

SENSEABILITY

A newsletter of applications
of the *Feldenkrais Method*®
of somatic education
written by *Guild Certified
Feldenkrais
Practitioners*™

Issue # 40
Spring 2007

Playing Music "The *Feldenkrais*® Way"

An Interview with Aliza Stewart, GCFP

-by Lavinia Plonka, GCFP

SenseAbility is produced by the *Feldenkrais*® Educational Foundation of North America (FEFNA) and distributed by *Guild Certified Feldenkrais Practitioners*™ Content Editor: Lavinia Plonka, GCFP Please e-mail all correspondence to: news@feldenkraigslist.com or call 866.333.6248.

Back issues and "Find a Practitioner" are on our website: www.feldenkrais.com Check the website or call for the free *Catalog of Educational Materials*.

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A professional pianist, Aliza Stewart began to study the *Feldenkrais Method*® 23 years ago. Since then she has been "instrumental" in helping hundreds of musicians improve their playing. Besides working with individuals on their music skills, Aliza has taught at the Peabody Conservatory, and currently is the *Feldenkrais* teacher in residence at the Mannes College of Music, The Yellow Barn Music School and Festival and, with David Zemach-Bersin, in the Marlboro Music School and Festival. Aliza also works extensively with non-musicians and is currently a candidate to become a *Feldenkrais* trainer. *SenseAbility* sat down with Aliza recently to speak about her work in the world of music.

Sense: What brought you to the *Feldenkrais Method*?

AS: I was performing at the time, and I was always looking for better, easier ways to produce the sounds I wanted and to be able to play all the pieces I liked. I was taking lessons from a wonderful musician who was teaching at the time at the Curtis Institute of Music. She observed the way I was sitting and moving at the piano and suggested that I study *Feldenkrais*.

The story has a funny twist to it. My father was almost the same age as Moshe and grew up in the same town in Belarus as he. They were both active in the Zionist movement and knew each other well. Moshe left the town when he was very young, and my father stayed, for family reasons. After the Holocaust, my father came to Israel, where he got together with all the survivors of that town, including Moshe's mother and brother, and formed a group that met very frequently at the *Feldenkrais* household. I used to go

with my father, as a little child, to these meetings and I remember very well that Moshe was considered the crazy guy, the "meshugener" in Yiddish, who left a promising career as a scientist to do this strange thing only a few people understood.



Aliza assists a pianist using the *Feldenkrais Method*.

I was very surprised when I was directed towards the *Feldenkrais Method*, but I trusted my teacher and followed her advice. I had a *Functional Integration*® lesson with one of his assistants and was not very impressed. I was quite kinesthetically challenged and had difficulty feeling any changes. But then I went to a 4-day workshop with Moshe and with every movement he was teaching and every sentence about the human experience he was uttering, I knew I came home.

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...Playing "The Feldenkrais Way"

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Sense: How do you think the *Feldenkrais Method* improves a musician's playing?

AS: Playing an instrument is a complex process that begins with a musical composition that has to be turned into a series of movements. The movements involve weight, speed and direction, and they all have a relationship to gravity. When these movements are inefficient and not well organized, the result is excessive strain and unnecessary wear-and-tear on the muscles and, of course, unsatisfactory musical results. Magnified by long hours of practice, this wear-and-tear produces many of the playing-related injuries that are so common among performers.

The *Feldenkrais Method* is an elegant and effective way to improve the quality of these movements. It does it first by improving general, everyday movements and moves to specifics that have to do with playing. This elegant quality of movement improves performance and eliminates pain. The more flowing the movements, the more possibilities of the player has, the more fluid the sound and the better the musical imagination is. The musical performance becomes more alive and exciting. I know from my experience and from the results I get with other musicians that this freedom and richness of movement can prevent or heal injuries that are related to playing.

Sense: Can you give us an example of someone whose playing improved as a result of *Feldenkrais* lessons?

AS: Hannah*, a violist, came to me with pain around both elbows, in her neck, in her left shoulder and her back. She had had this pain for close to three years and had gone through extensive physical therapy. The pain was diagnosed as playing-related, so for two years, the work of the therapist was to analyze her stance and fix her in the right position to play. The pain in the elbows was reduced, but the pain in the neck and shoulders increased. She was not able to play more than half an hour at a time without experiencing pain. When she went back to her teacher and her physical therapist, they told her that she now had perfect posture for playing and that there was nothing more they could do for her.

Hannah has a Masters degree from Indiana University, one of the best music schools in the country, and she was enrolled in an Artist Diplomas program at the Peabody Institute. She studied with absolutely the best viola teachers in the country, and prepared herself for a career in one of the major symphony orchestras.

I asked her how she was practicing and she went into a long description of how she analyzed every little move of the chin, the hands, the bow and the fingers. She would change shoulder rests and chin rests every day and had tried all the different models available in the market. All felt good for the first 15 minutes and then stopped working for her. She looked for detailed instructions about how to make each

sound. Her teacher, being worried about the injury, got pulled into this kind of compulsive thinking and they both left the rest of Hannah, the artist and the person, out of the picture. Her playing had become a series of carefully shaped, isolated moves that produced angular, meaningless music. Observing her, I felt that my role was to let her understand and feel a dynamic posture that would enable her to move freely with the instrument under her chin.

Hannah told me that she used to play almost standing on her toes. After she was injured, in her work with her physical therapist, the main goal was to put her back on her heels. There was no thought given to why she stood on her toes when she played, which had more to do with trying to control the sound than with posture. Music is constantly propelling forward in time. Hannah did not know how to produce this sense of movement in the sound because of her habitual way of producing sound, so she propelled herself forward to express the excitement she could not express in sound. Now she was told to stand back on her feet, which she did faithfully, almost to the point of falling backwards if nudged, but still trying to propel the music forward! The conflict caused her painful tension.

We started working with organizing simple positions and movements - sitting, standing and walking. What I mean by organizing is giving the student a sense of balance, power and ease in changing positions. That allows the musician to feel strong and powerful and at the same time shift weight and move freely if the sound calls for it.

I taught her to take sitting into standing and into walking, first without the viola and then with it. We worked on how to do this shifting so easily, that the sound would not change as she did these movements. She started getting the idea of what dynamic posture means.

Then we worked with playing while coming to stand on a hard, round bolster, without losing balance. It is very difficult to do, and the sound suffers when the balance is compromised. But when she came back to feel the safe floor under her, the sound was enormous and resonant!!! I taught her how to shift her weight while playing without getting stuck, and her pain disappeared.

She could now play for two hours a day with no pain, but I still felt that there is a heaviness to her holding and playing the viola that I could address through combining flexibility of body and flexibility of phrase. In the past, a musical career was only possible for the outstanding talents, for the Mozarts of the world. It is more available now to many more people who are very artistic and sensitive, but need more guidance in developing their talent. Teaching these people is where I would like to make a difference. Before we started working together, Hannah would start working on a piece from a purely technical place. She had no idea how to train her musical imagination to produce variety and intensity. We moved back and forth from rolling on the floor the *Feldenkrais* way, to playing a few

Neuroplasticity and the *Feldenkrais Method*[®]

—by Eileen Bach-y-Rita, GCFP

Your brain loves to learn. In fact it thrives on acquiring new skills such as playing a musical instrument, learning a new dance or a new language. Your brain also thrives when engaged in an inner awareness activity, like meditation or a *Feldenkrais*[®] *Awareness Through Movement*[®] lesson.

In order to learn anything, you need to focus and pay attention to the task at hand. You need to move slowly and deliberately and think about what you are doing when learning a new motor skill. Without this focus and attention, you wouldn't acquire the new skill, or deepen knowledge in the field of your choice. The focus on and practice of these new activities causes the brain to morph, to grow new connections between billions of cells, and to create new motor and sensory-motor maps for each new activity. Even when you pretend that you are moving, visualizing your movements in your mind, brain changes can be measured and seen in PET scans. Your brain's ability to change itself is called "neuroplasticity." This property has existed in the human brain since the beginning of mankind. It allows brain cells and nerves to change their appearance and function, to grow, shrink, connect, disconnect and re-connect to each other in entirely new ways, to exchange duties and functions, to use unexpected parts of the brain for novel tasks, and to be malleable and accessible to new needs as they arise during an experience-driven life.

Science has shown that the brain is not only capable of this rich and surprising re-organization but that it also produces new neurons throughout our life. It was thought, until 1998 that we were born with billions of brain cells that would die off as we got older, and that no new cells would ever be born. In fact we are born and we die with millions of unused, unformed stem-cells in our brain. The potential for birthing these cells into live neurons exists throughout our life-time, pushing the boundaries of what we previously thought possible, especially in the fields of health and the recovery from injuries and illnesses.

Two scientists from very different fields thought the brain was capable of much more than it was given credit for, and set out to prove it in their own ways. The first was Moshe Feldenkrais D.Sc, (1904-1984), a mechanical engineer, physicist and Judo martial artist, who taught himself how to walk again in the 1940's, after a serious knee injury and against all odds.

Through his own self generated exploratory learning process, he created an elegant and economical system of focused attention and unique movements that led thousands of individuals to overcome the results of accidents, illness and disabilities. He would not have succeeded if the brain wasn't plastic. His novel movements were sequential, a property which has been shown to stimulate plasticity in the brain; they required attention, which has also been shown to change the brain, and they reproduced the complex non-linear strategies that are involved in our motor development from birth through age 10, which lead the brain to self-organize and spontaneously produce higher levels of organization and skill.

Moshe inferred the plasticity of the brain from his voracious readings in the fields of health and sciences, his common sense and his observations of infants and small children learning to move. The concept remained unproven until he met another scientist, Dr. Paul Bach-y-Rita, in the late 1970's.

Paul Bach-y-Rita, Ph.D, M.D (1934-2006), a neuro-physiologist . was convinced of the plastic properties of the brain long before it was possible to prove that they existed, and long before neuroplasticity was a respected field of brain research. Paul "...was in many ways the father of the idea of neuroplasticity."

I met Paul in 1960, five years before he proved that the brain can substitute one missing sense for another. He shared his hunch about sensory-substitution the day we met



and I was hooked. We were married between 1960 and 1976. During that time I witnessed his experiments first-hand. After his father recovered from a devastating stroke, Paul decided to study plasticity in brain-injured individuals. I started to help him in his work, first by designing a recovery program for brain injured individuals who had been diagnosed as "permanently paralyzed" by their doctors, and soon after, by leading the program myself. We remained friends and colleagues throughout his life.

I met Moshe in 1977, 30 years before research in neuroplasticity would show that the act of thinking, as well as the act of imagining movement and feelings, changes the brain and produces new measurable skills and results. Moshe's movements and hands-on approach to learning reproduced the conditions we all experienced as infants. We taught ourselves how to move, experiencing and developing movement as a sense, along with all our other senses which were developing concurrently: hearing, seeing, feeling, smelling and tasting.

Paul Bach-y-Rita's experiment in sensory substitution followed earlier experiments during which he proved that all sensory cells have the capacity to respond to every incoming sensory stimulus. His work disproved the theory that auditory cells are only used for sound reception, visual

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Coming To Our Senses In Portland

—by Suzane Van Amburgh, FGNA Conference Coordinator

Experience the *Feldenkrais Method*® in Portland Oregon this summer! *Coming to Our Senses*, the 2007 *Feldenkrais Method* Annual Conference, will offer public workshops and free *Awareness Through Movement*® classes throughout the week of July 28 – August 3. Participate in a workshop or, better yet, give yourself a week-long immersion experience. Housing is available on the beautiful Reed College campus, and Portland Oregon is the perfect summer vacation destination.

Public offerings include:

- Free *Awareness Through Movement* classes.
- Free evening presentations.
- Workshops taught by leading professional instructors.

Public offerings within the *Coming to Our Senses* 2007 *Feldenkrais Method* Annual Conference are sponsored by The *Feldenkrais*® Educational Foundation of North America (FEFNA), a 501c3 non-profit organization. To register for workshops or learn how to plan your conference experience visit: www.feldenkrais.com/conference

Free Awareness Through Movement Classes:

Every morning, Monday-Friday July 30- August 3, 8:30-9:45am, choose from six different classes. Classes are organized by theme so that you can focus your learning over the course of the week. If you prefer, mix and match for a diverse sampling throughout the week. Some of the themes include:

- 1) Going Back to Basics: Lessons from the book *Awareness Through Movement* by Moshe Feldenkrais.
- 2) Senses, Sensing, Sensation: Experience our world fully by integrating our senses.
- 3) Hands in Motion: We continually use our hands in daily tasks and self-expression, often paying them little attention. In these classes we explore the unique and expressive ways we use our hands. Study the intricacies of hands in motion. Experience how your hands connect to and express yourself.

What Happens in an Awareness Through Movement Lesson?

Awareness Through Movement consists of verbally directed movement sequences presented primarily to groups. A lesson generally lasts from 30 to 60 minutes. The lessons consist of comfortable, easy movements that gradually evolve into movements of greater range and complexity. These precisely structured movement explorations involve thinking, sensing, moving and imagining. Many are based on developmental movements and ordinary functional activities (reaching, standing, lying to sitting, looking behind yourself, etc.), some are based on more abstract explorations of joint, muscle, and postural relationships. There are hundreds of ATM lessons, varying in difficulty and complexity, for all levels of movement ability.

The emphasis is on learning which movements work better and noticing the quality of these changes in your body. Through increased awareness, you will learn to abandon habitual patterns of movement and develop new alternatives, resulting in improved flexibility and coordination.

How do you learn in an *Awareness Through Movement* lesson?

- * Using slow, gentle movement and directing students to move within the limits of safety by avoiding pain and strain.
- * Orienting to the process of learning and doing rather than working towards a goal.
- * Directing awareness toward sensing differences and perceiving whole inter-connected patterns in movement.
- * Allowing the student to find his/her own way with a lesson.

Free Evening Presentations

Sunday July 29, 7pm Making Connections: Hasidic Roots and Resonance in the Work of Moshe Pinhas Feldenkrais

Monday July 30, 7pm Research Forum: Sentire et Sensus

Workshops Taught by Leading Professional Instructors

Saturday July 28:
Freeing the Head and Neck
Arlyn Zones
Full day workshop, 10am-5pm

Monday July 30:
Learning to Read Your Own Tracks: *Feldenkrais*® for Walking
Annie Thoe
Full day workshop, 10am-5pm \$75

Tuesday July 31:
The "Sense" of Humor: From Banana Peels to Double Takes
Lavinia Plonka
Full day workshop, 10am-5pm \$75

Following the Easy
Darrell Bluhm
The morning segment is offered to the public as a half-day workshop,
10am-12:30pm \$40

Wednesday August 1:
Finding Freedom and Uncovering Creativity Through the *Feldenkrais Method*®
Jeff Haller
Half-day workshop, 10am-12:30pm \$40

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...Coming to Our Senses in Portland

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Making Connections: Hasidic Roots and Resonance in the Work of Moshe Pinchas Feldenkrais

David Kaetz

Half-day workshop, 10am-12:30pm

Feldenbike: Choosing, Fitting, and Riding Bicycles the

Feldenkrais® Way

Michael Wolk

Half-day workshop, 10am-12:30pm, \$40

Thursday August 2

Improve Survival Abilities

Moti Nativ

Full day workshop, 10am-5pm, \$75

Friday August 3:

Drawing From Life

Vicki Robinson

Full day workshop, 10am-5pm, \$75

Power and Grace: Living From Your Center

Kathy James

Full day workshop, 10am-5pm, \$75

For a detailed description of these workshops as well as detailed information about the conference including registration and lodging visit www.feldenkrais.com/conference



...Neuroplasticity and the Feldenkrais Method

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cells can only respond to light and shapes and colors, and the skin and its sensory receptors are only used for touch. Another of his experiments proved that you don't even need brain cells connecting in synaptic patterns to allow an electrical spike from cell A to arrive to cell B. Even after lesions in the brain destroyed thousands of cell nuclei or groups and destroyed their communication loops, one cell's electrical output would and could travel very slowly through the fluid in the brain and cause a response far from the original cell, at a much longer delay than usual. He called this brain property volume transmission. The implications of these results in neural plasticity were neither recognized nor applied in the various fields of science and rehabilitation in the late 1970's early 80's except in the case of the *Feldenkrais Method*, and in the two pilot projects in stroke and head injury recovery that I designed and led for Paul between 1975 and 1978. In fact, until the 1990s, "neuroplastic research was considered of little interest by other scientists."

Finally, in 2004 Paul set up a pilot project using *Feldenkrais Awareness through Movement* lessons as the primary modality for global functional recovery after long-term head injury. The program was held at a resort and also included the daily use of a computer pong game which he had developed for stroke victims and lots of time off to rest and play.

I led the pilot in Florida in 2004. Six people participated. They had all been discharged from physical therapy centers at least a year before coming to us, and given no hope for future recovery. The group met for two weeks. I led the participants through the developmental sequences of the *Feldenkrais Method*, for an hour, twice a day and taught them how to imagine the movements that were too difficult or impossible to do at first. Every person there relearned at least two if not several motor skills and reduced or eliminated pain that had been present since their head injuries. In their own words, they The participants also expressed gratitude for the new awareness they had gained of how their bodies moved and felt.

For Moshe Feldenkrais, recognition for his brilliant pioneering work has been late in coming. Most of the research that validates his work was published after his death in 1984. His is an idea whose time has finally come....

..... meanwhile we were all busy doing our work!

Condensed excerpt from Eileen's upcoming book: "Neuroplasticity and The *Feldenkrais Method*®".

Eileen Bach-y-Rita, Certified *Feldenkrais* Practitioner (1980), Assistant Trainer/ *Feldenkrais* Professional Trainings, "Bones for Life" Trainer and Certified Hypnotherapist, lives and works in West Los Angeles. She can be reached at 310.470.6483, and at ebyr@msn.com. She has published "New Pathways in the Recovery from Brain Injury" Somatics 1981, and "*Feldenkrais*® at Home™" - "Aligning your Body I, II & III", a 10-hour *Awareness Through Movement* course on CDs. Eileen was the featured speaker at the 2007 Los Angeles *Feldenkrais* Expo. Her website is www.feldenkraisathome.com

Featured Region: Northwest

–by Suan Wildwood, GCFP, Regional Representative

The Larger View and Local Perspective

The Northwest Region of the *Feldenkrais Guild*® of North America consists of the states of Alaska, Idaho, Montana, Oregon and Washington. The region has great range both geographically and demographically.

Geographically, the landscape includes the densely packed urban centers such as Seattle and Portland, growing urban centers such as Boise, agriculturally productive areas such as the Willamette Valley, dense forests, impossibly remote and primitive areas, scenic Pacific coastlines, lakes, rivers, glaciers, active volcanoes, semiarid scrublands, prairies, deserts, not to mention national conservation areas, parks, recreation, wildlife areas including the Snake River Birds of Prey and the Denali in Alaska.

Demographically, these states range from the least settled state of the union – Alaska with a density per square mile of 1.1 persons per square mile (compared to the most densely populated, New Jersey, at 1,134.4 per square mile) to Idaho the third fastest growing state (following only Nevada and Arizona) with a density of 15 persons per square mile.

The diversity of the region is reflected in the diversity of those persons training in and practicing/teaching the *Feldenkrais Method*®.

The three trainers residing in the Region, Angel DiBenedetto and Richard Corbeil (Kirkland, Washington) and Jeff Haller (Bend, Oregon), have student trainings in with graduations slated for October 2009 (Bend ~Haller) and May 2010 (Seattle ~Corbeil/DiBenedetto).

The region can boast two resident assistant trainers, Annie Thoe (Bellevue, Washington) and Robert Spencer (Boise, Idaho).

There is an increasing collaborative effort among the diverse practitioners, trainers and students that ranges from group study efforts, attending student trainings to hone skills, organizing and participating in advance trainings for practitioners and face-to-face collaborative efforts to make the Method more available to the public.

The Northwest Region was the site sponsor for the Centennial Celebration of the work of Dr. Feldenkrais in 2004, and will be hosting the 2007 Annual Conference in Portland in August. The public is invited to attend. We encourage you to contact the Guild for the nearest practitioner/teacher near you. We are as close as your computer, even in the remotest parts of Alaska. Welcome to the Northwest Region!

Is There A Feldenkrais® Practitioner In My Neighborhood? You Bet!

Alaska:

Anchorage, Fairbanks, and Homer

Idaho:

Boise, Bonners Ferry, Coeur d'Alene, Hailey, Moscow and Sandpoint

Montana:

Emigrant, Great Bend, and Missoula

Oregon:

Ashland, Baker City, Beaverton, Bend, Brookings, Cave Junction, Corvallis, Cottage Grove, Dexter, Eugene, Hillsboro, Kalamath Falls, Lake Oswego, Manzanita, Newport, North Bend, Portland, Redmond, Roseberg, Salem and Sisters

Washington:

Anacortes, Arlington, Auburn, Bainbridge Island, Bellevue, Bellingham, Bothell, Bow, Carnation, Coupeville, Duvall, Ellensberg, Enumclaw, Everett, Federal Way, Gig Harbor, Greenbank, Indianola, Kenmore, Kennewick, Kent, Kingston, Kirkland, Langley, Manchester, Marysville, Mercer Island, Monroe, Newcastle, Normandy Park, Olympia, Haddock, Port Orchard, Port Townsend, Pullsbo, Puyallup, Redmond, Renton, Seattle, Sequim, Shoreline, Snohomish, Snoqualmie, Spokane, Tacoma, Union, Vancouver, Woodinville, and Yakima

...Playing "The Feldenkrais Way"

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phrases of music. Sometimes, I did a "Feldenkrais Dance" with her - together, we played pieces for viola and piano and slowly, nonverbally, I led her through the subtle nuances of the music. Her teacher, with whom I kept contact, was inspired by her progress, and started to work with her on what was happening between the sounds, so as to achieve more fluidity in her playing.

We worked together for 9 months, alternating between *Awareness Through Movement*® lessons, *Functional Integration* lessons and lessons with the instrument. By the end of this period she was practicing as much as she needed with no pain and with a lot more joy and emotional involvement. The last I heard, she was performing, and enthusiastically teaching children, in a "Feldenkrais Way."

Sense: In what ways has the *Feldenkrais Method* changed you - as a musician, as a person, as a teacher?

AS: My original reason for taking *Feldenkrais* lessons was to improve my playing. I felt that flexibility and an increased knowledge of how to let go would improve my sound and allow me to overcome technical difficulties that I had yet to solve. During the first two months of my training, I decided not to practice and not to make music, so as not to revert back to old patterns. As I returned to playing after these months, something very interesting and surprising happened. Not only did my playing change, but the way that I heard music was radically different. I heard details in the musical texture that I had never heard before; the phrasing became much clearer and the emotional content of the pieces became much richer for me. I understood something then that guides my work to this day; there is a circular relationship between the following three elements: understanding of the musical

text, the execution of this text, and the *Feldenkrais* work. Each element enriches the others, and is in turn enriched itself.

The understanding of a musical text so that the musician has a clear intention as to how it should sound is a very complex process which takes years of education. The relationship between intention and action, which, as we well know, should be simultaneous and simple, is more often than not interfered with by social upbringing or bad teaching, or both. Music teachers are beginning to recognize that movement is essential to achieving better posture and injury prevention. What is still left largely unexplored are those facets which are unique to *Feldenkrais*, namely: in increasing the repertoire of possibilities of movement in the nervous system, the repertoire of sounds and the possibilities of the combination of sounds increases, which causes the understanding of the text to become much more sophisticated. In addition, one's increased self knowledge in all areas of life (which I experience continually as a result of this work) makes the communication between the composer and performer through the music much more immediate.

Sense: What advice would you give to someone who is considering trying the *Feldenkrais Method*, but has not begun?

AS: Take a weekend workshop and immerse yourself. The worst that can happen is that you will feel great, even if your playing will not change. In the first workshop I did with Dr. Feldenkrais, the first thing he said was that we will get much more than we are able to imagine. It sounded grandiose. But he was absolutely right. I keep getting more than I bargained for everyday.

*Hannah is not her real name.



Aliza Stewart teaches in New York City and in Baltimore, MD. Visit her website www.alizastewart.com

Workshops and Events Around the Country

All Events are taught by Authorized Teachers

CFT = certified *Feldenkrais*® Trainer

GCFP = Guild Certified Feldenkrais Practitioner^{CM}

ATM Teacher = Authorized Student Awareness Through Movement® Teacher

Southeast Region

“Women in the World”: A Mother-Daughter Movement Workshop” (Nieces, Sisters, and Friends welcome too). Houston, TX

This fascinating, entertaining, and empowering workshop for women of all ages will explore the interplay of body language, relationships, and self-judgment.

Taught by MaryBeth Smith, GCFP

Sunday, May 6, 1-3 p.m.

NiaMoves in the Heights, 3221 Houston Ave, Houston, TX 77009

To Register:

Kristie Bryant: 281.685.7807, www.niamoves.com/registration.htm or MaryBeth Smith, 713.622.8794, www.houfeldenkrais.com/workshops.htm

“Lengthen Your Hamstrings” Greenville, SC

Temple University, new research: Subjects increased the length of their hamstrings using the movement sequences taught in this workshop!

Taught by Jane Ella Matthews, M.Ed, GCFP

Saturday May 19, 2007, 9:00am-12:30pm.

Kimah Healing Arts Center, 2112 Augusta St. Greenville, SC

To register, contact Jane Ella at jematt@bellsouth.net or 864 918.9281 Cost is \$65.00 (Includes take-home CD)

“Foundations of Breath” (Saturday), “Neck, Jaw, and Voice” (Sunday) Feldenkrais Workshops, Jupiter, FL

Taught by Ann Harman, D.O., LMT, GCFP

June 23-24, 2007

Jupiter, Florida

www.shimmeringpines.com

ROCKIN’ ROUND THE CLOCK! Movin’ & Groovin’!

Raleigh, NC

With Bob Boyd, GCFP

Bob brings together lessons from InterPlay® and the *Feldenkrais Method*® to have more fun and joy in movement! Learn to swing like the King! Put a little Elvis in your pelvis! Instructor: Saturday, July 21 Time: 1:00 - 5:00 p.m.

Advance registration required. Contact Bob Boyd at 919.306.4681 or bob@hax.com

Integrated Voice Workshop: Reducing tongue, jaw and neck tension the *Feldenkrais* way. Atlanta, GA

This workshop will help anyone who uses their voice for a living learn to reduce jaw, tongue and neck tension and become a more effective speaker.

Taught by: Marina Gilman, GCFP

July 21, 2007 2-5 PM

2651 Briarlake RD Atlanta, Georgia 30345

Registration: marinagilman@voice-movement.com

New York Region

Effortless Tango, Salsa with *Feldenkrais* Twists and Turns

Discover Effortless Dancing!

Taught By Jean Fung, GCFP

Saturday May 5 1pm – 4pm

Dance Manhattan, 39 W 19th St, 5th Floor, NYC

Cost: at the door \$35 per person

PREPAID by Friday May 4 \$25 per person

QUESTIONS? Jean Fung 267.625.6678, phillytango@yahoo.com To REGISTER: Jean Fung 212.807.0802

For Performers, Body Workers and GCFP-- Activating and Integrating the Soft Parts

Taught by Sharon Oliensis, GCFP

Saturday, May 5 11am - 4pm

Feldenkrais Center of Park Slope Brooklyn, 374 5th Ave.

Cost \$120

To Register: 718- 499-5238 to register or make inquiries dolphinzaz@aol.com

Introduction to *Feldenkrais*

With David Zemach-Bersin, CFT

Sunday, May 20 10am – 4:30pm

Feldenkrais Institute of NY 134 West 26th Street · 2nd Floor

Advance Registration : \$90.00 / At the door : \$110.00

To Register: Call 212.727.1014, or print, mail/fax Registration Form www.feldenkraisinstitute.com/Registration_Form.pdf.

Payment is by check or credit card (Mastercard or VISA only).

Our fax number is (212) 727-2787.

Feeling the Love - A *Walking Your Talk* Seminar

With Lavinia Plonka, GCFP and author of *Walking Your Talk:*

Changing Your Life Through The Magic of Body Language

Thursday, June 21, 2007, 6 - 9 PM,

The *Feldenkrais* Institute of NY, 134 W. 26 St.

Registration: 212.727.1014 Cost: \$50

For more info visit: www.laviniaplonka.com

Jeff Haller: Perspectives on Walking and Talking

A Free Evening open to the public and practitioners

In this workshop we will study in detail the function of walking, The structure and function of the skeleton in walking and rhythm and timing in walking.

With Jeff Haller, CFT

June 28, 2007 6pm-9pm

Feldenkrais Institute of NY 134 West 26th Street · 2nd Floor

To Register: Call 212-727-1014

Workshops and Events Around the Country

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Eastern Region

Advanced Training by Frank Wildman: Your Brain as the Core of Strength and Stability. Washington, DC

Three day Advanced training. Day one is open to the general public.

With Frank Wildman, Ph.D, CFT

June 16th, 2007 10am to 5pm

Savoy Suites Hotel, 2502 Wisconsin Avenue, NW

For more info, contact: Chris Kresge

feldenkrais@gmail.com

3rd Annual Flying Nest Summer Dance Intensive Jerome, AZ

Feldenkrais Awareness Through Movement, Improvisation, Composition, Contemporary Technique, Site-Specific Performance, Outdoor Dance Excursions

With Jayne Lee, GCFP & Delisa Myles

May 13-23, 2007

@ The Nest Dance Sanctuary in Jerome, Arizona

Contact: Jayne Lee jayne@humannature.ws

or call 928.773 .0750

Southwest/Rocky Mountain Region

Awareness Through Movement Workshops

Salt Lake City, UT

with Carl Rabke and Erin Geesaman Rabke, ATM Teachers

At Streamline Pilates:

Dynamics of the Spiral, Saturday May 5th 1:00-4:30 pm

Ripening Uprightness, Saturday June 2nd 1:00-4:30 pm

At Downtown Yoga Studio:

TMJ Health, Sunday May 6th 1:00-4:30 pm

Find Your Balance, Saturday May 19th 1:00-4:30 pm

Contact eringeesamanrabke@gmail.com or 801.898.0478

See www.bodyhappy.com for more information.

Introduction to the Feldenkrais Method

Salt Lake City, UT

Free Lecture with Alan Questel, CFT

Friday June 15, 7-9pm at Golden Braid Books

151 s 500 e in Salt Lake City UT.

Local contact, Erin Geesaman Rabke, 801.898.0478.

Uncommon Sensing® – Moving Beyond Your Self-image

Salt Lake City, UT

A Public workshop with *Feldenkrais* trainer Alan Questel

This workshop fulfills partial prerequisites for the

upcoming Santa Fe 4 *Feldenkrais* Training Program

starting June 2, 2008.

Saturday June 16 - 10 am to 5 pm

Sunday June 17 - 11 am to 5 pm

at the Marriott Center for Dance in Salt Lake City \$200

Call Movement Educators at 877.533.6933 for more

information and registration.

Local contact is Erin Geesaman Rabke, 801.898.0478.

Northwest Region

The Embodied Life – The Feldenkrais Method and Meditation, Central Oregon

A public workshop to enhance one's capacity to experience the beauty of the present moment through embodiment - learning to feel our physical sensations in the NOW moment. Taught by Russell Delman, CFT

May 5 – 6, 9 AM–4 PM

Bend Senior Center, Bend, Oregon

AND

May 7 – 11

Breitenbush Hot Springs, Breitenbush, Oregon

Registration and more info: Donna Hoitsma, supai@coinet.com or 541.385.5721

Northern CA and Northern NV Region

Walking Your Talk : Changing Your Life Through The Magic of Body Language. Walnut Creek, CA

Are your unconscious gestures and postures getting you what you want, or getting in your way?

With Lavinia Plonka, GCFP

Saturday, May 26, 1:00 to 4:30 pm

\$50 pre-register, \$55 drop-in

For more workshops and class info visit the website at

www.yoga-movement.com

Training for Certification as a Teacher/Practitioner of the Feldenkrais Method in San Francisco.

Co-Educational Directors: Paul Rubin, Julie Casson Rubin and Deborah Bowes, CFTs

Begin in January 2008

Information: www.feldnet.com ; 415.333.6644 or

paulrubin@feldnet.com

Workshops and Events Around the Country

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Southern CA, Southern NV and Hawaii Region

Favorite Lessons San Diego, CA

Jeff Glatstein & Rich Manuccia, GCFPs
 April 21 & June 16 1:00-3:30 P. M.
 The Athletic Club, 1747 Hancock Street (Hancock at
 Washington)
 San Diego, CA 92101
 619.992.9527 jeffglatstein@cox.net

Wellness Through Movement for Children, a *Feldenkrais* Workshop, Hawaii State Physical Education Conference

Catherine Rosasco Mitchell, GCFP
 May 3, 2007 2:00 p.m. - 3:00 p.m.
 University of Hawaii, Manoa, Stan Sheriff Center
 Registration: 808.327.4300

Mindful Movement for a Safer, Smarter, Yoga Practice: Two *Feldenkrais* Workshops Los Angeles, CA

With Ellen Sevy, GCFP
 A Fresh Look at "Downward Facing Dog"
 Sunday May 6th, 1:00-5:00pm
 Grounding Your Standing Poses; Bring strength and balance
 to your standing postures with less force.
 Sunday July 8th, 1:00-5:00pm
 2001 Barrington Ave. Suite 116 Los Angeles, CA
 310.795.0243 ellen@informotion.biz

Balance: Improve your balance in movement and life. Newport Beach, CA

Taught by Nancy Linsley, GCFP
 May 20, 2007 1:00PM-4:00PM; Athletic Club for Women,
 2036 Quail, Newport Beach, CA 92660
 \$70-non members/\$60 members
 949-852-8655 (Zeena) zeena@athleticclubforwomen.com

June 3, 2007 1:00PM-4:00PM;
 Yoga Works, 230 Newport Center Drive, Suite 230,
 Newport Beach, CA 92660;
 \$50 in advance/\$60 day of workshop
 949-640-9642 newportbeach@yogaworks.com

***Feldenkrais* 1/2 Day Workshop : Improving Use of the Arms, Shoulders, Head & Neck Encinitas, CA**

Laurie Wilson, RN, GCFP
 Encinitas Community Center Saturday
 July 14, 1-4:30pm
 760.753-3080 ljwilson1480@sbcglobal.net

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www.feldenkrais.com/senseability

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