

Day 31 Monday February 7, 2011

ATM Lesson #81 – Diana Razumny

Hooking the big toe #1

CD#07/T01 [51 min] DVD#S04-1 Scene 1 [52 min] Source: recording form RM1 S4 ATM#81, CD#7 Track 1 (Amherst 1980)

Walking and on back scan, feel length of legs, roll each leg in/out. Sit, soles together, lean on L hand, hook R big toe with R index finger/thumb; lift lower foot, straightening knee, foot towards ceiling. Roll to lie on back, continue lifting foot towards ceiling while lying on back. Note difference of L leg being long or bent. Add L hand under head, lifting head at same time lift foot. Lift foot towards ceiling, straightening leg, wave leg side/side. Continue as if to roll all the way to R side, bend knee to return to back. Hold head w/L hand again; while straightening R leg, lift and take head L. Hold head with L hand, hook R toe w/R index; lift head as roll R, extending leg, bending leg to roll to back and lower head. Stay rolled to R, leave R leg on floor, holding toe; take head/torso back towards lying on back. On back, hook R big toe, L hand behind head, lengthen R leg towards L, rolling L. Leave R foot to floor to L, do small movement of taking torso back. Same holds, roll side/side, leg bent while on back, straighten leg when to each side. On back, lift/lower foot/head to ceiling, note change from beginning. Sit, lift/lower R foot, leaning on L hand behind. Stand, walk, note hip joints, walk quicker, listen to rhythm. On back or sitting, imagine what you can remember from lesson on other side. Stand, walk.

Discussion #63 – Diana Razumny

About ATM & What Feldenkrais did you do between segments?

CD#07/T02 [9 min] DVD#S04-1 Scene 2 [42 min]

Michelle: bored then realized tired, then had fun. Diana: some students not happy about this series. At the beginning it can be difficult, but gets a lot easier as you go through the series. Joan: Real interested when you said pay attention to the rhythm. Carol: I hate this lesson because when I first did it, it hurt my toe. But today it did not hurt and maybe the makeup last week changed something. Diana: By playing with bones of feet we affect direction of foot, ankle, knee. Now in this lesson the movement opens the hip joint.

Clubs share – groups are different today as some people won't be here this time and there are new students. Speak a little about what you did between segments that was Feldenkrais related.

FI Exploration #25 – Diana Razumny

Roll leg from trochanter and heel, groups of 4

CD#07/T03 [22 min] DVD#S04-1 Scene 3 [112 min]

Demo with skeleton. Roll leg from foot. May have to support knee. Then go to side and roll the trochanter. Put both hands palms up, reach behind the back side of the trochanter, hooking on and flipping the bone. Demo with Rita.

Discussion #64 – Diana Razumny

About FI Exploration

CD#07/T04 [7 min] DVD#S04-1 Scene 4 [9 min]

Carol: I noticed that I was afraid of hurting Carolyn. Looked so simple when watching demo. It will take a lot of practice. Diana: Just get started & you build on it. About hurting someone, each of you have the responsibility to speak up and use the language that will be supportive using "I" statements. We will keep working on giving feedback. About hooking the big toe series: Drawing about differentiating between sliding instead of rolling the back of the head.

ATM Lesson #82 – Diana Razumny

Hooking the big toe #2

CD#07/T05 [48 min] DVD#S04-1 Scene 5 [50 min] Source: recording form RM1 S4 ATM#83, CD#7 Track 8 (Amherst 1980)

On back, roll legs, hip joints. Sit, lean on L hand, hook R big toe w/R index; lift lower R leg/foot. Note elbow/knee relationship, take in/out. Continue, take inside of R leg to floor, turn to look R. Note torso flex/ext, tall/short, look around to R. ROB. On back, hook R toe, lift/lower leg, L hand behind head, elbow/knee in/out. Sit, lean on L hand, hook toe, take to L of L leg, note where can see around to L. Stay w/foot to L, look R/forward w/head/eyes. Combo head/legs opp dir., looking over shoulders alt. Return to looking around to L, compare. Sitting, return to knee/elbow in/out. Take R leg to R, farther, inside of R leg on floor, cont move, take head/leg opp; stay to R head/eyes opp dir. Return to all to R. ROB. Same position, take R leg to L, looking around to L, stay to L, take head/eyes in opp dir. Return to turning all to L, note diff. Same position: lift/lower foot; knee/elbow in/out; cont so R leg comes to floor to R, then around to L; stay to R, lift/lower L knee. Think L knee to ceiling. On back, hook R toe, knee/elbow in/out. Switch arms/legs, imagine same

movements. R hand bhd head, hook L big toe w/L index, lift/lower foot; take knee/elbow in/out. Sit, compare L/R sides of lift/lower foot and elbow/knee in/out. Spiral to standing, taking R leg over to L of L leg.

Discussion #65 - Diana Razumny

About ATM Teaching project.

CD#07/T06 [7 min] DVD#S04-1 Scene 6 [8 min]

I wanted to touch base about the ATM Teaching project. Next week when Katrin is here you will do a little teaching, if you want to. Bring your notes tomorrow. The project tomorrow will be how to break your ATM into thirds. I will speak to each group individually to find out where you are in the project. Check in with your buddies about notes. How many are worried about the project?

Day 32 Tuesday February 8, 2011

Discussion #66 – Diana Razumny

Checking in

CD#07/T07 [4 min] DVD#S04-2 Scene 1 [5 min]

ATM Lesson #83 – Diana Razumny

Hooking the big toe #3

CD#07/T08 [55 min] DVD#S04-2 Scene 2 [55 min] Source: recording form RM1 S4 ATM#86, CD#7 Track 13 (Amherst 1980)

Hook L big toe: lift/lower; knee in/out; inside of L leg to floor; head/eyes look around to L w/leg; take head/leg opposite; stay w/leg to L, take head/eyes opp; return to taking leg to L, turning everything around; leg stays to L, lift/lower R knee, think up then middle. Repeat on R. Hook L big toe: Take L foot to R of R leg; Stay to R, take head/eyes opp; Take leg/head opp direction; Take L leg all way around L/R; Repeat on R. Lean on hands, feet standing wide: Tilt knees side/side; Tilt one knee in/forward; Repeat w/other knee; Alternate knees, down slow, quick up; Knees to middle, keeping both towards middle. On back, hand behind head, hook toe, lift/lower foot/head: Take elbow in/out knee; Switch hand hold to inside of arch; Then outside edge. Repeat OS. Sit, lean on hand: 3 variations-index hook, inner arch, outside edge; repeat OS. Lean on hands, take knees to floor middle/front.

ATM Lesson #84 – Kim Hansen

Rolling fists with spinal chain #1

CD#07/T09 [39 min] DVD#S04-2 Scene 3 [40 min] Source: recording form RM1 S16 ATM#317, CD#31 Track 4 (Amherst July 2, 1980)

On back, stand feet, arms out at shldr height, roll soft fists, think through arms to C7, shoulder girdle, upper chest. Pause, roll pelvis up/down, push/pull through spine, attn to sym of legs. Lift tail, then sacrum, little higher, not when switch from flexing to extending, only go as far as still flexing then return. Switch to asymmetrical use of legs, one side a few times then other side. Alt to compare. Rtrn to lifting both sides of pelvis, cont up until pressure is at base of neck. Start rolling arms up/down few times, leave neutral, roll up spine, pelvis lifted, note effect on rolling of arms up so elbows lift. Only roll fists a few times, pause, lift head to take chin to throat/chest, sternum moving down/back, add rolling fists down. Roll fists down, lift head, reverse, head down, roll fists up, lift pelvis. Roll arms up/down, feel thru shoulders, girdle.

ATM Teaching #11 – Diana Razumny

Clubs divide lesson into thirds

CD#07/T10 [1 min] DVD#S04-2 Scene 4 [2 min]

Instructions for ATM clubs to do after lunch.

ATM Teaching #11 continued – Diana Razumny

Clubs divide lesson into thirds

CD#07/T11 [15 min] DVD#S04-2 Scene 5 [61 min]

Clubs meet and divide lesson and practice. Full group discussion at end.

ATM Lesson #85 – Diana Razumny

Hooking the big toe #4, sit on heels

CD#07/T12 [59 min] DVD#S04-2 Scene 6 [60 min] Source: recording form RM1 S4 ATM#90, CD#7 Track 21 (Amherst 1980)

Hands and knees, knees wide, one foot on other, sit back towards heels. Note belly in/out? Change feet crossing. Rest. Repeat but on elbows, forearms and knees, knees close tog, head hanging down, one foot on other, sit back towards heels. Stay w/pelvis over knees, take pelvis side/side. Slide both knees to one side so sitting on outside of thigh/pelvis. Hands and knees, feet crossed, R on L, slide R foot outside, pivoting on knee, take R heel towards floor while to side. Hands and knees, R foot on L, shift pelvis side/side. Head? Pause, take R foot out to R, stay, take pelvis back towards floor. Same w/L leg. Sit, feet standing wide, lean on hands behind, lift pelvis, take pelvis side/side then towards feet/hands, rocking for/back, start taking R knee to floor in mid. Pause, switch legs. Alt knees going to mid. Repeat alt knees to mid, stay w/L knee in, circle L foot to front/back. Pause w/L knee in, L foot back, R foot standing, take pelvis L/R. Same on other side. Let standing knee come towards center so both knees are in mid. Leave one knee in mid, other standing, go back on elbows, gradually lie on back, unbend knee, foot in arc on floor. When foot is near buttock, flap knee to floor. On back, circle lower L leg on floor so L foot comes towards butt. Roll to R side, L knee on floor, bent behind, keep it there and start rolling onto back. Repeat everything on other side. On back, alt circling leg out and around to side so foot comes towards pelvis on that side. Allow same-side arm cross body to floor on other side to stand palm down.

Day 33 Wednesday February 9, 2011

ATM Lesson #86 – Diana Razumny

Hooking the big toe #5, sitting, on back & side

CD#07/T13 [69 min] DVD#S04-3 Scene 1 [70 min] Source: recording form RMI S4 ATM#93, CD#8 Track 02 (Amherst 1980)

Scan on back, standing, walking. On back, hook big toes with index fingers: Take one knee in/out of arm; repeat with other leg; take both knees in/out at same time. Sit, hook big toes with index fingers: repeat variations done on back. Lie on R side: hold L toe w/L index, take knee in/out elbow; repeat OS. Sitting: hook R big toe with index, straighten/bend knee in/out elbow; add taking R foot L/R in conjunction with knee in/out; when foot goes R/behind, inside edge of foot is on floor; leave foot to side/behind, play with each toe, flex/ext. Stand, note differences in feet/legs. ROB; repeat OS. ROB. Hook R toe with L index, take knee in/out elbow: Sitting then on L side. Repeat with L toe/R index. Sit, hold over top outer edge of R foot with L hand, finger/thumb tog; flip knee in/out of elbow; foot to floor in middle then inside of foot to floor when to R; hold with both hands, repeat. Repeat OS. ROB. (Hook toes, roll to side, imagine lotion between elbow/knee, slide in/out) Sit, stand feet, hold outside edges of both feet: take both knees to one side under both arms; explore same time or one at a time. Repeat OS; do in such a way knees stay more up rather than flop to side. On back, hook toes w/indexes, straighten/bend, knees in/out elbows.

ATM Teaching #12 – Diana Razumny

ATM Teaching game

CD#07/T14 [6 min] DVD#S04-3 Scene 2 [34 min]

Trios. In the trios there will be a mover, a student and a teacher. Teacher standing in front of student and behind student will be the mover. The mover will do some movement from this last lesson. The teacher has to teach that movement to the student. So the student doesn't see the movement behind them. Then rotate through the roles.

ATM Lesson #87 – Diana Razumny

Tilting crossed legs with continuous eyes, on back

CD#07/T15 [40 min] DVD#S04-3 Scene 3 [40 min] Source: recording form RMI S02 ATM#50, CD#4 Track 13 (AY#266)

On back, scan for side/side. Cross R leg over L, tilt legs R. Awareness of chain reaction of skeletal, sliding of torso relative to shoulder girdle. As the knees tilt let head follow to R, both return to center each time. Allow eyes to see horizon in continuous way. Repeat with L eye closed. Then w/R eye closed. Note diff in turning w/ea eye. Return to both eyes open, repeat. Leave legs tilted R, L arm across chest, R hand on elbow or shoulder, pull R allow head/eyes to follow. Same position, but bring head/knees to middle, then return head to L, knees to R again. Eyes following continuously. Repeat with R eye closed. Then L eye closed. Repeat w/both eyes open. Tilt legs R, turn head L, pull L arm across chest w/R hand, both eyes open following with head. Stand, walk, turn, compare sides, repeat few moves on other side. Stand feet, lift pelvis high, slide arms under chest, lower pelvis, cross legs? Tilt legs R, head/eyes to R, return all to middle, both eyes continuous quality. When knees are R, note a tug on L elbow then return to center. Take arms out, rest w/arms/legs long. Repeat but take head L when knees go R. Repeat with crossing of legs and arm switched. Stand feet, hug chest, hands to shoulder blades, cross R leg over L, tilt knees to R, leave there, take shoulder girdle R as head/eyes go L. Repeat w/arm and leg crossing switch to other side.

ATM Teaching #13 – Diana Razumny

About ATM lesson & dyads using voice with accent

CD#07/T16 [39 min] DVD#S04-3 Scene 4 [52 min]

Michelle: Loved movement of ribcage. Diana: Got one report during the break that it was a nice relief from the other lessons. This variation of the tilting crossed legs atm. Michelle: Keep thinking that you are talking to me even though it is a recording. Diana: Using your language teaching a lesson so that each person feels like you are talking to each of them.

I have a little project for you to do in pairs. In the theme of ATM Teaching, and with Robert coming in the morning, I thought it would be good to do a few things for you to refer back to about using your voice in teaching. Dyads, one lie on mat and other sit at head. Person at head do short scan for 3 minutes. Repeat with accent. Discussion: What did you learn from this experiment? Julie: distraction to keep accent going and noticing. Joan: It felt like the accent made me work harder. Michelle: I projected more with the accent. Mari: I found my accent was a rhythm within itself and had a connection with my body. Diana: The personality is a whole body experience so with the accent the body movement changes. Maija: I always have an accent.

Video of woman talking. Look at her face and look for things about her eyes, cheeks, mouth. Then listening to her say the same thing in 25 dialects.

Talked about Robert Sussuma who will teach Thursday and Friday morning. He started Feldenkrais in the context of voice. He was in the Denver training. He is trained in the Estelle Method, which deals with anatomy of throat. Then next week Katrin will carry on with some voice work. Our personality comes out with our voice. Students will vary in their reaction to your voice. Joan: On finding my own voice.

ATM Lesson #88 - Diana Razumny

Hooking the big toe #6

CD#07/T17 [55 min] DVD#S04-3 Scene 5 [56 min] Source: recording form RM1 S04 ATM#95, CD#8 Track 5 (Amherst 1980)

All 4s: slide/straighten leg back, arc around to side, return; repeat, leave leg out to side, slide out/away, reverse; repeat, leave leg out to side, bend knee, take to floor; repeat, knee to floor when foot away then closer; combine/alternate. Repeat OS. Sit, lean on hands: 1 foot stands, other leg straight in front, slide to side, roll leg in; add bending knee so foot slides back, reverse. Repeat in one sweeping action from straight to bent back; leave foot back, lift pelvis, bring forward, place, reverse. Sit, stand feet, legs together, lean on hands: tilt legs side/side, looking to feet bottoms; repeat, leaning on elbows instead of hands. Sit, knees tilted to one side, hook both hands around front of shin (top): slide off bottom leg to floor, reverse. Repeat OS. Hook R toe with L index, bring R foot to floor L of L thigh: wiggle toes, big with R hand, 2nd toe with L, move in opposition; continue, working down to little/4th toe, return to big/2nd. Hook R toe w/L hand again, bring leg around to R, knee inside to floor. Sit, hold over top outer edge of R foot with L hand: flip knee in/out of elbow; foot to floor in middle then inside of foot to floor when to R; hold with both hands, repeat. Repeat OS. Sit, stand feet, hold outside edges of both feet, knees inside arms: start sliding heels on floor away/return; repeat, when straight knees, slip to one side of arms; add sliding heels back, alternate side/side; take both knees to one side under both arms. On back, hold arches of feet from inside knees: flip both knees side/side. Sit, lean on hands, feet standing: have legs tog, tilt knees to floor side/side; quickly and look to soles, come off hands, touch feet; feet apart, straighten 1 leg/circle lower leg back, reverse. Repeat OS. Alternate; feet standing wide, one knee to floor in middle, alt side/side; add pelvis lifted, feet sliding farther apart. Take both knees to middle same time; add pelvis lifts and sits w/knees coming to/away from floor.

Day 34 Thursday February 10, 2011

Discussion #67 – Robert Sussuma

Intro and scan

CD#07/T18 [15 min] DVD#S04-4 Scene 1 [20 min]

Dyads. 1 minute scan. Be aware of your speaking voice as you do it. Do not whisper so it is like the real world teaching a lesson. Discussion about things that affect our speaking: volume, clarify, intonation, organization. Swallowing allows the voice to get ready to speak. Healthy ways to clear your throat: hard swallow, low humming, hack a luggi.

Voice Exploration #1 – Robert Sussuma

Warm up

CD#07/T19 [66 min] DVD#S04-4 Scene 2 [66 min]

Lead group through warm up based on speech therapy. On mats, long scan on back. Good note in sitting. Ratios of sounds. Making different sounds in sitting such as “ng”. Vowels, words.... Say, “Lie on your back”. Then back in dyads do 1 minute scan again.

Discussion: Changes in second scans. More articulation. More resonance. Pitches changed. Intonation changed. More depth and connection to the person speaking. Easier to speak. More pleasant to speak. More musical. Paying attention more to speaker’s voice. We are attuned to pay attention when people actually speak. You can modulate your voice away from speech when you want them to rest. What distinguishes human speech when it is at its optimal?

Discussion #68 – Robert Sussuma

Voice anatomy #1

CD#07/T20 [31 min] DVD#S04-4 Scene 3 [39 min]

Vocal folds. Want to use the whole inside edge of vocal folds to speak clearly. Glottal sounds for vowels. Talk with taking away all the consonances. Then add them back in and see if more clear. Brighter sound by using hard palate and up. For ATM teaching, how to project more without effort. Dyads, try clear speech adding the glottal. Also try baer, baer, baer talking. Discussion: How did that change things? What do you still want to learn, gathering info for tomorrow morning. Tomorrow go towards singing.

ATM Lesson #89 – Diana Razumny

Hooking the big toe #7, on back, sitting

CD#07/T21 [50 min] DVD#S04-4 Scene 4 [50 min] Source: recording form RM1 S04 ATM#98, CD#8 Track 15 (Amherst 1980)

Sit, stand feet, legs together, hug legs with both arms, lift/lower fronts of feet, pivoting on heels. Lift fronts of feet, bring hands to hold outer edges, start sliding heels away so legs straighten, then slide them towards you again. Continue, gradually straightening legs. Leave legs straight as comfortable, start rolling legs both R/both L. As legs/feet roll to R, lift L side of pelvis, tilting towards R. Alternate, add looking over arm on side pelvis is lifting, like want to see the pelvis lift. Pause. Repeat, when feet/legs are rolled to one side, start bending knees to that side, sliding heels towards you so knees go to outside of both arms, drawing the heels to the pelvis. Slide feet out/away again, switch, bending knees to other side, sliding feet. On back, hold arches, arms inside knees, bend/straighten knees, taking both knees to side of both arms, alternate side/side. Sit, lean on hands, stand feet, legs together, tilt knees side to side, feet stay same place, sole of top leg lift from floor when knees tilted to side, head and eyes looking towards soles of feet. Quickly, add hands coming to feet each time. Repeat, when knees are tilted to one side, hold front of “top” shin w/both hands and slide whole leg to side/back onto floor, turning around in direction foot is going. Stay to one side, slide other foot to standing, knee to ceiling, lift/lower knee from floor, push belly out/in, let head hang back, long in front when knee comes to the floor. Lower self to elbows, repeat knee flapping. Lean on hands again, wave standing knee side/side. Bring back to side sit position, slide back leg on top of other so knees/feet are together, lean on hands, tilt side/side, looking to soles of feet. ROB Stand feet wide, reach L hand to L ankle, slide foot up so knee can go down to floor, bend all toes up/down, note effect on knee, when does it lift/lower. Belly in/out, taking knee to/away from floor. Very slowly, slide foot to standing then lengthen both legs. Repeat OS. Sit, lean on hands, stand feet wide, take one knee to floor in middle, leave it there, start directing other knee to middle, imagine someone pulling knee/sliding pelvis towards knees as knee goes to/away from floor. Repeat OS. On hands/knees, knees wide, slide R foot to L knee, look at foot, then slide out to R, bring inside edge of foot to floor and look w/head/eyes at foot to R. Alternate sliding foot R/L, looking. Add taking pelvis back/down towards floor without sitting, each time foot is in middle or to outside, take pelvis back/down then return pelvis and slide foot to other side. Repeat w/other leg. Alternate, one foot in/one out, take pelvis back/down each time feet come to position. Pelvis comes

forward then change feet, repeat. With both knees wide, take pelvis back/down between feet, just little. Leave feet wide, bring knees together/touching, take pelvis back to floor to sit.

ATM Teaching #14 – Diana Razumny

Teach 1/3 lesson to another club

CD#07/T22 [16 min] DVD#S04-4 Scene 5 [55 min] & Scene 6 [14 min]

Club 8 teaches Club 7 and Club 3 teaches Club 1. 3 students teach 1/3 of lesson (Note: Club # corresponds to number of lesson in ATM Book) Class discussion at end of practice. We will switch roles tomorrow. Then again next week. Eric: ATM series affecting my thoracic.

ATM Lesson #90 – Kim Hansen

Rolling fists with spinal chain #2, on back

CD#07/T23 [36 min] DVD#S04-4 Scene 6 [36 min] Source: recording form RM1 S04 ATM#317, CD#31 Track 06 (Amherst July 2, 1980)

On back, feet standing, arms out to sides, roll fists, lift head/pelvis in conjunction with rolling up/down. Stay w/fists rolled up, stay, lower pelvis slowly, keeping arms in same place. Rpt idea w/head up, arms rolled down, stay w/fists rolled down, lower head. Roll arms/fists up/down, sensing through shoulder girdle, ribs. Roll arms down, lift pelvis, roll arms up, lift head. Roll one arm up, other down, feel which leg gets involved, lifting one hip, turning head towards upward turning arm/fist. Stand on R foot/L knee, arms out at shldr height, R arm forward in front, L in back, turn one arm up, one down, lean towards upturned arm, look towards upward turning arm. Rpt OS. Sit, arms out to sides, roll fists/arms up/down, head up/down. On R foot, L knee, R fist on floor hear R foot, L arm straight up to ceiling, roll both fists “downward” and “upward” like just done in sitting. Rpt OS. On back, feet standing, arms out, roll arms/fists up/down, feel torso facilitates. Stand

Day 35 Friday February 11, 2011

Discussion #69 – Robert Sussuma

Checking in

CD#07/T24 [3 min] DVD#S04-5 Scene 1 [3 min]

Dogs hear higher frequencies. Laurie: Yesterday able to speak up more than I have ever done before. Joan: painting of hard palate was foreign territory and noticed connection from that to other parts of my body.

Voice Exploration #2 – Robert Sussuma

Voice anatomy #2 & singing practice

CD#07/T25 [60 min] DVD#S04-5 Scene 2 [60 min]

Larynx structure. Hyoid bone structure and purpose. Find hyoid bone. Purpose of larynx. Using larynx. Singing practice. Anti-swelling warm up. Practicing vowels. Find ratio (80:20), add crying, a little breathiness and hmmm vowels and consonants. Come back to “m” and slide the “m” up and down. Take it back to speech.

Voice Exploration #3 – Robert Sussuma

Tongue and jaw

CD#07/T26 [37 min] DVD#S04-5 Scene 3 [37 min]

Discussion #70 – Robert Sussuma

Videos of singers

CD#07/T27 [19 min] DVD#S04-5 Scene 4 [19 min]

Videos then practicing ha-lle-lu-jah.

ATM Teaching #15 – Diana Razumny

Teach 1/3 lesson to another club

No audio DVD#S04-5 Scene 5 [21 min]

Switch roles from yesterday. Club 7 teaches Club 8 and Club 1 teaches Club 3. 3 students teach 1/3 of lesson (Note: Club # corresponds to number of lesson in ATM Book) Class discussion at end of practice. We will switch roles tomorrow. Then again next week. Eric: ATM series affecting my thoracic.

FI Exploration #26 – Diana Razumny

Lifting shoulders & C7

CD#07/T28 [30 min] DVD#S04-5 Scene 6 [64 min]

Clarify rolling fist connection to shoulder girdle. Both ATM series affect the shoulder girdle. Demo with skeleton, Patti. Lifting shoulder 2 “hand holds” & lifting to sides of C7.

ATM Lesson #91 – Diana Razumny

Variation of Candelabra arms

CD#07/T29 [37 min] DVD#S04-5 Scene 7 [36 min] Source: based on Amherst, 1980

Day 36 Monday February 14, 2011

ATM Lesson #92 – Katrin Smithback

Vocal scan

CD#08/T01 [43 min] DVD#S04-6 Scene 1 [43 min] Source:

1. Lie on your back. Take care of yourself during voice ATMs. Voice- tied to identity and emotion. If something is too intense or too minute, leave it and come back.
2. Sense contact with floor, etc. Notice if any anxiety/excitement, etc. when thinking about working with voice.
3. Bring attn to your face: mouth, eyes, skin, nose, jaw (what's weight of jaw), tongue.
4. Note breathing. How is air entering your body? Is mouth open or closed? What is pathway of air from outside, into lungs. How much of that pathway you can sense?
5. W/ mouth closed, focus on in-breath. Trace air from nostrils, nasal passages, back of mouth, behind tongue, into larynx, into trachea, into lungs. Which parts clear, not?
6. W/ in-breath, focus on sensation of air passing thru nostrils. Is one clearer, more open than other?
7. Where does air go once it moves thru nostrils? Does it go up, back, down? Quite a lot of space in nasal cavities. How much space do you feel. Can you sense the septum, which divides the nasal cavities? Does air slow down once it moves past nostrils? (Hair, mucus, turbinates which filter and hydrate the air) Nasal passages go high- tip of them are by your eyeballs, the floor goes straight back from the nostrils. Triangular shape with the septum in the middle, the apex near eyes, extending out behind nostrils.
8. Can you feel back where the airway turns downward- how far back is that? It's not far from where your spine meets your skull.
9. Trace pathway from nostrils thru nasal passages- focus on back part where airway turns downward- where is that curve (like a bend in a pipe)?- at the top of the curve is your soft palate. Get a sense of soft palate.
10. Shift back and forth between breathing thru mouth and nose- what allows you to make that shift? (Do w/ mouth open, so not just closing mouth). Something at back of throat that diverts air between mouth/nose. Soft palate- moves to open/close space.
11. Make sound: *hung-gee*. Pay attn to space between *hung* and *gee*- feel something move- pressure builds up w/ *hung*- then something moves and air comes out mouth. Do *hung* sound, then pinch nostrils- sound stops. On *gee* sound, pinch nostrils- sound continues. Do quickly, make *ng-gee*, *ng-gee* sound- will feel soft palate moving. Can do w/out sound.
12. Sense the path of air on in-breath again into nostrils, nasal passages and down around bend to soft palate- is it clearer where the soft palate is now?
13. Sense tongue in all dimensions. Often unclear in the back- actually keeps going down into throat. How much space does it take up in your mouth? Move it easily around your whole mouth, use it to explore your whole mouth. Explore different shapes your tongue can make. Do vowel sounds (i, e, a, o, u)- feel how tongue moves to from vowel to vowel. (For voice, the interesting part is the back, the root which actually connects to larynx.)
14. Press with tongue up toward the upper back molars. Do *hung-gee* sound again- feel tongue's part in that sound. Can you distinguish tongue from soft palate mvmt? Do mvmts w/out sound.
15. Trace air in from nostrils, etc. How does that feel?
16. After air passes behind your tongue, it goes into your larynx, thru the vocal folds, into the trachea, into the lungs. Two basic structures in larynx that the air meets- false & true vocal folds. (Hard to sense, but thru mvmt & sound can feel what's happening there).
17. Can contact false vocal folds by doing wheezing sound (like a death rattle)- a Darth Vader sound. Wheeze is created by constricting false vocal folds. Do when we clear our throat, grunt, wheeze. They can also move outward- do that when we laugh or cry. Try beginning of laugh, before sound- feel where that happens. Go back & forth between wheeze and beginning of laugh- are moving false vocal folds together & apart. Try as part of a cry or sob- just the beginning- feel widening sensation in throat.
18. Trace in-breath down to false folds- can you feel them? Can make tiniest little wheeze or pre-laugh mvmt to wake this area up.
19. True vocal folds next. Make sound *uh-oh*. Make *uh-oh* w/out sound- get little clicking or popping sounds- that's the true folds. Do wheeze, then *uh-oh*- can you feel they happen at different levels? Two folds, connected at front, open and close at back. We bring them together & apart.
20. Follow air thru nostrils, etc. to vocal folds, then to trachea, which connects to lungs. What is your sense of the pathway of air now, compared to beginning? Switch between breathing thru nostrils and mouth and see how that affects feeling of air mvmt. Can do variations- in thru the nose, out thru the mouth, etc.
21. Start to sense the passage from the vocal folds up. Make little *uh-oh* to find true vocal folds, then little wheeze/beginning of laugh to find false folds. Then root of tongue- push back of tongue up towards upper back molars. Then soft palate, w/ *ng-gee*. Now as inhale and exhale, can you trace mvmt of air from nostrils to lungs and back, with all the structures in between. How is the sense of yourself changed?

Discussion #70 – Katrin Smithback

Voice anatomy pictures and about ATM lesson

CD#08/T02 [30 min] DVD#S04-6 Scene 2 [30 min]

Pictures of voice apparatus. Mari: soft palate changing. Eric: voice changes but hard to get my voice out in sitting compared to lying down. Ali: noticed more breathe in my voice. Could feel my breath much more. Carol: congestion usually but more clear today with ATM. James: attention to back of palate worked well. Katrin:

Discussion #71 – Katrin Smithback

Scans

CD#08/T03 [40 min] DVD#S04-6 Scene 3 [53 min]

This ATM was basically a scan of sensing yourself. Scans do particular things in ATMs. Get into groups of 5 and talk about scans. Why do we do scans, why are they important, what do I mean when I say scan? Group discussion: Internal sense of self; use of imagination; filling out your self image in a variety of ways; reference point to feel differences; increased awareness of self; beginning relationship with class and self; letting students know that there is no right or wrong and starting sense of inquiry; ask questions; introducing idea of being comfortable; feel relationships between parts of self;

ATM Teaching #16 – Katrin Smithback

Teaching scans

CD#08/04 [26 min] DVD#S04-6 Scene 4 [62 min]

Groups of 5 first on back, go around and express what you notice: Person #1 describe a body part, #2 sensation, #3 breathing, #4 internal relationship, #5 relationship to your environment. Then on stomach, takes turns noticing anything in this position. Then person #2 describe a body part, #3 sensation, #4 breathing, #5 internal relationship, #1 relationship to your environment. Roll onto right side, notice sensations and then rotate with noticing assignments. Roll to left side, notice sensations and then repeat rotation of roles. Then repeat in sitting. Discussion in groups about experience. Then large group discussion about experience.

FI Exploration #27 – Katrin Smithback

Observing movement #1

CD#08/T05 [55 min] DVD#S04-6 Scene 5 [71 min]

Student doer and observers. Student sits on edge of table and have them look up and look down. Observers just observe. What does that mean to the student? Then observers then talk about what they saw. Talk from a non-judgmental role. Then 4 students on table looking up and down and go around class for each student to describe a movement.

Day 37 Tuesday February 15, 2011

Discussion #72 – Katrin Smithback

Story about posture

CD#08/T06 [5 min] DVD#S04-7 Scene 1 [5 min]

ATM Lesson #93 – Katrin Smithback

Equalizing the nostrils #1

CD#08/T07 [49 min] DVD#S04-7 Scene 2 [48 min] Source: AY#5 and Amherst July 25, 28, 29, 1980

Note: When hum (do tone thru nose) do “siren”- “ng” sound, back of tongue against soft palate.

SIT

Put your tongue out- how far can it go? W/ your tongue out, mouth slightly open, say “AH”. Do “ng” (back of tongue touching soft palate) & continue tongue out AH (now a hum)

Low AH

Do with mouth open. Do thru nose (use “ng” to make hum). Hum thru R nostril, then L – compare. Hum with “weak” side- see if can equalize. Do with mouth open and compare.

Do all above using high tone.

Low tone

Do thru mouth, then nose. Hum, alternate L then R nostril with finger. Close one nostril & hum. w/ head lowered forward- *note changes in quality of sound.* W/ head tilted back. W/ head turned to one side, other. Do other nostril. Do w/ high hum

Close one nostril and do low, then high hum. Do other nostril.

LIE ON BACK

Hen peck (chin lifted)- do low hum, high hum, thru L/R nostril. Lift head w/ one hand & do. Roll head L/R w/ hand & do. Roll pelvis forward & back so chin lowers & lifts & do.

SIT

Close one nostril. Start with high tone hum, slowly slide down to low tone. Do other nostril. *Where do you feel it? Sinuses, mouth, teeth, chest. When do lips vibrate?* Open mouth, go from high to low.

WITH PARTNER, sitting

Close mouth – keep lips and teeth touching- only tongue moves. Recite something (a verse, poem, etc.) Do a number of times- make clearer. Do as if speaking to someone far away- louder & louder. *What do you do in your tongue & palate- tongue flattens, palate lifts.* Keep lips closed, let teeth & tongue move. Recite verse. Keep teeth closed. Lips & tongue move. Recite. *Lips have to move to have clear diction. Feel teeth vibrate.* “Miren” verse- do “ng”, keeping back of tongue against soft palate. Recite with mouth open.

(without partner):

Do low tone from mouth, then hum tone, each nostril, alternate nostrils. Do with high tone. Hum low/ high tone. Do with mouth open. *Compare to beginning.*

Discussion #73 – Katrin Smithback

About ATM lesson

CD#08/T08 [5 min] DVD#S04-7 Scene 3 [5 min]

Mari: feeling like when I meditate. Very calming. Brandon: felt my facial bones resonating. Katrin: breathe varying through the nostrils all day, which affects brain function.

ATM Lesson #94 – Katrin Smithback

Connect movement of head to spine: sitting, kneeling, lying

CD#08/T09 [33 min] DVD#S04-7 Scene 4 [34 min] Source: Mia Segal 6/29/78

Discussion #74 – Katrin Smithback

Structure of ATMs

CD#08/T10 [25 min] DVD#S04-7 Scene 5 [37 min]

Groups of 5 discuss structure of this ATM compared to other ATMs you know. Large group discusses structures of different ATM lessons. Some lessons do 1 thing and vary positions. You can use structures of ATMs to organize structures of FI lessons. The scan helps setup the lesson structure. Different structures allow you to do different things.

Heads up about ATM Teaching clubs tomorrow after lunch.

ATM Lesson #95 – Katrin Smithback

Bridging#1, head & knee under gap, prone

CD#08/T11 [34 min] DVD#S04-7 Scene 6 [35 min] Source: Amherst 7/21/80

PRONE, head to L, L hand in push-up, R arm alongside. Look under L arm. Notice pelvis & knee mvmt- do intentionally (roll pelvis, bend knee). With head & knee close tog, keep distance same between them (like with a stick) and move them up & down together. Move head & knee towards ea other and away. Stop with head & arm toward ea other- place R hand under waist. Move R arm under waist in front of body. Move head/knee tog. And apart as slide arm for/back. Move head/arm up & down tog. Move head/arm towards ea other & away. Put R arm under waist, grasp L heel with R hand. Move head/knee up & down tog. Move R arm forward till can bend R elbow so forearm points to ceiling and move head/knee up & down. Head to R, R arm in push-up. Look under gap, bring head/knee tog. And apart. Both hands in push-up, alt. look under R/L arm. Continue, but bring both knees toward head on ea. side. Sit, feet standing, arms around knees. Can you put nose between knees? Head?

FI Exploration #28 – Katrin Smithback

Observing movement #2

CD#08/T12 [37 min] DVD#S04-7 Scene 7 [68 min]

Groups of 3. Doer, practitioner and observer. Doer doing movement of flexion/extension. Practitioner puts hand on doer. Notice what happens to the doer in response to practitioner's hand. Switch roles. Trio discussion then large group discussion. Same group. Practitioner will hold the student's head following along with same flexion/extension movement. Demo with Ali. Like holding a ball lightly with relaxed arms. Hold occiput and cheek bones. Demo with Eric. Then change groups and explore again. Demo with skeleton. Show where to hold head. Demo with Joan. Practice these movements hundreds of times to learn proficiency.

ATM Lesson #96 – Katrin Smithback

Equalizing the nostrils #2

CD#08/T13 [21 min] DVD#S04-7 Scene 8 [22 min] Source: AY#5 and Amherst July 25, 28, 29, 1980

See Equalizing the nostrils #1 above, ATM Lesson #93

Day 38 Wednesday February 16, 2011

ATM Lesson #97 – Katrin Smithback

Bridging #2, shoulder and wrist rotation

CD#08/T14 [51 min] DVD#S04-8 Scene 1 [52 min] Source: Esalen #28

LIE ON BACK, R leg bent, L leg long. Put R hand in bridge position. *If difficult, roll a little to L to place hand.* Push on R hand, turning body to L and lifting R shoulder blade– as come back, let R shoulder blade come closer to floor. (REST) Do on other side. (REST) LIE ON BACK, both knees bent. R hand in bridge position. Imagine hand on clock, 12:00 is overhead. Turn hand so fingers point hour by hour to 6:00, eventually to 12 and back again. Keep exploring and see if you can move all around the clock. Try to stand on whole hand. *Let the whole body assist.* HOLD YOUR R ELBOW WITH YOUR L HAND. Move R elbow L and R. (REST) Move R elbow up and down. Roll pelvis L to make easier. Move R elbow up, rolling pelvis to L. Keep elbow up while let pelvis roll back down. Keep doing, getting elbow closer to floor. (REST) Make circle with R elbow. *Keep entire hand on floor. Hand closer to shoulder makes easier.* (REST) Change direction of circles. Do on other side. BOTH HANDS IN BRIDGE POSITION. Lift head off floor. As lift head, bring elbows closer together. (REST) Lift head with R hand, and place it near L elbow, eventually bringing to rest on L arm/elbow. (REST) Hold head with tips of R fingers, bring toward L elbow– get hold of L elbow with R fingers to assist bringing head to elbow. Find a way to use some part of your R hand to hold the L arm to help. (REST) Do on other side. Both hands in bridge. Lift shoulder girdle, so head hangs back. (not pressing floor). Do with elbows closer tog/ farther apart. Lift head again. Hold R elbow with L hand, make circles– compare to earlier. Do other side.

Discussion #75 – Katrin Smithback

About ATM lesson

CD#08/T15 [12 min] DVD#S04-8 Scene 2 [12 min]

Maija: self perception. Mari: couldn't do position. Ali: Where was my hand? Hard to know where it is. Joe: First live ATM. Karin: Had to peak to see which way my hand was positioned. Felt head on spine in a new way.

FI Exploration #29 – Katrin Smithback

Head and neck anatomy

CD#08/T16 [19 min] DVD#S04-8 Scene 3 [39 min]

Freedom of the head and neck. Demo with skeleton. Occiput, atlas, axis responsible for gyroscopic ability of head. Demo with Michelle. Tiny movements of atlas and axis.

ATM Teaching #17 – Diana Razumny

Teach 1/3 lesson to another club

CD#08/T17 [4 m] DVD#S04-8 Scene 4 [115 min]

Clubs switch so Club 7 teaches Club 3 and Club 1 teaches Club 8 1/3 each of lesson. Students write down what they learned about ATM teaching. Teachers share what it was like to prepare the lesson to help the other prepare for next segment. Then switch roles. Repeat process.

Discussion #76 – Diana Razumny & Katrin Smithback

About ATM teaching

CD#08/T18 [34 min] DVD#S04-8 Scene 5 [40 min]

Whole group discusses experience of teaching. From written comments: Make the noticing more specific; Body/mind separation so not using the word body; If you go too slowly it is difficult to understand. So pacing is important; intonation – have to have a feeling of life in your voice; Pausing – allowing rests and pauses; Say it in your own words – even if short chuck, read it first to yourself, put down notes and then say it; Be concise; Important to be able to do the lesson to guide the students – yes and no. Important to do the lesson before teaching, but do not have to physically do all the steps of the lesson; Use of imagery – can be powerful but different people resonate with different people. So use images very sparingly; Concrete; How much of yourself are you going to share? – quote or sharing a story; adapting difficult movements; Sensing is key – fill out sensory component which helps students figure out how to sense themselves; Be sure to allow for a rest you when you say rest; Voice quality; Having patience and compassion; Many different ways to describe movements; watch your anatomy terminology. Get back into clubs. Next segment you will teach the lesson the other club taught you.

Day 39 Thursday February 17, 2011

ATM Lesson #98 – Katrin Smithback

Bridging #3, caterpillar ripple & head through gap

CD#08/T19 [52 min] DVD#S04-9 Scene 1 [52 min] Source: Amherst 7/22-24/1980

SUPINE, R foot standing, R hand in bridge. Push on R foot, tilt to L. Turn wrist to rotate R palm on floor to find best direction. Grasp R elbow w/ L hand, move r elbow upward as push with R foot. Move R elbow in circle. Both hands in bridge, legs long. Move head from floor, then shoulder girdle- alternate. Find best position for hands. Move back of head under gap on R then L. Arms at sides, legs long. Press heels into floor, then release. Repeat with knees, buttocks, shoulders, head. Press each area in turn, from heels to head, to create a wave. Do sequential pressing so creep upward like caterpillar. Do wave movement on R side only, then L, then whole body. Spread arms out to R & L, palms up. Press & release in sequence: L fingernails, L wrist, L elbow, L shoulder, spine, R shoulder-elbow-wrist- fingernails. Wave motion side to side- sternum slides side to side. Go R to L, and vv. Both hands in bridge. Move in ripple between shoulders. Lift head & shoulders. Do ripple up and down. R foot standing, r hand in bridge. Push with hand & foot, move back of head into gap. Do mvmt starting with pushing foot, then pelvis lifts, then chest, then shoulder, then head thru gap, then go back down, pelvis last. Do mvmt starting with hand push to lift shoulder, mvmt travels down body. Do mvmt mixing up what starts mvmt- keep it wormlike.

SUPINE, L foot standing, L hand in bridge. Push thru foot to tilt to R, head thru gap. Initiate with pelvis, then with shoulder. Make rippling mvmt on L, from foot to hand and back. Both feet standing, both hands in bridge. Push with feet to initiate wave mvmt up to head, then with hands to ripple back to feet. Make wave mvmt between R hand & L foot, then other diagonal: between R hand and R foot, then L. Push with R foot, tilt L & take head under R gap, then do other side- alternate.

ATM Lesson #99 – Katrin Smithback

Jumping Larynx

CD#08/T20 [27 min] DVD#S04-9 Scene 2 [27 min] Source:

Alternate “gag” and “yawn” to move larynx up and down.

ATM Teaching #18 – Katrin Smithback

Teaching scan with vocal quality

CD#08/T21 [28 m] DVD#S04-9 Scene 3 [36 min]

Groups of 4. Each person will lead a 2-minute scan from the instructions you drew. First on list going around the group and then second on list and so on. Most important is not what you are saying but how you are saying it. Then full group discussion.

ATM Teaching #19 – Diana Razumny

ATM teaching practice between segments

CD#08/T22 [6 m] DVD#S04-9 Scene 4 [31 min]

Speak with each other about what is going to happen between segments that is going to give you a better ATM teaching experience for next segment. Ideas about what will help you progress. 2 groups meeting will be trading lessons. 1 & 7 and 8 & 3 will be trading. Buddies to check in with between segments creates a little peer pressure, which can help.

FI Exploration #30 – Katrin Smithback

Lifting the shoulders

CD#08/T23 [47 min] DVD#S04-9 Scene 5 [63 min]

Groups of 3 explore several ways to lift shoulders. What do you want the person to sense when you lift the shoulder. What are they learning? What is the action, the function? Group discussion.

ATM Lesson #100 – Katrin Smithback

Hen pecking

CD#08/T24 [47 min] DVD#S04-9 Scene 6 [49 min] Source: AY#129

Day 40 Friday February 18, 2011

ATM Lesson #101 – Katrin Smithback

Bridging #4, caterpillar ripple & head through gap

CD#08/T25 [52 min] DVD#S04-10 Scene 1 [52 min] Source: Amherst 7/22-24/1980

PRONE, both hands in push-up position. Look under R arm toward R foot. Do to L. Alternate. Continue, bring knee toward head. Stop with head & knee close together; move them up & down tog, maintaining constant distance. Do on other side. Imagine bringing head and knee closer together, alternating L/R. Do mvmt, but at half the speed and go half as far.

As develop awareness of more points of contact in rippling movements, develop more flexibility.

PRONE, hands in push-up position. Look under arm as bring knee up, alternate side to side. Gradually make smaller until not moving. Imagine doing a small mvmt very fast. Do mvmt again, beginning small and slowly and getting gradually faster until fast and smooth.

SUPINE, feet standing, hands in bridge. Ripple from head to feet and vv. Ripple from R hand thru shoulders to L hand and vv. R arm down- ripple on R side. Straighten R leg. Roll to R, put back of head under L arm. Roll pelvis only by pushing with L foot, don't move chest. Lift shoulder only by pushing with L hand, don't move pelvis. Roll entire body as if rigid, made of cement. All parts return to floor at same time. Grasp L elbow with R hand. Move nose in same direction to keep constant distance between them. Move nose in opposite direction from elbow. Lift & lower L hip, then L shoulder- do alternately.

SUPINE, feet standing, hands in bridge. Push with hands to lift head, as if you could stand top of head on floor. Lift head & shoulders, drop jaw and stick out tongue as do- easier? Do with mouth closed again. Ripple in a circle- from L hip to R hip, up R side to R shoulder, to L shoulder, etc. Change directions. Stretch out arms & legs and do circle- don't push on heels. Continue, but push on heels and head. Stand on L foot and extend R arm overhead. Push on L foot, pelvis rolls R- use mvmt to extend R arm longer. Turn head to look at R hand as lengthens. Do on other side. R foot standing. Do worm like mvmt in circle around self. Do w/ L foot standing. Then with both feet standing. Then with hands in bridge also. Imagine lifting entire body in air. Imagine rolling R & L, moving back of head under arms. Actually do movement, tilting body R & L, alternately taking head under gap- make mvmt smaller & faster, without eliminating any components.

Voice Exploration #4 – Katrin Smithback

Vowels and diphthongs

CD#08/T26 [52 min] DVD#S04-10 Scene 2 [35 min] & Scene 3 [19 min]

Vowels and diphthongs. Working with vocal folds. Pressure changes cause the sound. Want our larynx to be free and the vocal folds to be vibrating easily and regularly. Practice different sounds: uh-oh; vowels, etc. Avoid extremes such as breathiness. Don't contract your vocal folds too much. First step is to notice what you are doing when you speak. Avoid monotone, use variety such as highlighting things. Chant through alphabet.

ATM Lesson #102 – Katrin Smithback

Rolling side to side with sensory variations

CD#08/T27 [36 min] DVD#S04-10 Scene 4 [37 min] Source: Amherst variation

Discussion #77 – Katrin Smithback

About ATM lesson

CD#08/T28 [7 min] DVD#S04-10 Scene 5 [7 min]

FI Exploration #31 – Katrin Smithback

Lifting the shoulder #2

CD#08/T29 [33 min] DVD#S04-10 Scene 6 [82 min]

Demo with Brandon. Lift head. Lift one shoulder. Making contact. Find comfort that fits both of us. Finding my way, making little adjustments. Notice change in breathing. Give student time to sense movement. Practice. Switch to another partner and also push through the feet. Lifting head as reference and then again at the end.

Voice Exploration #5 – Katrin Smithback

Sound mirrors

CD#08/T30 [14 min] DVD#S04-10 Scene 7 [19 min]

Groups growing in size mirroring sound with each other ending with whole group.