

# **Sustainable Performance 2017-2018**

**Playing better with less effort** / Rike Hesselink, physiotherapist.

## **Lesson 5 (2018-02-07)**

### **Questions to start:**

- . Who have read the summary /summaries?
- . Who is familiar with the methods mentioned in the summary of lesson 4?

### **Connection with the other lessons of sustainable performance:**

In the lessons of Tiziana she shows us the mental approach, which is always linked with the physical approach, because mind and body are both aspects of the same person. In her lessons we have also noticed the importance of feet and legs, flexible knees and free movement of the pelvis and spine.

In the lesson of Irthe you may have experienced that using less force gives more movement, if you don't block the movement. Moving is to go with the flow like water! You will learn and incorporate this only by repetition.

The tai chi lesson is a method with the same aim, but from a different point of view.

**Take home message:** Take the things that are useful for you from all those views and methods and create your own way of playing better with less effort!

We start today with rehearsing some movements we experienced before, since repetition awakens your body and prepares it for experiencing new movement, away from your comfortable habits.

### **On the spot:**

- Standing: lift your knees, touch the opposite knee forwards and backwards; stop and start again and see if this confuses you; do you resume the movement crossed or not crossed?

- Swinging with your arms in several directions, together or separately.

### Walking:

- On your forefeet/heels and the inner/out sides of the feet
- Be aware of your arms
- Swing your arms
- Turn your spine
- Walk sideways, crossing your legs

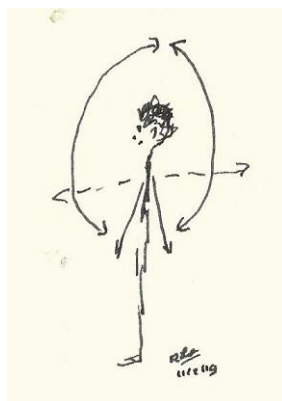
### On stage:

Notice the space around you and feel the effects of having space around you to move in:

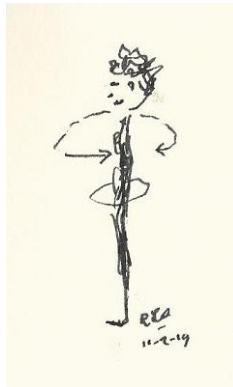
Arms moving in the frontal plane: you are moving them up/down at the left/right side.



Arms moving in the sagittal plane: move them forward and backward, in front of you and behind.



Arms moving in the transversal plane: rotate them around you.



Since you have to perform on stage: do you realise that your backside is important? We have eyes in front, so it's easy to have awareness of our front, but are you as aware of your back? As much as you would if you had eyes there too?

Walking forwards and back: take the same number of steps. Do you arrive at the same spot as you started from?

Two groups in front of each other: walk very close to the person in front of you, but don't touch! You will be aware of the presence of the other person. Then you both walk backward. The first time slowly, the second time faster and the third time you run! Without a crash! Then you go more slowly and end at ease.

We experienced to imagine there is a mirror behind you. First your reflection takes one step away from you, then you are allowed to do it too: one step away from the mirror. After some steps you do the same but you are walking towards your reflection. When we repeat the exercise where we are walking with the two groups in front of each other there is no crashing at all. Because you have a different concentration now: you have found the space behind you, so you are no longer frightened to crash!

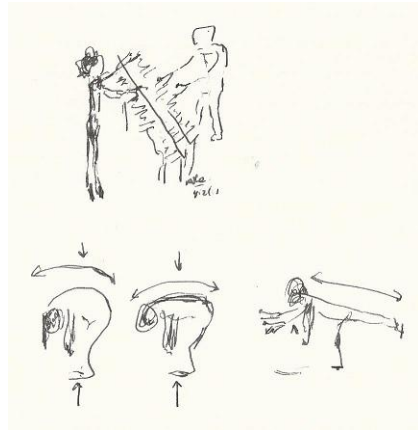
## Observation two Percussionists at the same time playing the marimba:

The instrument is in front of the players; they have to bend forward to drum with the sticks. He was bending forwards with the upper part of his spine, having nicely flexible knees. The parts that were not connected with the motion were the lower spine and lower ribs.

She was stretched upwards, on her toes with non-flexible knees when she was playing fortissimo and the shoulders were often lifting, her left arm seemed to give support to her straight spine.

Do they have real physical restrictions in moving the whole spine?

We searched for a movement to solve that question: bending forwards, relax head, neck and spine, hanging forward (if we had had a big ball, they could have bent over that ball). Is their spine from sacrum to head a nice curved line? Are they still breathing?! Are the arms hanging down? How are the knees? A bit flexed? Where is the weight of the body? On the forefeet? Look to the invisible Lines, the axes...



Then: standing on one leg, extend the other leg backwards and let your trunk make the opposite movement to maintain your balance, like a seesaw. In this position: try to play your instrument. It is a bit difficult but possible, because now your arms are not necessary to maintain your posture anymore. In this position it is necessary to use your legs and body together and to remain flexible. So you can develop a feeling on how to distract the tension towards your lower body and your hands are free to act!

Theme of next lesson: introduction into the active use of hands and arms in connection with the rest of your body.