

I'm not robot!





One more scissor, bicycle. Ride through like it's the same. Exercise is this. Reach and reach and reach. Reverse it. Good. Remind yourself that your hips lifting away from the hands so that there's no way new elbows comes from your center. Again, it's the roller action. Bring both legs up that you can free. Roll yourself all the way down and lower the legs away from the body as well so we can start our shoulder bridge a new, so bend your knees, place your feet close to your seat. Lift your hips up. Get your hands to cup around the size of your waist. Pull the hips away from the body. Extend one leg out. We'll just one kick on each side. Kick it up and over your head. Reach it away. Bend it back in other side. Already thinking of your sidekicks here and how that kick travels to the whole spine. Free Arms. Roll the spine slowly down, getting ready for spine twist. We come up to a seated position reminding the body of the soft. Flex the feed. Reach the arms far apart. Find your wingspan. Lift up out of the waist, twist to the right for a trip. Paul pots. Come back to center. Inhale, take it to the left, one to push to the heels. Three come back through center. Arms forward. Roll right back down or next shoulder. Stand our Jack and I've. When you're ready, pick the legs up. Roll over, lift the legs to the ceiling with control. Roll yourself back down. One is fine. We'll take it right away into our sidekicks. Roll over into the right side. Getting ready for those teasers. Hands behind the head. Legs slightly forward. Leg goes up. Remember we just go forward and back on these. Take the leg back behind you. Let your chest go forward and up. Let's do three cakes here. Forward and back. Think teaser. Think Swan. One more time. Kick forward. Swing it back and then just find a fun way to get to the other side. There we go. That's fun enough for me. Take your hands behind your head. Legs forward. Yeah, just slightly forward of the body. Take your topic. Know he'll get there. Take the top leg up, right. So again, if you look at this from the side, you want to let the body go through this full on back. Bend into what feels almost like a teaser shade, because that's where we're headed. Take the leg forward and back. Three taps. Kick. Kick it back to kick. Kick it back one more time. Kick it forward. Kick it forward. Sit yourself up from there. Bring your feet towards me. Just come ahead. Go ahead and set up for your teaser. There you go. Stretch your arms forward. Feet and legs long left out of the waist. Think your open leg rocker transition. You've been here before. Roll back to the point where your legs become lighter. Lift yourself up. Free up your breath. Yes, exactly. Good. It's like you're trying to touch your toes one day. You will then lower the legs down. Sit Up and out of your ways. Take a stretch over your legs here. Hip Twist set up. Same idea. Your hands travel back behind you. You can hook your hands around the mat if you have for that available to you from ears to hip. She bends her spine evenly. She teasers or legs back up and she corkscrew them to the right, down, around, and up and to the left, down, around an up. Lower them slowly down. See, that's a nice one to only do one repetition of. Go ahead and turn it over to your stomach. We now flip the body around into swimming as the antidote to everything we just did. Press the hipbones down. Lift both arms, both legs and go into your swimming. Allow your torso to rotate any way you need. As long as the hips stay nice and steady and activated. There we stretch the sides of your body. Three, two, one. Hands under shoulders, feet tucked under. Brush yourself up to your playing. Find your chest, pulling through the arms. One leg kicks up. We'll just do one each side. Kick it up up like a swimming leg and one more kick kick. Lower it down from here. Come back to your stomach. Turn yourself around there and we'll transition into our leg pulled back. You can just set yourself all the way up from there. I know there's fancier transitions than that, but we'll just keep things simple for Zay. Okay? Take the hands behind you. Remind yourself of the position that felt good for your wrists. Years too. Hips even bend the hips. Lift up. You take the weight from two feet to one, one kick each way. Kick and kick and down. Simple as that. Lower where the hips back down. One more kicking. Exercise, kneeling side. Let's face this way. Both hands behind the head. Remind yourself whenever the hands are here, the head pushes back into it. Right hand down, left leg out to the side. So first side bend getting ready for the next one. Stretch the leg back behind you to wind it up. Two kicks. Kick it forward. Richard back one more time. Kick it forward. Push the ground away with your right hand sweets. Come back to two knees. Transition to the other side. Remind yourself to push that left hip forward slightly gorgeous. Bring the leg back behind you, that that travel through your full body, just like the sidekicks we did before two kicks forward and that last one. Kick it forward. Reach back, stretch the leg outside. Float yourself up onto two knees are right and then sit down on the right side of your knees. Take your right hand down for your right bend. Exactly again, making sure hand, hip and feed line up staggered or stacked. Go ahead and press out into your first step. Find your side plank here. Side. Bend the hip down. Looking over your left shoulder full circle with the arm. Head turns down towards the hand that's still pushing the ground away and you come all the way back down. Transition to the other side. Just swing your legs over. Just one each way. Going through all those four steps. Activate your left arm here. Go ahead and stand up on both feet. Side Bend Down, side bend up, lifting right hip, left hip up towards the ceiling. Gorgeous and sit back down towards your feet. Swing your legs over this direction and we'll get ready for the rolling sequence. We have a boomerang followed by a seal followed by a crab. It's a zoo telling you, lift the legs up against your body. Let that determine how far you have to roll yourself back. Swing your boomerang around. Open, close. Reach the arms floated up. Let the arms swing through. Round over. As you roll yourself up, go ahead and bend your knees. Prayer your feed. Find your CEO position from here. Continue that same train of thought spine is rounded. You roll over onto your shoulders. Hips lead the way towards my touch or not. You'll lift yourself all the way back up. Let's do it again with a clap, right? So spending yourself back. One, two, three. Coming up on two, three. One more time to make sure that you have enough time in both directions to maybe do other things like the crab lifting up. Cross your feet. Grab on, pull the feed apart. Bring your knees to make the shape tighter. You're synching a tighter. Roll yourself back onto your shoulders again. Open, close. Pull yourself up. Draw your feet under your seat to roll the head down. Puff the ribs up towards the ceiling. Get more space into your back with two. One more because that looks a yummy. Rolling back, open, close. Roll yourself up. Take your final one. We're going to unfold there now in the opposite direction for our rocking. Sit back behind your feet. Find your way onto your stomach. Think of your double leg kick again, but we're starting right with your hands on your feet, so go ahead and grab them where at least your head down, a little tug. Double Tug, heels to feed. Press your feet back, lift your chest forward and up. Just turning the body completely around from the effort we just found and rock forward and back swan dive and forward and back. Hence continuously pulling the feed feed continuously pulled back into the hands. Slowly deflate the shape you're in. Stretch your legs out long. Find your way onto your back. Two to go to years to go. We have our control balance and then we make our way back up onto our feet. Whenever you're ready, arms long by your sights. Remember you've been here before, you hundred the legs out of your body, you roll them over, you jackknife them up, you swing your arms around you. Now on your shoulders for the first time you dropped one leg, you scissor, you switched the legs, you pulled them apart, the hips continuously and perpetually lift up away from the ground. Good. Do One more and then find your way up to standing. You could roll yourself all the way onto cross feed to lift all the way up into a standing position to turn your way around. You have all of the mat in front of you, not been on your feet in a long time, right? So just find your balance here. Again, to take any potential lack of space out of your chest, go ahead and lift your arms up to find that space again. Take it with you as you roll down. Hands flat down in front of your big toes. We just have one pushup. Walk it out. Find your planning. Find your new relationship to gravity. Own it. Make yourself longer as you bend the arms, take yourself down, push the ground away. Float your hip creases up, walk your hands back towards your feet, soften your knees, roll yourself all the way up. Restack your spine and you just return to life. Good job. Closing Comments Here we are after breaking down all 34 original mat exercises and flowing right through them in one go. Um, and I wanted to take a moment to basically download the entire experience and see if there are any unanswered questions as well as getting a hold on what the experience was like to flow through all of these exercise in one go. And specifically Mary, um, we talked a lot about the interconnectedness between the exercises and how one really builds to the next and how I view them really as one ongoing movement experience. And I was just wondering if you could share what that experience was like for you, if, um, if that resonated with your body and your practice. Yeah, it was hard, first of all, so be ready to work hard, but it was so fun for me because it was quite different from my training. And, um, and then what was really interesting for me is yes, watching and feeling in my own body the interconnectedness of those exercises. Cause I quite rarely do those movements in order. I wasn't, that was just not part of my training. And I loved it. I did love it. And especially when we went through them without stopping, I could feel their connectedness in the rhythmic nature of, of them and how they fit together and how it's, you know, one builds upon the next until you start lying down and you finished standing up and the whole time you're just connected into moving. What's next in the breath and the energy around the movement I found really, really beautiful. Well, great, um, yeah, I think, and I say this a lot, there is no right or wrong. It's when it comes to plots and maps, there are so many different variations that came out of these original versions of the movements. But, um, to see them in their original form and to let them really prepare for one another, I think can be a very powerful experience. And, yes, it is very hard. Um, no, you mentioned that this is somewhere different from, from the way that you personally practice or from the way that you even teach. So I'm sure that is true for the viewers as well where that can be a little bit of confusion around different styles and different interpretations of the work. So I just wanted to ask if there's anything that particularly not necessarily conflicted but it goes against the grain of how you usually do the mat work of how you usually see it. So what I think is important to keep in mind is that even though there are all sorts of different styles, is that if you can come to a movement practice, whatever it may be, with an open mind and an open heart and just listen and be open to receiving someone's wisdom and just taking it into your own body regardless of what you believe or what you were taught. I think that that in itself can be a very powerful experience. Um, what was different for me, I think specifically in relationship to my own training or my own practice was, was the freedom to allow movement in the pelvis specifically in like the sidekick things. And um, yeah, it just felt amazing. And I've been taught in practice for so, you know, the stability and the holding still and you never actually mentioned the word stability. And I, I speak about stability in my own teaching a lot that I don't necessarily, when I say the word stability means still or even stable. Um, the word stability to me is, um, it's more about like coming from a place of integrity and, and listening to your body and, and doing the movement from, from very specific or, or concentrated place. But I felt like I was able to in this practice yet practice the stability that I'm used to, but also I know in a very much more freeing way. Yeah. Yeah. I felt very free. It felt very good and I think that's the way we want to feel when we practice this work. I, as much as I maybe don't use the word stability, I think there's always this component of, um, let's call it a dynamic stability, right? We're never just rigid and holding something still or stiff while something else moves. There's always a reciprocal action happening in the body where something works in, in more than one direction at a time. So since we're all at different levels of accomplishment and different levels of control, I think allowing somebody to be free in their decisions and to see how their body expresses that I think is really powerful and is part of the reason why the original work really inspires me to this day. Yeah. Yeah. And absolutely. And I think that it was my, um, my very first experience doing control algae, if you will. Right. Lovely. I mean, I took a lot of right, but the, the, you know, Joe's original order and, and, and, and even though it's different, I think from what I've learned from classical teachers, um, it just had its, its own, um, energy and, and grace. Right. And, um, I want to say ease, but it wasn't easy, but it was like you, you spoke to me when you were teaching me in a way that I could do the movements, even the more challenging movements with a sense of ease in my own body, which is something that I'm always looking for. Yeah. I believe there's always this place for you to find yourself in that movement rather than I'm super imposing a shape or a technique or an angle at the hips or whatnot, but rather asking the body, what does my teaser look like today for me in this body on this day, at this hour. Um, and I think that that is often very misunderstood where we go by the pictures and by the book and we have this idea of what a shape looks like rather than really going by what it should feel like and how we continue the skills that we build right at the beginning of the session and let that flow right through the end. Yeah. I um, I agree with you 100%. I think that, um, maybe even, especially in this day and age where there's so many things online for people to look at and try to copy, um, that we're potentially losing some of our own inquiry, and listening to your body and, and doing the movement from, from very specific or, or concentrated place. But I felt like I was able to in this practice yet practice the stability that I'm used to, but also I know in a very much more freeing way. Yeah. Yeah. I felt very free. It felt very good and I think that's the way we want to feel when we practice this work. I, as much as I maybe don't use the word stability, I think there's always this component of, um, let's call it a dynamic stability, right? We're never just rigid and holding something still or stiff while something else moves. There's always a reciprocal action happening in the body where something works in, in more than one direction at a time. 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