# Movement lesson

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Angela 2 — Week 2, Day 3, Session 2 — 58 minutes

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*Summary: Russell teaches one of Moshe's tanden lessons. Standing weight shifts lead into partner listening at the belly, then work on the side: a light hand and knee, folding and opening from the golden ball, and rotation around the center. The group stands, senses, and shares what remains.*

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## Standing

*[Russell:]* So let's come to just standing, and I want to do one of Moshe's great, what I call, tanden lessons. This is one of the lessons where he addresses the tanden directly.

And so feel, feel in here.

And just shift your weight as if this ball is shifting you. Just go left and right, front, this middle.

And again, below the belly button, find your sacrum behind.

Turning, your feet a little wide, let the heel lift. Feeling rotating from your middle, even as you feel the weight shift.

Basic sense: I am here, this spot. Standing on one foot and a big toe, and I'm here, this spot. Not any old spot. This one, right here.

I'll make a comment on why it's so much more potent in a resource process to have specificity. It's that your thinking mind works well just in abstractions, in generalizations. But when you want it to go all the way through, having a particularity is what allows all those levels of the nervous system to come alive together.

The general picture of a lot of moments like that, or many moments where I felt, can be a nice feeling. You can even have a nice image of that, but it won't penetrate in the same way.

## With a partner

*[Russell:]* Okay, find a partner just for a moment. I'd like, if there was one, stand sideways. One person's going to touch the other. The person who's going to be touched, show the person where your belly button is, and come, place your palm a couple of inches below their belly button. Place the other hand behind there.

And the person who's touching, widen your stance, let your knees bend a little bit, so you really have your ground. Both people have their good ground.

And the person who's touching, you're also sensing into your own, on them. You're listening for any signs of life, movement.

The person who's being touched, move yourself a little bit left and right, and the other person will follow, will go with you. You might have to shift your stance a little bit. Follow them.

You can move together, or you're not sure who's moving. If you're in the movement, you're listening to each other.

Person being touched, you can move in another direction, and the other person will follow you. You could go forward, back, you could do a diagonal. Depending, the person who's touching, you're letting it go all through you. You're feeling how your legs change, so you can receive their movement through to your feet, and through your tanden.

So you can't just go off in your own movement, because they — okay, you're following.

And then, person being touched, see if you can allow yourself to be moved from here by your partner. Partner, don't move them too much. Or, well, if they start feeling like they lose balance, you probably move them too fast. Breathing is good.

And once again, person being touched, see if you can move together with the person touching, so you don't know who's leading, but you're both leading, following, leading, following.

So there's a real other kind of listening.

Notice how your body, all the way from your foot through your head, is also being moved. The person who's touching, you're not static at all.

Take your hands off. Down, and switch over.

Show them where your belly button is. Find it. And remember, you're going about two inches below the belly button with your palm, and your back hand — make sure your palm is at the same level.

And the person who's being touched, just begin to move a little forward and back. Person who's touching, you're just following, you're receiving. And letting it go through your body, not just through your arm. So your knees have to soften. And the person being touched, you can start switching in other directions.

Can you imagine a golden ball shifting?

*[Silence 35 seconds]*

For the person who is being touched, can you feel the movement going through your partner? Can you be awake to both bodies, whether you're touching or being touched?

Now, person who's being touched, let yourself be moved by the partner.

*[Silence 31 seconds]*

Both moving, and you don't know who's leading and who's following. A mutuality.

Thank you, partner.

## Infinite lightness

*[Russell:]* Come on to the floor, please.

Some things are learned easier between people.

Sense how your breath is alive here on the floor.

If, without force, there's an attraction towards the tanden of the breath. Of course, I'm using tanden, golden ball, center interchangeably.

Please find a way to come to your left side, with your right leg on top of your left leg and the knees bent in front of you, so they're not too long. The knees are in front.

You can put something under your head, or you can put your left arm under your head. Let your knees be bent so they're in front of you.

And just feeling the breathing. Just really let the breath have your attention.

And let your right arm rest on your side, and just lightly, as you inhale, just imagine the air coming through your skull, down your neck, down your arm, and the hand and fingers kind of opening a bit. Softly opening, letting the air through. Exhaling, just letting the hand and fingers rest. So it's just a soft opening.

The wrist can stay down. It's just the hand and fingers can open and come back. Feeling of softness, lightness through the hand.

And we want to let that lightness be a quality gauge. We want the whole movement of the body to have the sense of a soft hand opening and closing.

And gently let your right hand and your right knee begin to come toward each other. So you would be bringing the knee up towards the chest a bit, the hand down. They begin to do that and then go back.

So it's a feeling. Moshe has this beautiful sentence of infinite lightness of the hand and the knee, and the hand would come around below the front of the kneecap, with no interference with the breath. With an inner quality of lightness.

Maybe we could even say something in the direction of a love, a love feeling, that there's this quality of care and lightness.

And get a hold of the knee and slowly, gently bring the knee in the direction of your head. You're holding it lightly, infinite lightness, come towards your head and go back, and do that a few times.

Let the lower leg be parallel to the floor as much as possible, but not on the floor. It's in the air. And the hand is below the right kneecap.

*[Participant:]* You said lift the lower leg off the floor.

*[Russell:]* Oh, sorry. Yeah. Sorry. I meant the lower leg of the right leg is parallel to the floor, and you're just bringing that knee towards the chest. That's right. That's good.

Okay, and then pause for a moment. Let your knees rest. Let your legs rest.

*[Silence 38 seconds]*

## Folding

*[Russell:]* Bring your right hand around your head, so it's like you're cradling the head, and the hand is coming around the left side of your head. The right forearm is over the top of the head, and the right hand is touching the left side of the face, or the ear, or something like that.

And with surrendering the weight, just lift the head a bit. Feel that you can surrender the head in the hand. Let the forearm come over the top of the head as you reach to the left side.

Now slowly, with an exhale, bring the head as if you're bringing your forehead towards your right knee. So fold. Let your chest fold. You can bring the knee in the direction of your forehead.

So gently surrender the head as much as you can, and have the feeling of exhaling and folding. Folding. Like your chest softened.

Okay, so think of your sternum. Think of letting that soften as you exhale.

Yes.

And then just switch over and get hold of your leg once again, and bring your forehead and your knee together, or toward each other, in this position. So you're carrying your head now, and you're just thinking of softening the torso. So now you're holding the knee, and your head is just carrying itself, and you're folding.

And letting the back get longer, and thinking of the center of yourself. Think of the middle, the tanden.

Imagine this movement was done by the golden ball, and everything else responds to the golden ball. Think of the direction it would move in. It would roll. Think of that fold.

Yeah. Okay. Let that rest. Rest on your back.

That didn't — come to your other side.

Rest on your right side. Knees on top of each other.

And as you're resting here, think down into the tanden, into your golden ball. Imagine that movement. Imagine the awakeness there.

Think back towards your sacrum, the front face of your sacrum. Let some image form of how you could contact the front of your sacrum.

Can you have some image of your sit bones in space?

And then again with infinite lightness, let the left hand come towards the left knee, let the left knee come up a little bit, and you touch it and then let it go. And the feeling of just, how light can I be and hold that knee? Can the breathing be completely free? From the reaching, can all ambition be left behind?

Get hold of your leg and gently bring it towards the chest. Bring the lower leg, the knee, towards the chest and away. A number of times, gently exhaling and imagining that it's the golden ball that's initiating everything. The hand somehow is just attached to the leg, but the movement begins in the tanden.

Can you get a sense that that changes something in you? When it's not the pulling on the leg, but the movement in your center that generates what happens.

That's good. Nice.

Okay, and then pause. Rest here on your side.

*[Silence 30 seconds]*

Bring your left arm around your head. Rest with the head in the hand, and just imagine exhaling and bringing the head towards the knee. Just imagine that folding. Don't actually do it. Imagine the softening of the chest. And imagine that folding actually beginning in your center.

Could you imagine that your head was immediately connected to the middle of your body, and that there can be a subtle sense of middle and head.

And go ahead and do the movement. Feel that. And as you do that, as you feel it, let the knee go towards the head. Exhaling, folding.

Nice.

And then just switch where the hand is. Put the hand around the knee and do the next few movements. Exhaling, folding.

As if everything radiates from in front of your sacrum, the sacred bone. From the sacred bone, the legs are innervated, and your connections up the spine.

That's good, good, good. And then please come onto your back. Pause.

*[Silence 53 seconds]*

## Opening the front

*[Russell:]* Come to your left side, with your right arm along your side.

As you breathe, feel the movement through the golden ball towards the pelvic floor.

And lightly bring your right hand down your right shin, to the thin part of the shin, down your leg, some comfortable place, but down the leg. The knee will be in the air, the foot parallel with the knee, and think of the golden ball going forward as the foot goes back, as if your belly's being pushed forward.

Go gently and connect that to an inhale. There's an opening in the front of the hip. Many times, lightly, think of the belly going forward.

It's very empowering to get this movement happening really from your center. What martial artists really want to cultivate are powerful jumpers, or just even pushing off the ground when you're walking. So helpful when that goes through the middle like this. That's it.

And let the head come back towards the foot, as if the head and foot wanted to touch, but don't let them touch.

Feel the opening in the chest in front. Really let the chin come away from the chest. Let that whole opening in the front of you happen. Let the hip joint come forward as the golden ball rolls. There's a real opportunity to open the front of the hip joint safely, because it's coming from your middle.

*[Participant:]* Excuse me?

*[Russell:]* The head is coming back towards the foot. Not turning, no. It's like the nose still points forward, but as if you continued, the top of the head and the foot would touch.

The chin comes away from the chest. That's right.

Okay, pause. I'll show you better in a moment. So rest for a moment. Just enjoy your life. If you're happy on your side, stay there. If you'd like to come off your side, do so.

*[Silence 54 seconds]*

Good, and return to your left side. Put your right hand around your head, and just give yourself the feeling of bringing the head back in space. The nose doesn't turn, the chin comes a bit away from the chest, the front of the body opens, as if the top of the head is going back with the hand. And as you do that, bring the right foot back towards the head. Let the belly come forward.

You can let your eyes look up. That will help the extension grow in the back. The eyes look up. That's it.

And begin to go through the whole motion, bringing the forehead and the knee toward each other in front, and the foot and the head toward each other in back. But it's all just this rolling forward and back of the ball.

And put your right hand on your leg, on your shin bone. The head can move itself further down the leg, and move through that whole range, but the key here is that it's all from the middle. It grows out of your center. That's the empowerment.

That's it. Okay. Rest on your back. You'll have that as therapy.

*[Silence 2 minutes]*

Come to your right side.

Like a moment just to feel, I'm here, I'm on this spot. It's the most subtle sense of being alive here. Before thought, before feeling, before any particulars, just sense of self, space, here.

Thinking of the movement coming from your middle, bring your left hand around your left shin bone, and, bringing the golden ball forward, bring the foot back in space. Think of that front of the hip joint coming forward, that there's actually, if it's not a strain, the knee goes behind the vertical line of the hip, but only if that's really available, as that belly goes forward.

And let the head come back. That'll actually help the hip joint open, and let the eyes lift up. That will help.

And then go through, bringing the knee towards the forehead and the foot towards the top of the head, and go through that whole movement.

Feel the difference intentionally. If you do the movement as a movement of your leg, predominantly formed by the leg and the hand, the pulling of the arm and the leg, or it's done initiated from your middle. See if there's a difference you can sense.

Good. Then pause for a moment. Rest on your side there.

*[Silence 49 seconds]*

And put your left hand around your head. Just think. Just think of the movement of the head sliding back, the left leg coming back. Just think it. Picture that belly going forward, initiating this whole lengthening of the front of your body.

And then imagine that folding with an exhale, and the knee and the forehead coming toward each other. Just see how much of that image you can imagine really in a sensate way, that you can get some feeling for what it's going to be like through your whole body.

Go ahead and begin to formulate the movement, and add to your picture what was left out, so you can complete your self-image for the movement, your body image of the movement. That's helpful.

You're exhaling, folding gently, not doing more than is really okay for you.

That's great. Just the last few movements, get hold of your leg once again. And if you want to, with your right arm bent under you, you can get some help with the right hand moving your head, if that's helpful for you.

Nice. Beautiful. Great, okay, that's looking very nice. Come to your back.

To get a potent movement pattern like this, and have it come from the middle, and have the whole body organized together, is very empowering. The whole body.

Now just rest. Enjoy just being here.

*[Silence 2 minutes]*

## Rotation

*[Russell:]* And come to your left side.

Bring your right hand gently down your shin bone, hold of your leg, not too far, maybe the middle of the shin bone, and gently — think of your golden ball rolling in a way that'll bring the knee towards the ceiling. As if the golden ball lifts the knee, and then turns and brings the foot towards the ceiling. But the knee still stays in the air.

So you'll turn, you'll roll leftward, you'll roll kind of towards your belly. Lengthen your left leg on the floor. You need some space, so see if you can find a way. You might slide your hand more down towards your ankle.

Your belly, in the first case, you'll roll a little towards your back. In the second, you'll roll towards your belly. So that as your knee and foot go towards the ceiling, the foot leads towards the ceiling. The knee is up in the air also.

No. Still, you're turning as if your belly rolls in one case, but it's like the sacrum rolls towards the floor and the knee goes towards the ceiling. In the other case, the front, the lower belly, rolls towards the floor and the foot goes towards the ceiling, but the knee is still in the air. You don't lower the knee to the floor. But the hip joint, it's like the hip joint really rolls, rolling around that joint.

Roll towards your belly. You can let your head come up. When you roll towards your belly, it's as if your foot and head are going to touch. When you roll towards your back, you can let your forehead and your knee kind of go toward each other. So it's combining the movement we did, and now we're bringing rotation to the flexing and extending.

Now you roll a little more toward your back. Let that become one fluid movement.

As you roll toward your belly, let your knee come away from the floor also, so your foot will lead to the ceiling.

Right, okay, leave it. Rest on your back.

Feel the breath. Feel there's an opening down toward the tanden.

*[Silence 40 seconds]*

Come onto your right side.

Have your right leg a little long. Get hold of your left shin bone with your left hand, and just let an image form. Can you imagine that the tanden could roll forward, and the foot could go back towards the ceiling, the knee would be in the air also. You'd be in this big extension, balanced as you're rolling forward.

And the top of your head and the foot are going to go toward each other, but you're not going to let them touch. And the belly will go forward, and you'll roll kind of towards your belly a bit, maybe significantly.

And then you reverse it and roll towards your back, and let the knee and the forehead come toward each other.

Okay, so the knee and the forehead: when you roll towards your back, the knee and the forehead come toward each other. When you roll towards your front, the foot goes towards the ceiling, and the hip joint opens in front. That's it, and you balance. The balancing is really from your core.

Okay, so you're not letting yourself fall. It's an activity within the area of the golden ball, and below it and above it, that you're able to roll around the center without falling.

And your pelvis goes towards the floor. As your foot goes towards the ceiling, there's a rolling towards the belly. And then as you roll towards the back, the knee and the foot come toward each other.

As you roll towards your back, let the knee and the foot come toward each other. As you roll towards your belly, let the foot come towards the ceiling and the top of the head come towards the —

That's nice. Beautiful. Great. Okay, leave it. Rest on the floor.

Just take the last impression for now. Feel what's breathing. How much of you is breathing. With the shape of your torso.

Roll to your side and come on up. Come on up to standing. Feel how that translates into the vertical.

*[Silence 41 seconds]*

## Standing again

*[Russell:]* Sense if that golden ball is alive as you're standing there.

Feel the shape of your torso and back, and move in whatever ways you'd like that would probably sense —

*[Silence 38 seconds]*

## Sharing

*[Russell:]* What stands out for you?

*[Participant:]* Space in the hip area.

*[Russell:]* Yeah.

*[Participant:]* Availability.

*[Russell:]* Availability. Is there more particularity? Does it feel like a general availability?

*[Participant:]* Everything at the same time. Playing well together.

*[Participant:]* Released something in my shoulder.

*[Russell:]* Yeah.

*[Participant:]* Neck, shoulder.

*[Russell:]* Neck, shoulder.

*[Participant:]* Leg feels differentiated.

*[Russell:]* Leg differentiated from the pelvis, yeah.

*[Participant:]* I really get a sense of the dance between the golden ball and the elephant.

*[Russell:]* Yeah, nice, yeah.

*[Participant:]* Planted.

*[Russell:]* Planted, yeah. This is a real earth lesson, real center earth lesson.

*[Participant:]* Yeah.

*[Participant:]* If I live with a rolling ball, I have to force — to push my lower belly out, it just goes out comfortably.

*[Russell:]* Yeah, it's just like a fullness there, yeah.

*[Participant:]* Yeah. Fresh out.

*[Russell:]* Right, right, yeah, nice. Yeah.

*[Participant:]* It feels very nurturing to my rolling ball area.

*[Russell:]* Yeah. Yeah, nurturing.

Yeah, there's a lot of people with their hands here, and this fullness, but you're talking about this fullness. You know, that's — you know, used to talk about in the old days. In the old days, actually meaning like twenty years ago, in Japan, till rather recent.

When business people, when the American business people were — you know, this is, say, starting fifty years ago up until about twenty years ago, the first negotiations and all like this, there was a real difference in the embodiment.

And the Japanese wouldn't be kind of standing, leaning on the stuff. They'd be like — because from the cultural perspective, it's changed in recent years, quickly.

They want to see, did you have anything here? And it's like, you're just standing, have something or you don't. But this is where they see the integrity. In here.

Powerful something when this is awakened. Or women. Yeah, it's practically, yeah. In the Japanese, they would be way behind. Yeah, the managers stand and they're doing all the work. The men are doing the important stuff, like standing around talking.

Okay, it's time to get back to it again at seven.

*[Participant:]* Yes, please.

*[Russell:]* We're talking about getting together after the sitting, do some more dance-oriented movement, like authentic movement. So if you're interested in that, we'll meet here at 8:30.