling movement of spine (as in Forward Body Drop, Exercise 1, page 81)...

Exhale on drop, breathe in and out freely during uncurling and stretching.



2. Squat Position



Same as preceding exercise with this difference: as you relax, drop down into squat position, sitting on heels...

Although head drops forward,
avoid striking chin on knees.

3. Toe Rise



Same as preceding exercise with this difference: rise to toes when reaching climax of stretch...

4. Continuous

Same as preceding exercise with this difference: combine stretch (with toe rise) and drop in one continuous two-part movement...

This movement has a jack-in-the box feeling.

5. Jump



Same as preceding exercise with this difference: jump up into air as you stretch...

Exercises 3, 4 and 5 are valuable primarily as a challenging source of fun. They are especially suitable for outdoor work on grass.

HEAD RELAXATION

1. Forward and Backward

A. Sitting

Basic sitting position on floor or chair (page 18)...

Relax upper spine forward, rounding back and letting head fall forward onto chest...



Remain in this position a moment, then gradually return to erect position, uncurling spine...

Now lift chest, arching upper spine and letting head fall backward between shoulders...



Remain in this position a moment, then round back and let head fall forward again...

In this exercise (preceding page) head is passive. Spine is active agent.

Forward movement is sudden, backward movement is gradual. Keep eyes closed and lips open. Exhale on both forward and backward movement, do not shorten spine (as in Tall and Short Back, Exercise 1, page 482) keep it long as possible.

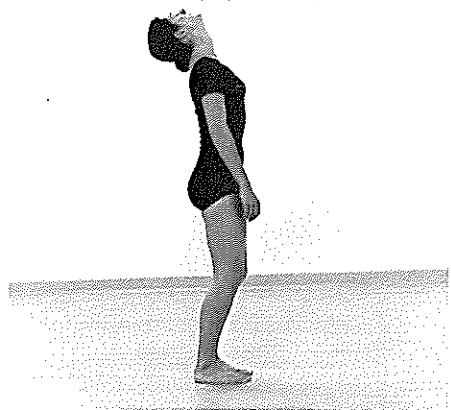
Occasionally one finds student with neck defect for whom backward head relaxation is painful (beyond natural discomfort caused by too much tension). For this student, movement will have to be more controlled.

B. Standing

Basic standing position (page 20).

Same as preceding exercise...

This movement is for upper spine only. When done in standing position, there is danger of arching lower back on backward head movement. To avoid this, bend knees and keep hips erect (see Standing Hip Swings, Exercise 3-A, pages 560 - 561).



2. Sideward

A. Sitting

Basic sitting position on floor or chair (page 18)...

Relax upper spine sideward, letting head fall sideward toward shoulder...



Do not turn head or let it drop forward: keep face front and ear directly above shoulder.

Keep eyes closed. Exhale as you let head fall.

Now return to erect position, uncurling spine...

Repeat movement to other side...

Continue to relax head first to one side, then to other...

B. Standing

Basic standing position (page 20)...

Same as preceding exercise...



3. Circular

A. Sitting

Basic sitting position on floor or chair (page 18) with back relaxed and rounded, head hanging forward...

Combine Forward and Backward and Sideward Head Relaxation (Exercises 1-A and 2-A, pages 72 and 74) as follows:

Let upper spine and head roll slowly in relaxed circular movement, proceeding first to one side (head hanging sideward over shoulder) then backward (upper spine arched, head hanging backward between shoulders) then to other side, and finally back to forward position again...

Exhale as head rolls into each new position.

Pause a moment in each position to make sure that it is correct.

Remain in relaxed forward position a moment, then repeat circle in opposite direction...

More than one circle in same direction can cause dizziness.

B. Standing

Basic standing position (page 20)...

Same as preceding exercise...

When relaxing upper spine and head backward, do not arch lower spine or swing hips backward. Bend knees and keep hips erect (see Standing Hip Swings, Exercise 3-A, pages 560 - 561).

4. Semi - Circular

A. Forward

Basic sitting or standing position (pages 18 or 20) with head in relaxed side-ward right hanging position...

Rounding upper back, let relaxed head roll forward and up to sideward left hanging position...

Let head roll forward again then sideward right...

Continue to let head roll in semi-circular motion forward from side to side...

Do not turn head when in sideward hanging position.

This head movement is found in Sideward-Downward Arm and Body Swing, Exercise 1, page 159.

B. Backward

Let head hang sideward right as in preceding exercise...

Arching upper back, let relaxed head roll backward and up to sideward left hanging position...

Let head roll backward again then sideward right...

Continue to let head roll in semi-circular motion backward from side to side...

This is advanced exercise which should be done only if it causes no discomfort.

HAND RELAXATION

Shake hands vigorously and throw them away from you as if trying to get rid of your fingers...

SHOULDER RELAXATION

Relaxed standing position, with upper spine, head and arms hanging loosely forward...

Shake shoulders freely...

ARM RELAXATION

1. Shaking and Throwing

Shake arms vigorously and throw them away from you as if trying to get rid of them...

2. Stretching and Dropping

In relaxed standing position, stretch arms and hands upward over head, then relax them suddenly, letting them collapse and drop heavily at your sides...

Exhale as arms drop.

This movement is found in Standing Upward Body Stretch, Exercise 1-A, page 38).

3. Testing in Couples

Form couples, with one person standing behind the other...

Partner in front tries to relax arms as completely as possible, while one behind tests relaxation of partner's arms, as follows:

Front partner: let your arms hang limply at your sides without any movement of their own. Feel as relaxed as possible throughout whole body. Be completely passive in partner's hands, letting him manipulate your arms freely...

Back partner: putting your hands under your partner's arms at point just above elbow, lift his arms up a little and then let them drop. If his arms are relaxed, they will feel loose and heavy, responding easily to your movement. As arms are raised, elbows will bend and lower arms will dangle limply. As arms are dropped, they will fall heavily back to position...



4. Flopping

As if someone were lifting and dropping your arms as in preceding exercise, alternately lift and drop your own arms in succession of loose, heavy, flopping movements...

Upper arms do all the work, lower arms hang limply throughout exercise.

As arms drop, let knees bend and whole body express feeling of relaxation.

5. Lower Arm Hang



Raise upper arms, letting lower arms hang down from elbows completely relaxed...

By shifting weight of body from side to side, relaxed lower arms can be made to swing passively...

This is a test of ability to control arm relaxation, for advanced students.

UPPER BODY RELAXATION

1. Forward Body Drop

Basic standing position (page 20)...

Let entire upper body drop forward from hips and hang completely relaxed with head hanging, arms dangling, knees loose...



Hang relaxed for a moment, then return gradually to starting position, letting spine uncurl slowly, and carefully build up good posture from feet through knees, hips, lower and upper spine, shoulders and head...

Exhale as you drop, breathe in and out freely as you return.

This exercise is to further good posture as well as relaxation.

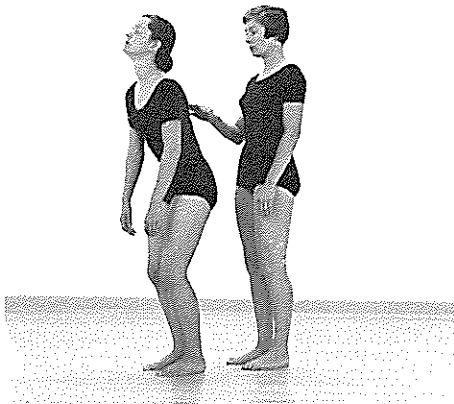
In Couples

Forward Body Drop may be practiced in couples, as follows:

One partner stands behind other. One in front stands as relaxed as possible. One behind gives partner gentle push on back just below shoulder blades, causing upper body to drop forward...

Help of partner intensifies feeling of passivity which is basic to relaxation.

Because of segmented structure of spine, completely relaxed body drop involves wave-like motion.



2. Forward and Backward

Basic standing position...

Let entire upper body drop forward from hips and hang completely relaxed with head hanging, arms dangling, knees loose (as in preceding exercise)...



Now return to erect standing position with uncurling movement of spine, then let upper body drop backward into relaxed hanging position...



Head and arms hang backward.

Emphasis should be on backward arch of upper, rather than lower, spine. Do not swing hips backward. Keep them firm in erect position (see Standing Hip Swings, Exercise 3-A, pages 560 - 561).

Let upper body drop forward again...

Forward drop is sudden, uncurling of spine and backward drop is gradual.

Exhale on both drops.

3. Sideward

Basic standing position...

Let entire upper body drop sideward from hips and hang completely relaxed with head hanging, arms dangling, knees loose...



To achieve purely sideward position, avoid twisting or turning trunk or head and do not let head hang forward. Face is forward, ear directly above shoulder. Arms hang limply.

Return to starting position with uncurling movement of spine...

Repeat to other side...

Exhale as you drop, breathe in and out freely as you return.

4. Circular

Combine Forward and Backward and Sideward Upper Body Relaxation (Exercises 2 and 3, above) as follows:

Stand with entire upper body relaxed and hanging forward from hips with arms dangling, head down, knees loose...

Let head and trunk roll slowly in relaxed circular movement, proceeding first to one side (entire upper body hanging sideward from hips)... then backward (upper spine arched, head and arms hanging backward)... then to other side... and finally back to forward position again...

Exhale as body rolls into each new position.

Pause a moment in each position to make sure it is correct.

Remain in relaxed forward hanging position a moment, then repeat circle in opposite direction...

In backward relaxation, emphasis should be on arch of upper spine. Lower spine is held firm by hips which are in erect position (see Standing Hip Swings, Exercise 3-A, pages 560 - 561).

5. Back Flop

Stand, with entire upper body relaxed and hanging forward from hips, arms dangling, head down, knees loose...

Lifting trunk a little, relax and drop it suddenly...

Continue to lift and drop trunk in regular succession of loose, heavy, flopping movements...

Spine should be completely relaxed and flexible, as if without bones. When dropping, lower spine leads downward, with upper spine and head following in wave-like succession.

Good preparation for this exercise is Spine, Hollow-Round Down-Up, page 490.

6. Curling and Uncurling

See Spine, Exercise 4, page 495.

FOOT RELAXATION

Sit on floor or chair...

1. Using Hands

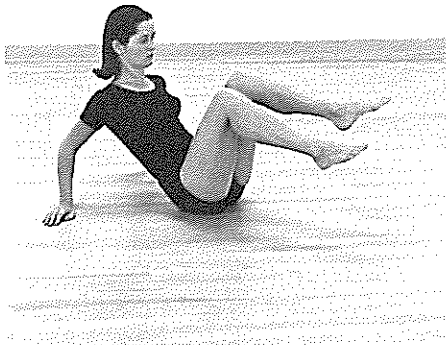


Bending one knee and turning it out to side, take foot in both hands, holding ankle...

Relax foot completely and, using hands, shake it vigorously...

Foot moves from side to side at ankle joint. Direction of shake is downward toward floor to enable gravity to further relaxation.

2. Without Hands



Without using hands, shake first one foot, then the other, relaxing it as thoroughly as possible...

Lift both feet off floor and shake them vigorously...

LEG RELAXATION - STANDING

1. Shaking and Throwing

Standing on one leg, shake other leg vigorously and throw it away from you as if trying to get rid of it...

Repeat with other leg...

2. Lower Leg

A. Hang

Lean with back to wall, or some other firm support, in relaxed standing position...

Lift one leg forward and clasp hands under thigh at point just above knee... relax leg completely, letting it hang heavily with its entire weight supported by hands...



Knee is bent and lower leg hangs limply.

B. Swing

Resting entire weight of leg on hands, as in preceding exercise, use hands to swing lower leg loosely forward and backward...

If leg is not relaxed, it will not swing.

Teacher may test relaxation by making student's leg swing, or students may test each other.

C. Drop

Resting entire weight of leg on hands, as in preceding exercise, remove hands suddenly and let relaxed leg drop to floor...

If leg is not relaxed, it will not drop.

D. Flop

Without using hands, lift thigh with lower leg hanging relaxed, then drop it, as in preceding exercise...



Continue to lift and drop relaxed leg in succession of loose, heavy, flopping movements...

Upper leg does all the work, lower leg dangling limply throughout exercise.

3. On Step

Stand on edge of step, or some other slight elevation, with one leg hanging over edge and completely relaxed...

If leg is completely relaxed, it will hang down several inches below level of step, pulling hip down with it.

Let relaxed leg swing freely backward and forward from hip, using minimum amount of energy...



In Couples

One partner, standing on step (as above), allows leg to be completely passive while other partner makes it swing...

If leg is not relaxed, it will not swing.

4. With Hip Lift

Basic standing position (page 20)...

Lifting one hip so that leg is shortened and foot is off floor, relax leg completely so that it hangs limply (see Hip Lift, Exercise 2, page 566)...

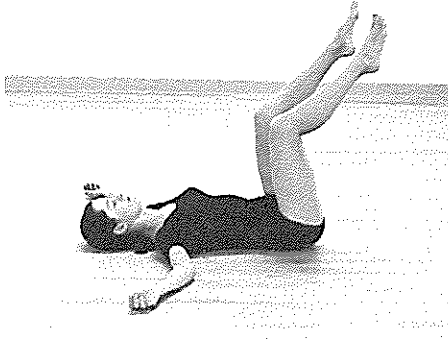
Let relaxed leg swing freely backward and forward from hip, as in preceding exercise...



LEG RELAXATION - LYING

1. Leg Shake

Lying on back, lift legs so that they are almost perpendicular, then shake them vigorously...



2. Lower Leg Flop

In basic lying position (page 18), take feet off floor, bend knees and bring them up to body into comfortable position with lower legs hanging limply...

Lift and drop lower legs continuously in succession of loose, heavy, flopping movements...



TWISTING ROLL

See Twisting Roll, Exercises 1, 2, 3, pages 274 - 276.

SWINGING

All swinging exercises in this book are intended to further relaxation.

See Swinging, pages 117 - 242.

SPRINGING



SPRINGING

Springing is a natural function of the human body. With every free walking step there is a spring in the knees which act as shock absorbers. All movements off the ground such as jumping, running, skipping and leaping involve spring-like action of legs and feet. In a jump, for example, the knees and ankles first bend then stretch, like the closing and opening of a spring, pushing the body off the ground and up into the air.

The more awareness we have of this spring-like action, and the more it is felt and controlled throughout the whole body, the easier and more satisfying all our movements will be.

Springing exercises further elasticity of movement, lightness and elevation.

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LITTLE KNEE SPRING

1. Basic Spring

A. Standing



Basic standing position (page 20)...

Keeping soles of feet on floor let knees bend and unbend in regular succession of little bouncing movements...

This is two-beat movement

down	up	down	up
_____	_____	_____	_____
bend	unbend	bend	unbend

Pace is brisk but unhurried.

Keep feet straight ahead, knees pointing over feet: do not let feet turn out or knees turn in.

Keep knees loose throughout exercise: do not stiffen them at any time.

Body should remain erect, do not bend forward at hips.

B. Heels Off Floor

Starting with preceding exercise, gradually increase spring until heels come off floor...

Do not fail to return to soles of feet with heels touching floor as knees bend.



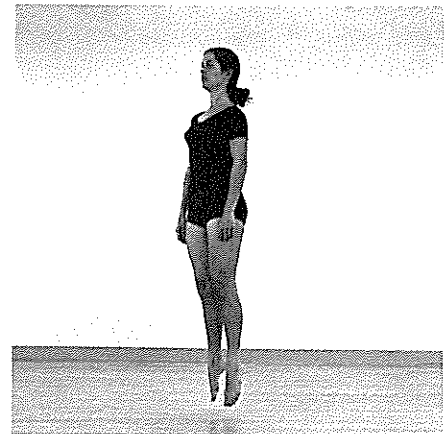
C. Jumping

Starting with preceding Exercises 1-A and 1-B, continue to increase spring until you are off floor in easy jumping movement...

Keep pulse regular and entire movement as relaxed as possible.

Work for elasticity and effortlessness.

Be sure to come down to soles of feet with heels touching floor as you return from jump.



2. Slow Motion

A. Four-Beat

Basic standing position...

Keeping soles of feet on floor, bend knees... then unbend knees... then rise to toes... then return to starting position...

Repeat movement several times, making sure of following: when bending knees be sure that weight is on outer borders of feet with arches pulled up and knees pointing straight ahead; when rising to toes weight rolls in over center toe (see Toe Rise, Exercise 1, page 619)...

This is very controlled movement, developing feeling for movement of feet in relation to floor. It should be done slowly and smoothly at first; later it may be done faster.

This is four-beat movement.

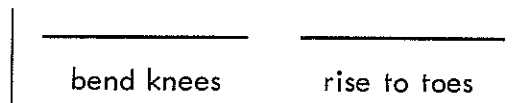
_____	_____	_____	_____
bend knees	unbend knees	rise to toes	return to soles



B. Two-Beat



Same as preceding exercise, with this difference: go directly from knee bend to toe rise in movement which now has only two beats...



C. Twice as Fast

Same as preceding exercise, with this difference: make it twice as fast, continuously and smoothly alternating knee bend with toe rise...

This is strenuous for feet and should not be done too many times.

D. Jump



Same as preceding exercise, leaving floor in jump...

This is same movement as Exercise 1-C, page 99.

E. Progression

Combine four preceding exercises (2-A, 2-B, 2-C, 2-D), as follows:

A (twice)	_____	_____	_____	_____
	bend knees	unbend knees	rise to toes	return to soles
B (twice)	_____	_____		
	bend knees	rise to toes		
C (four times)	_____	_____		
	bend	rise		
D (four times)	_____	_____		
	jump			

DEEP KNEE SPRING

See Knee Bending, Exercise 1, page 248.

JUMPING

1. Two-Beat Jump

Same as Exercise 2-D (opposite page)...

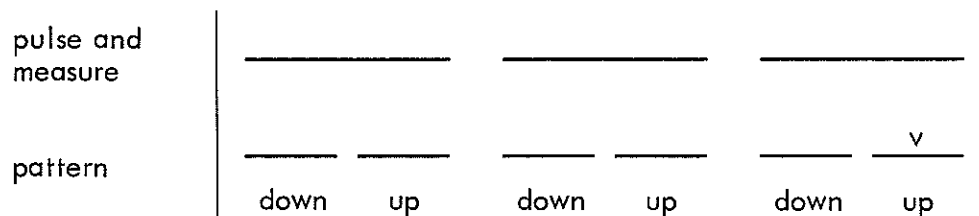
Maintain regular two-beat pulse.

Point toes and stretch legs as feet push off floor.

2. Syncopated Pattern

Jumping continuously, as in preceding exercise, establish regular three-beat measure, as follows: let every third jump be high, while two preceding jumps are low. This is achieved by emphasizing second half of third beat (syncopation)...

Syncopation means stressing a normally unstressed beat. Second half of beat is normally unstressed.



Special effort to stretch legs and feet should be made on syncopated beat.

Same pattern may be executed less strenuously as follows: two little knee springs with soles of feet on floor (Exercise 1-A, page 98) followed by one jump.

Feeling for time pattern can be developed by clapping it; also by saying "down - up" while doing it.

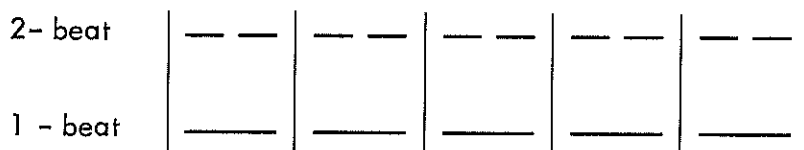
This exercise provides good basis for Jump Variations, Exercise 6 (pages 109 - 111).

3. One-Beat Jump

Every jump consists of two movements: preparatory knee bend (closing spring) and push-off (opening spring). These may be felt either as two beats, or as single beat.

Jump continuously, feeling knee bend and push-off as single beat...

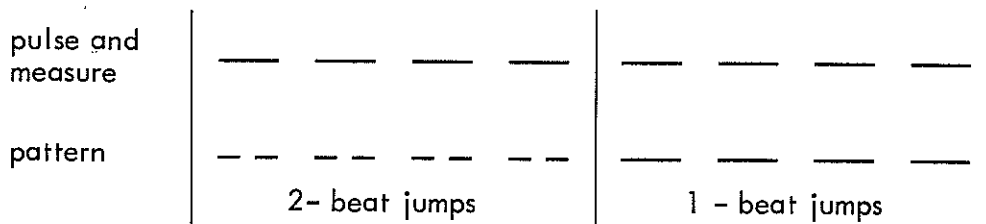
In one-beat jump, knee bend and push-off are combined in one strong upward thrust.



In contrast to two-beat jump which emphasizes ease and elasticity, one-beat jump requires more tension and emphasizes elevation.

Combination:

Alternate four two-beat jumps with four one-beat jumps, keeping pulse and pace regular...



Difference may be hardly perceptible to observer but there is great difference in rhythmic feeling.

4. Single Jump

In a single jump it is possible to feel as many as four beats...

1st	beat	bend knees
2nd	beat	push off floor
3rd	beat	return to floor, bending knees
4th	beat	unbend knees

Execute single jump, feeling all four beats...

This exercise is analytical and once understood, need not be practiced again.

5. Knee Turn-Out Jumps

In all these exercises be sure to keep knees and feet in alignment: rotate thighs outward so that knees point out over feet and weight is on outer borders of feet with arches pulled up.

A. Astride

Same progression as in Exercise 2, pages 100 - 102, in astride position (page 20)...



B. Heels Together

Same progression as in preceding exercise, in heels-together position (page 21)...



C. Forward Stride



Same progression as in preceding exercise, in forward stride position (page 20) with feet and knees turned slightly outward...

D. Combinations

1) Together and Apart

Starting in heels-together position (as in Exercise 5-B, preceding page), alternate one jump in this position with one jump in astride position (as in Exercise 5-A, page 106)...

2) Forward Stride Change

Starting in forward stride position (as in Exercise 5-C, preceding page), alternate one jump right foot forward with one jump left foot forward...

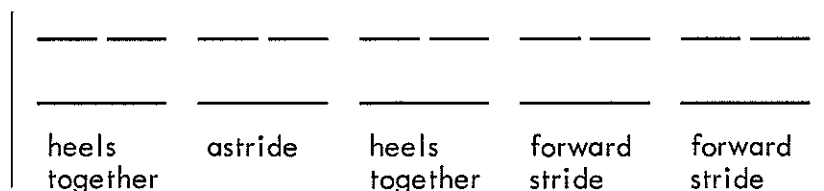
3) Five-Jump Pattern

Combine Exercises 5-A, 5-B and 5-C (preceding pages) in this sequence:

1st jump	heels together
2nd jump	astride
3rd jump	heels together
4th jump	forward stride, right foot forward
5th jump	forward stride, left foot forward

Jumps may be two-beat jumps (Exercise 1, page 103) or one-beat jumps (Exercise 3, page 105).

Maintain regular pulse and pace.



Repeat five-jump pattern several times without interruption, ending in heels-together position...

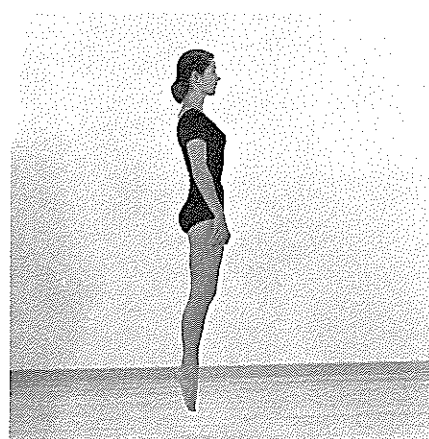
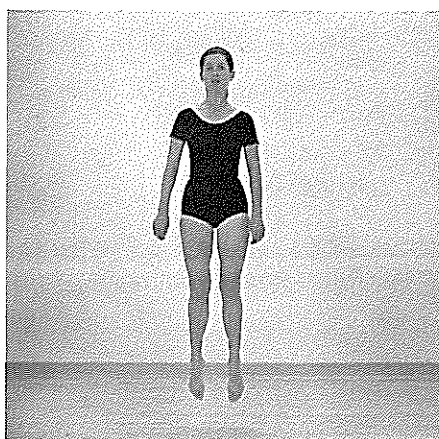
6. Jump Variations

Three-beat pattern described in Exercise 2 (page 104) can be used as basis for any jump variation. Variation occurs on third beat of measure. Jump may be two-beat (Exercise 1, page 103) or one-beat (Exercise 3, page 105)...

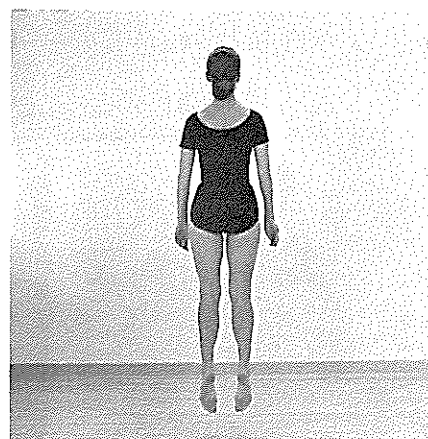
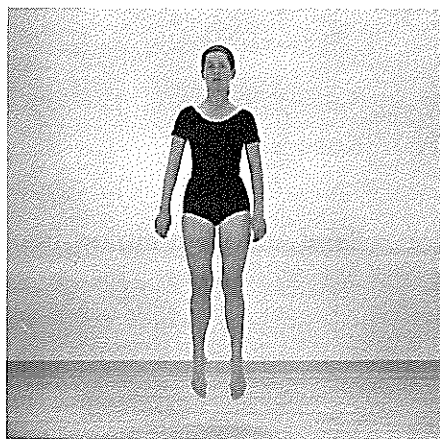
Some suggested variations, in order of difficulty:

A. Turning

Make quarter turn left (or right)...



Make half turn left (or right)...



See Turning, Measurement, page 284.



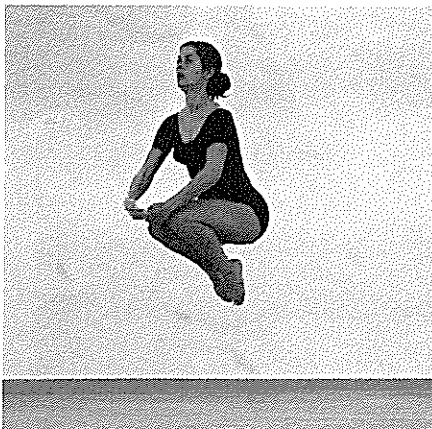
B. Leg Spread

Keeping legs straight, spread them wide apart...



C. Knee Bend

Bend knees, bringing feet up behind...

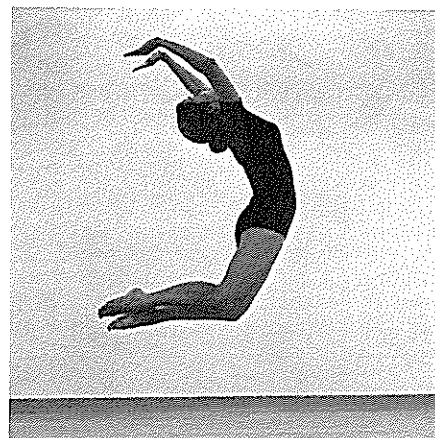


D. Knee Lift

Bend knees, bringing them up in front...

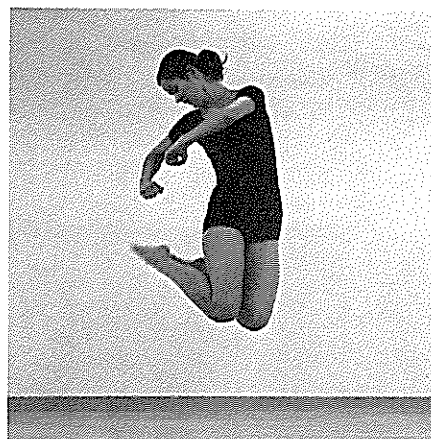
E. Back Arch

Arch back, bending knees and throwing arms back over head in direction of feet...



F. Twist

Bending knees, twist hips in one direction while twisting shoulders in opposite direction...



LEAPING

See Leaping, pages 437 - 450.

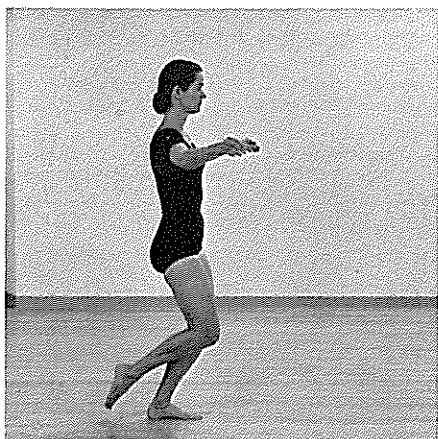
LOCOMOTOR SPRING

1. Toe Walk, Sole Walk



Rise to toes (see Toe Stand, page 619) with arms in raised position...

Walk forward high on toes (as in Toe-Walking, page 396)...



Walk forward on soles of feet with knees bent...

Keep body erect, do not bend forward at hips.

Walk forward, alternating following number of steps high on toes with equal number of steps on soles of feet, knees bent...

8	steps...
4	steps...
2	steps...
1	step...

When alternating one step on toes with one step on sole, be sure to practice movement on both sides.

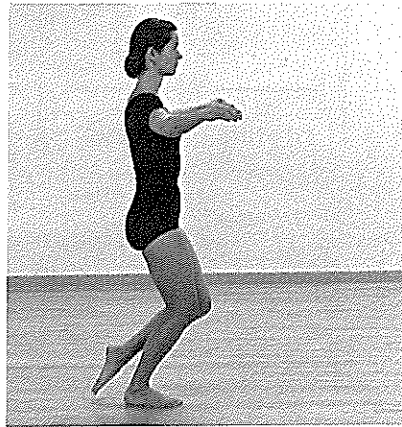


2. Toe-Sole Walk

A. Toe-Sole

Proceed forward as follows:

Step forward on toes (ball) of right foot with leg straight (left leg stretched backward)...



Sink to sole of right foot with knee bent (left knee also bent, directly under body)...

Step forward on toes (ball) of left foot with leg straight (right leg stretched backward)...



Sink to sole of left foot with knee bent (right knee bent directly under body)...



Continue to walk forward in this way (preceding page), alternately stretching and bending legs...

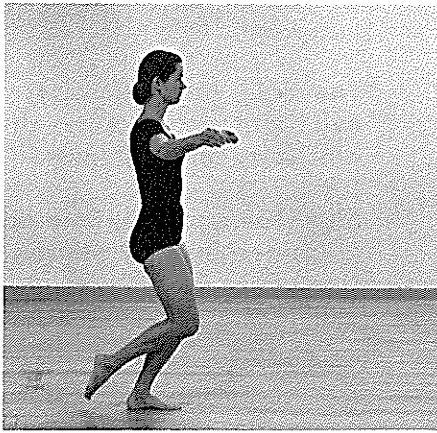
Movement should have brisk, elastic, regular, two-beat quality.

right		left	
_____	_____	_____	_____
stretch	bend	stretch	bend

B. Sole-Toe

Reverse preceding movement as follows:

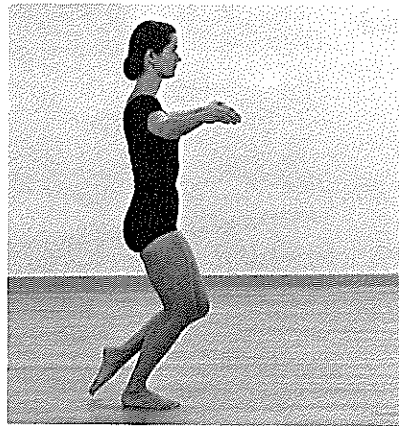
Step forward on sole of left foot with knee bent (right knee bent directly under body)...



Rise to toes (ball) of left foot with leg straight (right leg stretched forward)...



Step forward on sole of right foot with knee bent (left knee bent directly under body)...



Rise to toes (ball) of right foot with leg straight (left leg stretched forward)...



Continue to walk forward in this way (preceding page), alternately bending and stretching legs...

Toe-Sole Walk exercises are excellent means of developing elasticity and lightness.

Sole-Toe and Toe-Sole are combined in Slow Motion Leap (see pages 449 - 450).

3. Backward

All Locomotor Spring exercises (on preceding pages) may be done backward as well as forward.