

Chapter 3 Pilates Bible: History of Joseph Pilates and technique of exercises invented by him- “Contrology” (Pilates)

3.1 Introduction:

In earlier chapter we saw part of Bharatanatyam on which Pilates exercises are directly applicable. In this chapter we will learn about Pilates exercise. Joseph Pilates first developed the "Contrology" technique that later became “Pilates” technique. Pilates is a fun and energizing, functional exercise routine that can help in improving overall fitness, core strength, and performance. It teaches how to maintain body and mind in sync while improving physical stability, strength, and flexibility. Before starting Pilates routine, knowing about the method, its origin and basics is necessary. As Bharatanatyam dancers learn more about the Pilates method, they may realize that it's a fantastic workout program that allows you to sculpt the body without adding bulk and build your muscles without risking injury. Ballet dancers Martha Graham and George Balanchine first realised the Pilates for dancers' advantages. They were the first in the dance community to recognise the deliberate and deliberate movements of Pilates exercise.

3.2 Definitions of Pilates exercise (Contrology):

Pilates is a form of exercise that concentrates on building core strength in the body. This enhances general health and fitness.

3.2.1 “Contrology (Pilates) is complete coordination of body, mind and spirit.”¹

3.2.2 “Pilates (pih-lah-teez) n. I. A movement system that uses spring-driven machines as well as a series of floor exercises to increase strength, flexibility, stamina, and concentration. Joseph H. Pilates, 1880-1967, noted German inventor of the Pilates exercise method, originally called “Contrology”²

3.2.3 “Pilates is exercise. It is physical training regimen based on the body in its most natural state-in motion. Pilates is an art form, similar to martial arts or dance.”³

1. Robbins, Judd and Lin Van Heuit- Robbins, Pilates’ Return to life through Contrology revised edition for the 21st Century originally published in 1945 as Return to Life through Contrology, Pg 27

2. Ungaro, Alycea. Pilates- body in motion Real Pilates, Pg. 1

3. Ungaro, Alycea. Pilates- body in motion Real Pilates, Pg. 2.

3.2.4 “Pilates (Contrology) can be used to rehabilitate and heal injuries, but it also can increase overall fitness level, improve performance and provide safe and effective cross-training in the off season.”¹

Health is more than just being free from illness and disability; it also refers to a person's state of physical, mental, and social wellness. To handle the demands of Bharatanatyam dance choreography, one must have a sufficient physical strength, ability, and endurance, as well as mental steadiness. Pilates targets both general and specialized goals, whether they are related to work or daily activities, sports, dance/drama performance, injury prevention, or the need for improved overall health. The roots of Pilates exercise may be traced back to Joseph Pilates' philosophy and movement patterns, which he developed over 90 years ago. The Pilates Foundation's trainers continue to teach his fundamental approach, as well as an expanded version invented by themselves.

3.3 History of Joseph Pilates:

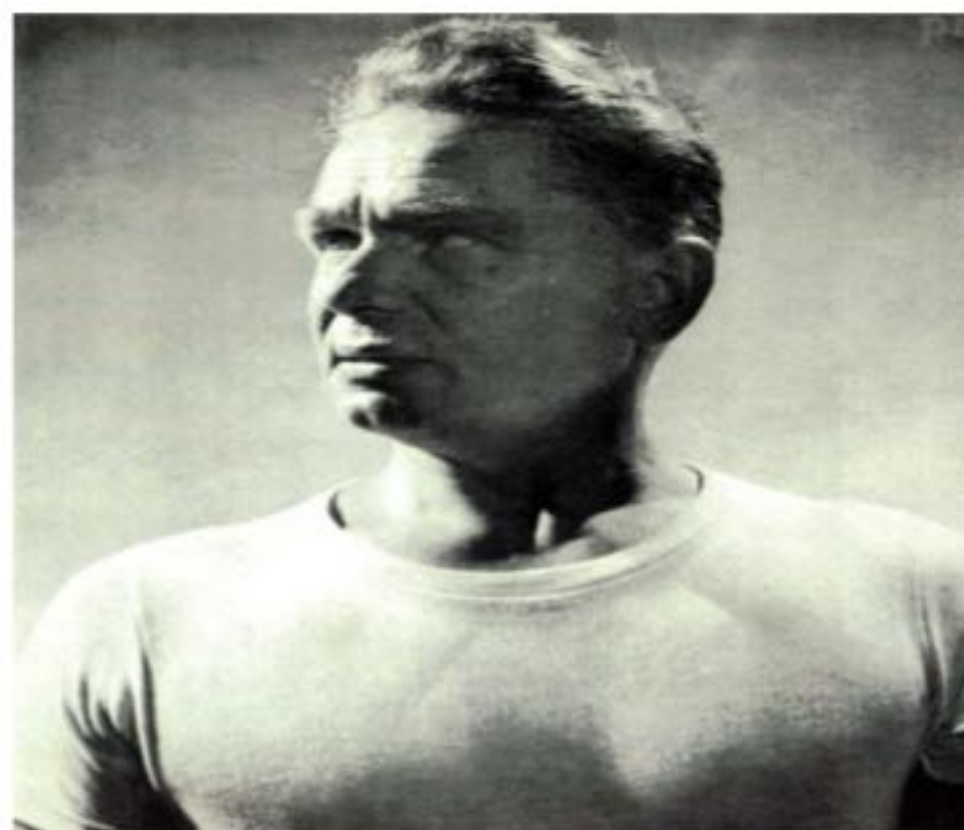


Fig.3.1

Joseph Pilates (Fig.3.1) was born in Germany. “Hubertus Joseph Pilates was born on December 9, 1883, at 0:30 a.m. in a house at 20 Waldhausener Street in Monchengladbach that no longer exists. He was the second of Helena and Heinrich Friedrich Pilates' nine children.”² It is mentioned in different books that he was frail and sick as a child (asthma, rickets, rheumatic fever and tuberculosis). Bodybuilding, boxing, gymnastics, and Kung Fu helped Joseph Pilates improve his body. It is said that he was a model for anatomical cards when he was 14 years old. After a wretched upbringing, his interest in physical fitness evolved from a desire to strengthen his own body and better his health. Joseph Pilates developed a unique sequence of movements that exercised the mind and body in harmony, based on his

1. Wood, Samantha, Pilates for rehabilitation, Pg. xvi.

2. Geweniger, V. & A. Bohlander History, Pilates-A Teachers' Manual- Exercises with mats and Equipment for Prevention and Rehabilitation, chapter 2, Pg 6.

training in Yoga and Zen meditation. During the First World War, exercises developed by Joseph H. Pilates (1880–1967), a German-born man, were used to cure injuries and posture problems. At that time, he had already achieved success as a boxer, gymnast, and circus performer. He had also personally overcome a variety of health problems, including asthma and rheumatic disease, by devoting himself to the practice of athletics. He began sharing his mat fitness techniques with other prisoners while incarcerated in English camps. In the late 1920s, Joseph Pilates moved to New York and took with him his distinct views on physical exercise and health. Ballet dancers were intrigued by his work, researched its benefits, and began putting it into practice. “During the First World War, he fine-tuned his wellness regimen while interning in England, claiming it helped him and his fellow internees fight an influenza outbreak. Working as an orderly in a hospital, he devised a method to rig springs on hospital beds to provide light resistance workouts to bedridden patients, and thus the seed for Pilate's equipment was sown. The "Reformer", the first patented piece of equipment, employed weighted plates instead of springs for resistance. After World War I, he worked for the Hamburg Police Department as a self-defense coach. He worked in a "Boxing Gym" in 1926. Joseph Pilates relocated to New York, where he founded a studio near the New York City Ballet in 1926 with his wife, Clara Pilates. Famous dancers Martha Graham and George Balanchine were regular students of Joseph Pilates and later their other disciples also joined Pilates's studio. It wasn't long before he gained a following among dancers who were drawn to Pilates for its capacity to develop long, lean muscles and a powerful, streamlined physique. Pilates was immediately accepted by the dance community. More than 80% of Pilates-based teachers worldwide come from a dance background. His book "Your Health" was published in 1934. He used to instruct dancers at Jacob's Pillow in the Berkshire Mountains on a regular basis. He was almost 62 years old when he published his second book, "Return to Life Through Contrology," showcasing the mat exercises.”¹ Joseph Pilates died on October 9, 1967. “After Pilates' death, many of first-generation Joseph Pilates students opened their own studios in the United States. The most important ones are given here.

- Carola Trier (Dancer and Acrobat)
- Eve Gentry (Dancer)
- Ron Fletcher (Graham Dancer)
- Romana Krzyzewski (Dancer)

1. Geweniger, V. & Bohlander A, Pilates-A teachers' manual: Exercises with mats and equipment for prevention and rehabilitation., Pg 6.

- Kathy Grant (Dancer)
- Lolita San Miguel (Dancer)
- Bruce King (Dancer)”¹

3.4 Types of Pilates exercise:

Joseph’s students established their own studio, and more and more people from various professions, such as athletes, dancers, and so on, joined them. Pilates exercises have evolved in response to the demands of time and the body. If one have specific objectives and goals in mind, or if one want to take up Pilates as a hobby, one can find various types of Pilates exercises to help you reach your goal. Each type of Pilates will provide a unique set of health benefits.

3.4.1. Classical/Traditional Pilates:

Traditional Pilates, Romana Pilates, New York Pilates, authentic Pilates, and real or true Pilates are all terms used to describe classical Pilates. Classical Pilates attempts to preserve Joseph and Clara Pilates' original teachings by continuing to practice them as they were originally presented. The apparatus (props) is designed to the same exacting standards as Joseph Pilates' original designs. Classical Pilates, while it varies slightly depending on the specific school of training, is probably less variable than many other varieties of Pilates due to the shared purpose of continuing with the original work. It has a high flexion tendency when compared to other varieties. The original Joseph Pilates exercise system, which has been passed down from generation to generation of students and teachers, is practiced in classical Pilates studios worldwide. In these studios, the exercises are taught exactly as Joseph Pilates taught them, and in the same order. Although the instructor may alter a specific exercise or sequence of exercises, as well as incorporate new techniques from allied fitness disciplines, newer Pilates systems frequently include a wide range of the original activities.

3.4.2. Contemporary Pilates:

Contemporary Pilates also called as modern Pilates. Contemporary Pilates is still based on the work of Joseph and Clara Pilates, it incorporates current knowledge and research into its lessons. Contemporary Pilates is by its very nature a work in progress, and as a result, it can be highly variable. Mat work, minor props like the foam roller all of the old studio equipment, and many more extra recent inventions may all be used. There are evident benefits to upgrading

1. Geweniger, V. & Bohlander A, Pilates-A teachers’ manual: Exercises with mats and equipment for prevention and rehabilitation. Pg 7.

Pilates' original approach with current medicinal, anatomical, and physiological knowledge. There are a variety of modern Pilates exercise schools, with new ones springing up all the time.

3.4.3. Mat Pilates:

Mat work is a type of exercise that is done on the floor with nothing but a Yoga mat. Gravity and one's own body weight provide as resistance in mat exercises. It has the advantages of being less expensive and simple to do at home. The studio equipment was invented to assist those who couldn't do the mat exercises properly. Mat Pilates, on the other hand, is great for more advanced students because exercises can be modified to increase complexity and intensity and use your own body weight for resistance. Because there is no assistance from machines, you always aware about the muscles you use while practicing an exercise. Mat Pilates has numerous advantages, including strengthening your abdominals, lower back muscles, and pelvic floor, as well as your hips, glutes, shoulders, and upper body. Mat Pilates, like most Pilates, offers numerous mental health benefits, including mindfulness, relaxation, and stress reduction due to the breath work.

3.4.4. Props Pilates:

The magic circle, foam roller, Swiss ball, TheraBand, and other minor props can all be utilized as part of a Pilates workout. Small props provide variation to mat work and can be utilized in conjunction with a wide range of equipment. The majority of props, such as TheraBand and magic circles, are designed to either offer resistance or challenge stability. Small props are comparatively pocket friendly for the client to buy and utilize at home.

3.4.5. Clinical Pilates:

Clinical Pilates combines classic Pilates-style exercise with physiotherapy diagnosis and knowledge to create workouts that are specifically designed for those recovering from an injury. It is often offered one-to-one or in small groups. Clinical Pilates mainly refers to rehabilitation. Mat work, miniature props, particularly TheraBand, and studio equipment work are examples.

3.5 Props used in Pilates exercise method:

3.5.1. Small apparatus (props):

Joseph Pilates worked diligently to make new exercise equipment designs, including the magic circle, foam roller, and Swiss ball. Small apparatus (props) is used to boost the intensity of a client's mat workouts.

3.5.2. Magic circle:

Magic circle is meant to be mindfully integrated into the body in order to support or challenge you during exercises. This means that it is usually applied to active muscles with gentle tension.



Fig 3.2. Magic circle¹

3.5.3. Foam roller:

This small prop gives your spine a nice stretch, relieves muscle tightness and soreness. Gives you muscle massage effect and challenges your core control.



Fig 3.3 Foam roller²

3.5.4. Swiss ball:

Pilates exercise is all about core control. Swiss ball improves the balance, engage core muscles to keep balance, swiss ball exercises found in many therapeutic exercises.

1. https://m.media-amazon.com/images/W/IMAGERENDERING_521856

T1/images/I/71V4d90tcIL_AC_UF1000,1000_QL80_.jpg

2. [https://www.amazon.in/STOTT-PILATES-Foam-Roller-Soft/dp/B00KU5NTU8\(4\)](https://www.amazon.in/STOTT-PILATES-Foam-Roller-Soft/dp/B00KU5NTU8(4))



Fig.3.4 Swiss ball ¹

3.5.5. TheraBand:

It improves stability, increase strength, also used by physiotherapists, and comes in variety of thickness.



Fig.3.5 TheraBand ²

3.5.6. Reformer:

The reformer has more movement options from any other Pilates piece of equipment. The exercises performed on the reformer range from basic to advance. With the jump board connection, one can enjoy cardiovascular and plyometric activity. In terms of rehabilitation, the reformer is really beneficial.

1. https://www.gaiam.com/products/05-51980_2
 2. <https://complete-pilates.co.uk/resistance-band/>



Fig.3.6 Reformer ¹

3.5.7. Wunda chair:

The Wunda chair provides a variety of efficient core and upper extremity workouts, and it's ideal for people with hip and knee problems or balance issues. Also it is adaptable, light in weight, and low price, very little space is used, the chair is a vital piece of equipment to have in a Pilates-based rehabilitation center because it allows for multiple weight-bearing functional exercises.



Fig.3.7 Wunda chair ²

3.5.8. Spine corrector:

The Spine Corrector is a key Pilates tool for lengthening and strengthening the chest, shoulders, back, and legs while also correcting or restoring the natural curvature of the spine.

1. <https://www.womenshealthmag.com/fitness/g32850611/best-pilates-reformer-machine/>
 2. <https://www.pilates.com/store/pilates-equipment/chairs/wunda-pilates-chair-system/> (8)

The Spine Corrector is an excellent piece of equipment for aligning and moving the spine, as well as improving posture. Its tilted base, deep foam padding, and smooth wooden handgrips give great comfort while meeting the needs of a wide range of clients.



Fig.3.8 Spine corrector ¹

The above given photographs of the props are only for introductory purposes. While explaining Pilates exercise, it is researcher's duty to explain all the different variations of Pilates exercise and props used in it. Researcher will focus on Mat Pilates in this research and explain the importance of Pilates rehabilitation through it.

3.6 Benefits of Pilates Exercise:

Pilates is a type of exercise that focuses on strengthening the core of the body, which includes the abdominal and spinal regions. This is accomplished via a series of precise movements. This, together with breathing and relaxation, aids in rebalancing the body and calming the mind. A modest number of movements are taught properly in a beginner's session, allowing students to discover balance in their own bodies and stimulate the correct neuromuscular connections. The concept is that if students can locate and engage the body's core muscles, which improve stability, they will eventually be able to relax the more superficial muscles, allowing them to function properly and the entire body to work more efficiently. From own experience, the researcher can say that Pilates Restores natural balance, Improves flexibility, Improves posture, Physical and mental strength increases, the body becomes toned and sleek and lean, one can move more gracefully and easily and quickly perform many task, helps prevent bone deterioration, boosts immune system, assists pre-and post-natal (during pregnancy and after pregnancy) women in breathing, body concentration, and recovering body shape and tone after pregnancy, reduces stress/fatigue, discomfort and pain, assists in a good

1. https://www.merrithew.com/shop/ProductDetail/ST01011_Spine-Corrector

night sleep. People like dancers, athletes, instructors of physical fitness and training, artists and performers, people who are afflicted with persistent pain and joint discomfort, Women who are pregnant, teenagers, elderly people, those who want to prevent osteoporosis, those who have stress and back discomfort, people that are overweight, professionals in business can get benefitted from Pilates exercise.

3.6.1. Alignment:

Proper alignment (neutral spine) balances the skeleton, allowing muscles to be retained at their optimal length. Posture gets improved having good posture allows us to use our bodies more effectively while avoiding unnecessary stress and strain. It prevents from an injury, a strong and balanced trunk is required for our limbs and spine to operate properly. Pilates focuses on optimal body and limb alignment to strengthen the body from the inside out. Injuries occurring from sitting at a desk, as well as injuries resulting from sports, dancing, running, or gym training, require a neutral, symmetrical spinal posture and proper muscle balance.

3.6.2. Strength:

Pilates is a fantastic body-conditioning exercise because it does not usually require the use of equipment to strengthen the body. To tone up and provide resistance for muscles, one can just employ own body weight. Pilates develops the entire body by combining dynamic and static strength exercise to target each muscle group evenly. No portion of the body is overlooked. It works on all planes of mobility, including sitting, laying, and standing. This means that the muscles are worked in a variety of ways even when no heavy weights are used. Pilates is increasingly being used to help professional athletes improve their performance. A strong and balanced foundation of the limbs is essential to achieve speed and power in the movement. Pilates focuses on the limb attachments at the pelvis, shoulder girdle, and core strengthening and boosting endurance.

3.6.3. Flexibility:

We all want a strong body, but it's important to strike a balance between strength and flexibility, and Pilates exercise is an excellent way to do it. Tight muscles make it difficult to move around and can cause stress, aches, and pain. Flexibility is necessary for general health and vitality. It guarantees that one's joints have a broader range of motion, which means that one's joints will stay healthy and resist regular wear and tear as they age. When one achieves good flexibility, muscles are free of tension and movement is unrestricted. Because one can hold his muscles appropriately, posture will improve. Improved flexibility improves blood circulation by

allowing the muscles to align more effectively. As one grows older, joints that are flexible and move freely, resist wear and tear better.

3.6.4 Tone and Shape:

When we're at rest, our muscle tone might be relatively low. Muscles respond quickly as a result of regular exercise, and after a few weeks of Pilates, the visible muscular tone and the evolution of one's body should be observed. Pilates exercise shapes muscles by using body weight and the prop as resistance, but it works every area of the body equally - front, back, and sides. Shape one's waist and shoulders while toning their abdominals, arms, thighs, and buttocks with Pilates exercises. With effort, a wonderfully toned and lengthened physique gets developed.

3.6.5 Endurance:

Joseph Pilates's workouts help to increase endurance. The exercises can be difficult and graded according to the individual's abilities. Pilates exercise uses a variety of exercises to build incredible strength and tone in the body. Focusing on completing each person's specific body weight, repetition, workout, and sequence improves concentration and endurance.

3.6.6 The health benefits of Pilates include:

- Improvement in flexibility
- Improved muscle strength and tone, especially in your lower back, hips, and buttocks (the body's "core muscles")
- Balanced muscular strength on both sides of your body
- Better control over your back and limbs' muscles
- Increased spine stabilization
- Better posture
- injury prevention or treatment for injuries caused by muscular imbalances
- Enhanced physical balance and coordination
- Relaxed upper back, neck, and shoulders.
- Safe joint and spinal injury rehabilitation
- Musculoskeletal injury prevention
- Deep breathing increases lung capacity and circulation
- Better concentration
- Improved bodily awareness
- Stress reduction and relaxation.

3.7 Principles of Pilates Exercise:

Joseph Pilates built his method on six primary principles like Centering, control, flow, breath, precision, and concentration. Pilates exercises consists of exercises that flow into each other at a controlled pace, that progress from smaller to larger movements, from lying on a mat to standing on it, always with an awareness of the correct alignment of the body.

3.7.1 Breathing:

“Breathing is the first act of life, and the last. Our very life depends on it. Since we cannot live without breathing it is tragically deplorable to contemplate the millions and millions who have never learned to master the art of correct breathing. This is so patently obvious. Our own instructional cues emphasize it greatly. Our reading of his words would place breathing first among the six, even if it weren’t already first in alphabetical order.”¹ Even in Joseph Pilates’s original exercise instructions you will find extra ordinary emphasis that students should use very full and deep breaths. We should expand and contract our lungs in a full, complete and similar way to pump the air fully in and out of the body. The other five fundamentals that are drawn from his words merely underlie all subsequent fitness fundamentals and exercise designs. It is more valuable to understand how these six principles integrate with one another and, in total, account for the great effectiveness of Pilates’ exercises and the resultant combination of strength, grace, balance, and ease that one experiences as a result. The benefits of right breathing include: providing enough oxygen to the blood, releasing toxins, improving blood circulation, relaxing the mind and body, and improving concentration. Work as a rhythm for movement, activates the targeted muscles.

3.7.2 Centering:

“Centering represents the act of drawing your own mental and physical focus during each exercise to the core, or center (often called the ‘powerhouse’, of your body.) This is roughly the area between your lower ribs and hips, although it also includes the lower and upper back muscles.”²

3.7.3 Concentration:

Concentration simply refers to paying attention to the nuances and details of each Pilates exercise. Bring your complete attention to the motions of each exercise in order to get the most

1. Pilates, H. Joseph, and William John Miller. “Pilates’ Return to life through Contrology.

2. Geweniger, V. & Bohlander A, Pilates-A teachers’ manual: Exercises with mats and equipment for prevention and rehabilitation.

out of them. The words of Pilates are “Concentrate on the correct movements each time you exercise, in case you do them improperly and thus lose all the vital benefits of their value. Correctly executed and mastered to the point of subconscious reaction, this exercise will reflect grace and balance in your routine activities. Contrology exercises build a sturdy body and sound mind fitted to platform every daily task with ease and perfection as well as to provide tremendous reserve energy for sports, recreation, emergencies.”¹ Pilates returns over and over again to the body and mind connection.

3.7.4 Control:

“Control represents the concept that it is your mind that directs and manages each separate muscular movement. Be certain that you have your entire body under complete mental control, good posture can be successfully acquired only when the entire mechanism of the body is under perfect control.”²

3.7.5 Flow:

“It is just a lovely word that has been extracted from Pilates’ writings about Pilates’ exercise that can and should be done in a flowing manner, with the goals of fluidity, elegance, and grace. The intention is that the energy one exerts during each exercise should connect all body parts smoothly and thereby flow evenly through your body.”³ each movement of Pilates exercise should be smooth and graceful like a classical dance form.

3.7.6 Precision:

Precision is the final fundamental principle. Whatever exercise is performed, it must be precise and accurate. Original teachings from Pilates and step-by-step instructions for each moving part of the body always precise in their positioning, alignment, and trajectory. Performing an exercise with at most accuracy is more important than doing so many repetitions with mistakes.

3.8 Different basic positions to be maintained throughout of Pilates exercise:

In the same way as Bharatanatyam has basic stance araimandi, the Pilates method too has some fundamental stances to hold throughout the practice.

1. Pilates, H. Joseph and William John Miller, “Pilates’ Return to life through Contrology.

2. Pilates, H. Joseph and William John Miller “Pilates’ Return to life through Contrology.

3. Pilates, H. Joseph and William John Miller “Pilates’ Return to life through Contrology.

3.8.1 Neutral position:

When lying on your back with one or both feet on the mat, you are in neutral posture when you maintain the natural curve of your spine.

3.8.2 Imprinted position:

You squeeze your navel against your spine in imprinted position. This exercise flattens your abdominal wall while also lengthening and strengthening your lower-back muscles.

3.8.3 C-Curve:

When you scoop in your stomach, the form of your back and spine is described as a C-curve. In the process, you will be stretching the muscles that surround your spine.

3.8.4 Tabletop:

Most of the Pilates routines begin with a tabletop position. Knees should be 90 degrees bent as you lie on your back with your legs lifted. Your shins ought to be parallel to the ground.

3.8.5 Stacking:

Stacking in Pilates refers to aligning portions of your body, such as your hips, one on top of the other while lying on your side.

3.8.6 Peeling the spine:

Peeling the spine means rolling it vertebra by vertebra.

3.9 The Classics:

The explanation of 34 exercises invented by Joseph Pilates are listed below, along with rare photographs of Joseph Pilates himself. Remember that the quality of your movement while exercising is always more essential than any numeric aiming.

1. Instructions for "The Hundred"

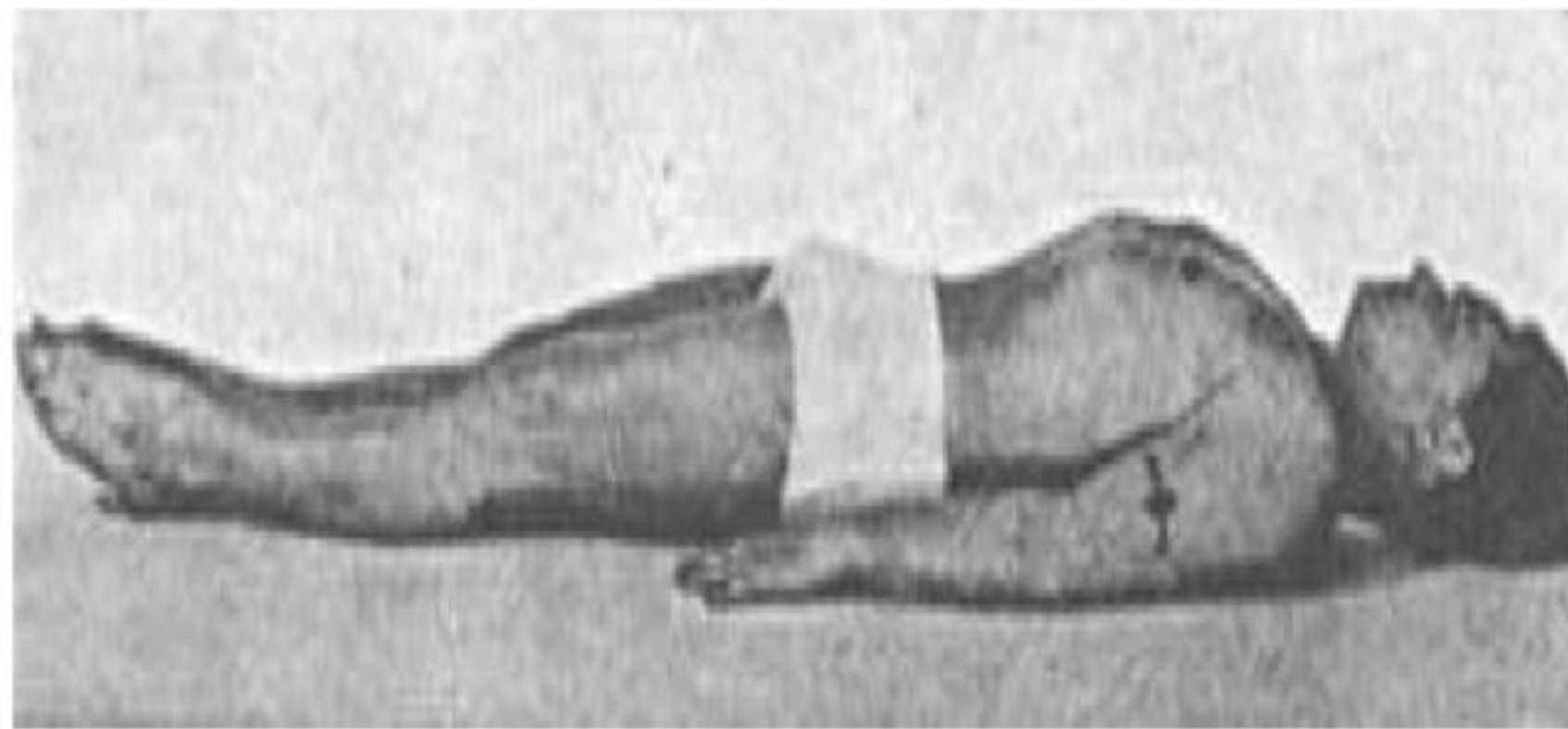


Fig. 3.9

Pose One (Fig. 3.9)

- (1) Take the position shown
- (2) Lie down on your back use a mat or on the floor.
- (3) Stretch your arms out straight in front of you, shoulder-width apart, palms down.
- (4) Stretch your legs (keeping them together and locked)
- (5) Pointing your toes forward and downward

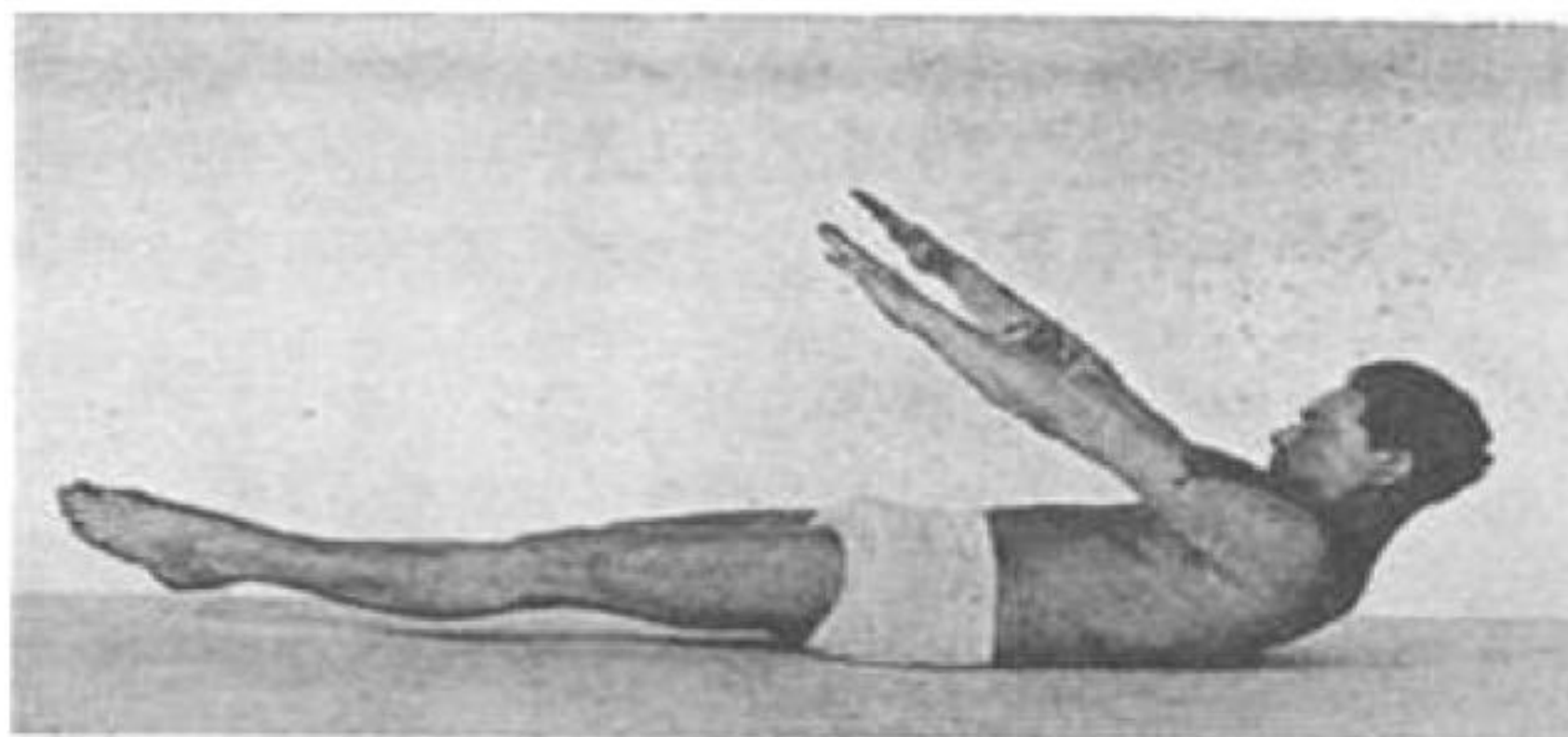


Fig. 3.10

Pose Two (Fig. 3.10)

- (1) Slowly inhale
- (2) Raise both feet by about 2 inches off the mat or floor.
- (3) Lift your head and look at your toes.
- (4) Raise both arms 6 to 8 inches above the thighs.

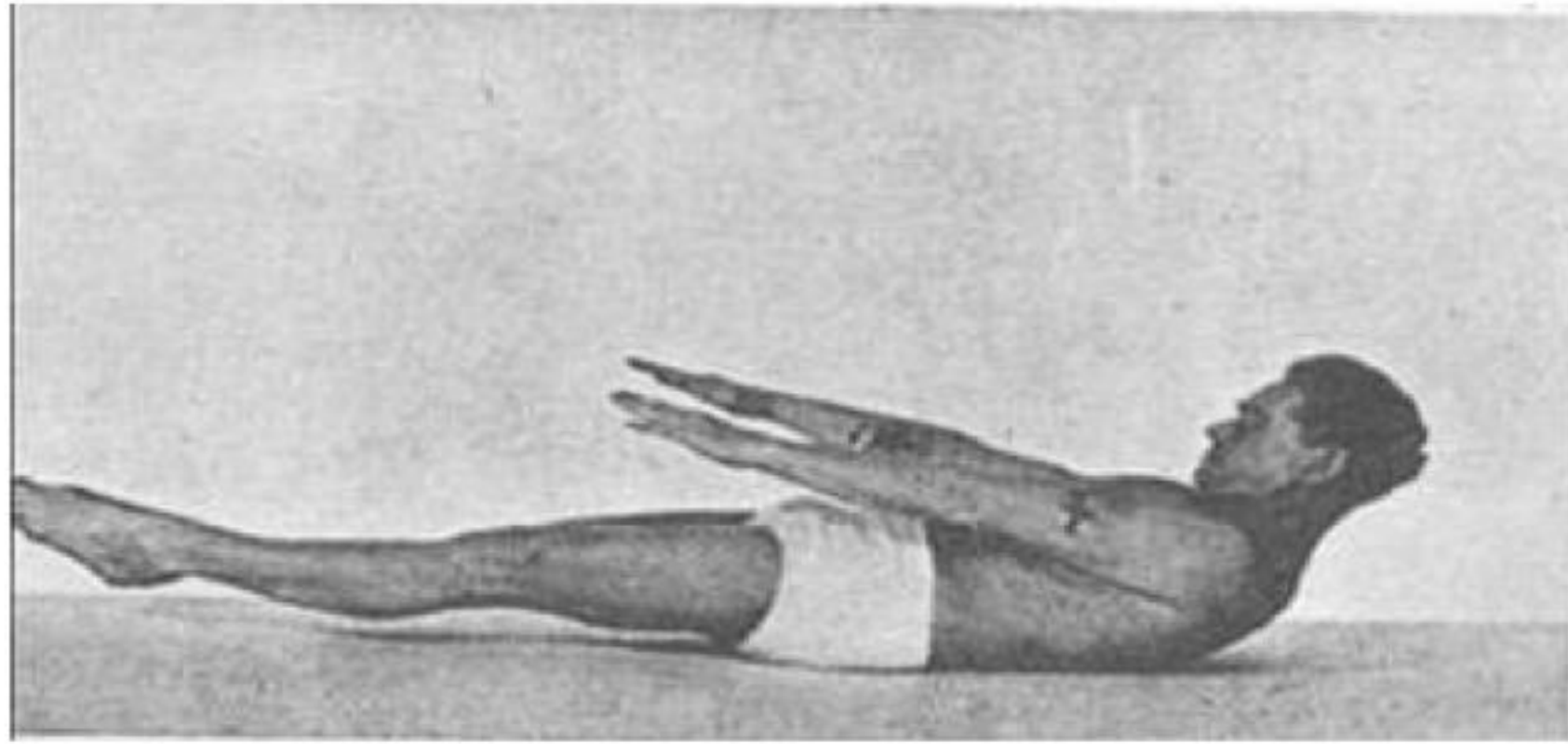


Fig.3.11

Pose Three (Fig. 3.11)

- (1) Slowly exhale
- (2) (Stiffened) Raise and lower both arms
- (3) Only from the shoulders
- (4) Do not touch your body
- (5) Within a radius of 6 to 8 inches
- (6) Count five mentally and
- (7) Slowly exhale
- (8) Alternating between 5 similar counting
- (9) Slowly inhale
- (10) Start with 20 movements only.
- (11) Increase them gradually in units of 5.
- (12) Every 5 additional counts, until a
- (13) 100 counts maximum
- (14) Do not exceed 100 counts

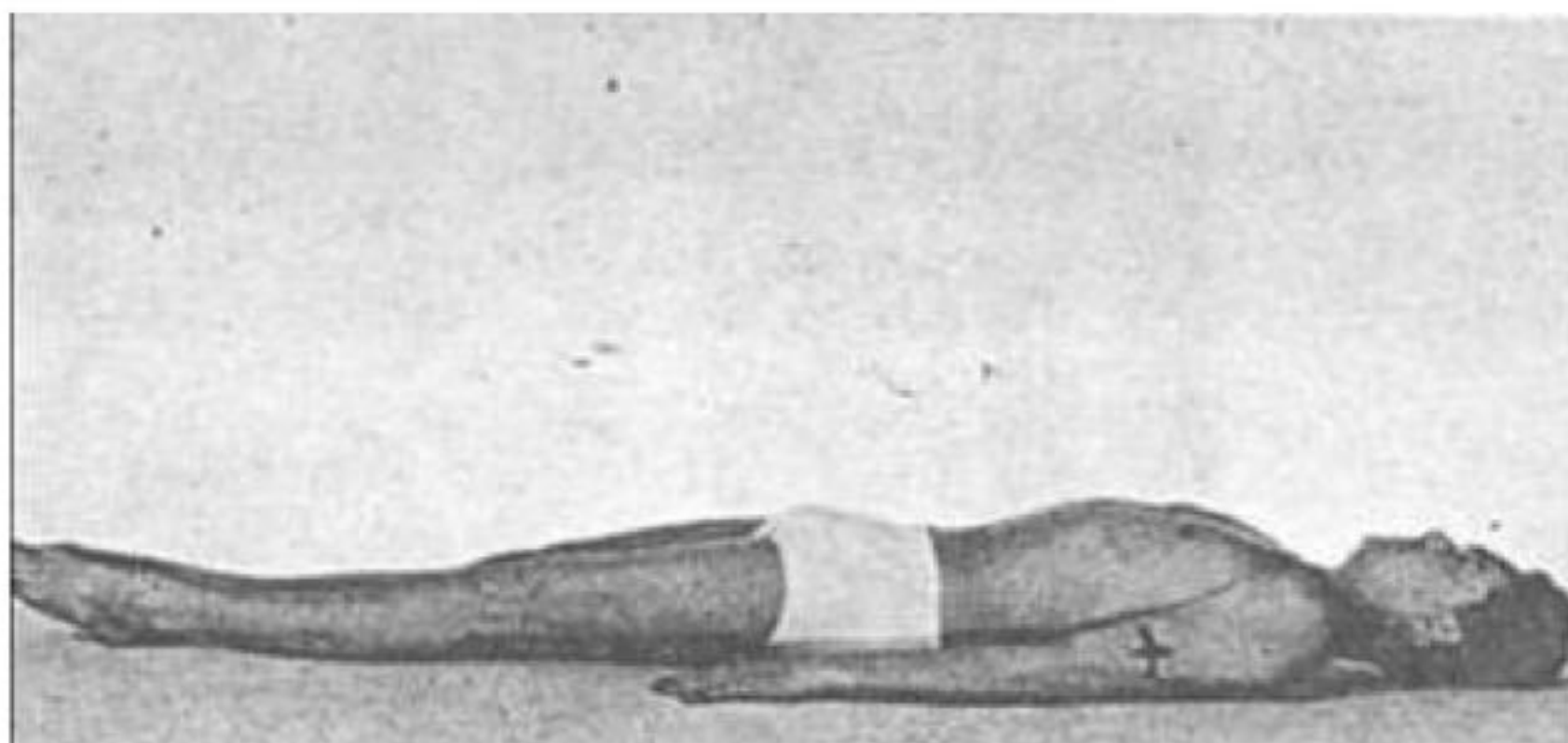


Fig 3.12

Pose Four (Fig.3.12)

- (1) Fully relax

Remarks:

This explains why these workouts and all others will help you because at first you probably won't be able to follow directions as shown in poses. However, with time and effort, you should finally succeed in realizing the aforementioned goals, along with normal health.

2. Instructions for "The Roll Up"

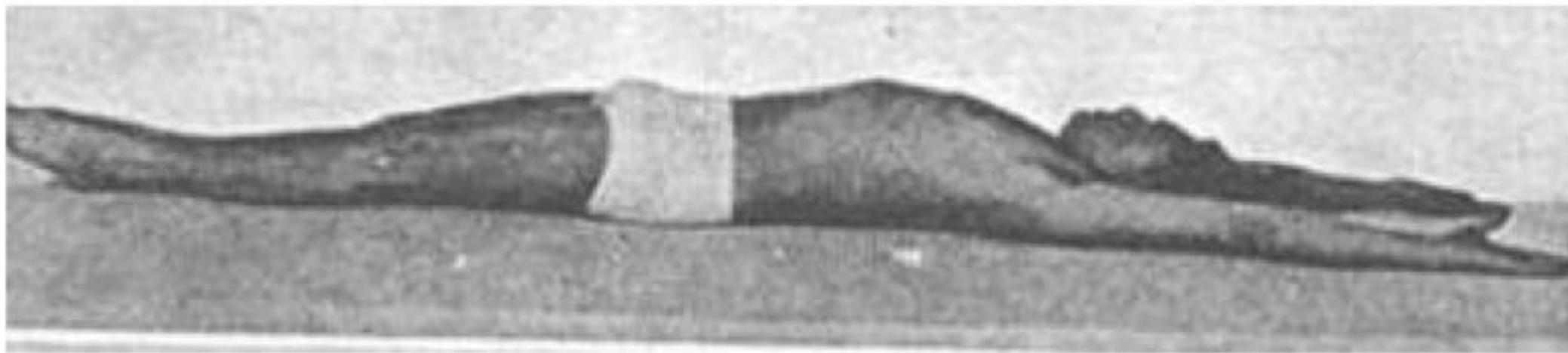


Fig.3.13

Pose One (Fig.3.13)

- (1) Lay flat with your entire body lying on a mat on the ground.
- (2) Arms extended (shoulders apart, palms up) straight-backward
- (3) Legs stretched with knees locked and close together
- (4) Pointing your toes forward and downward, extend them.

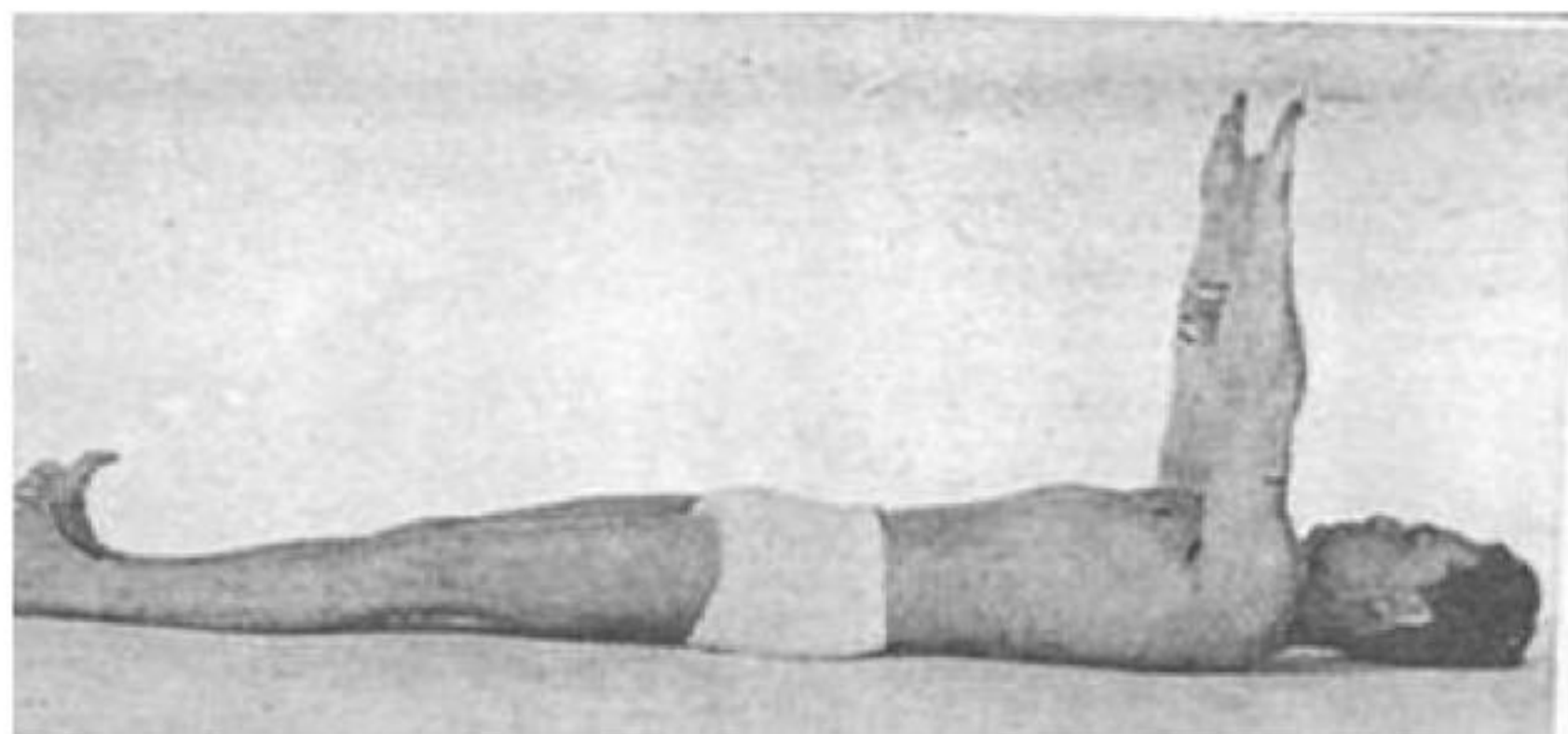


Fig.3.14

Pose Two (Fig.3.14)

- (1) Taking a steady, deep breath, raise your arms into a straight, right-angle position, shoulder-width apart.
- (2) Toes upward pointed

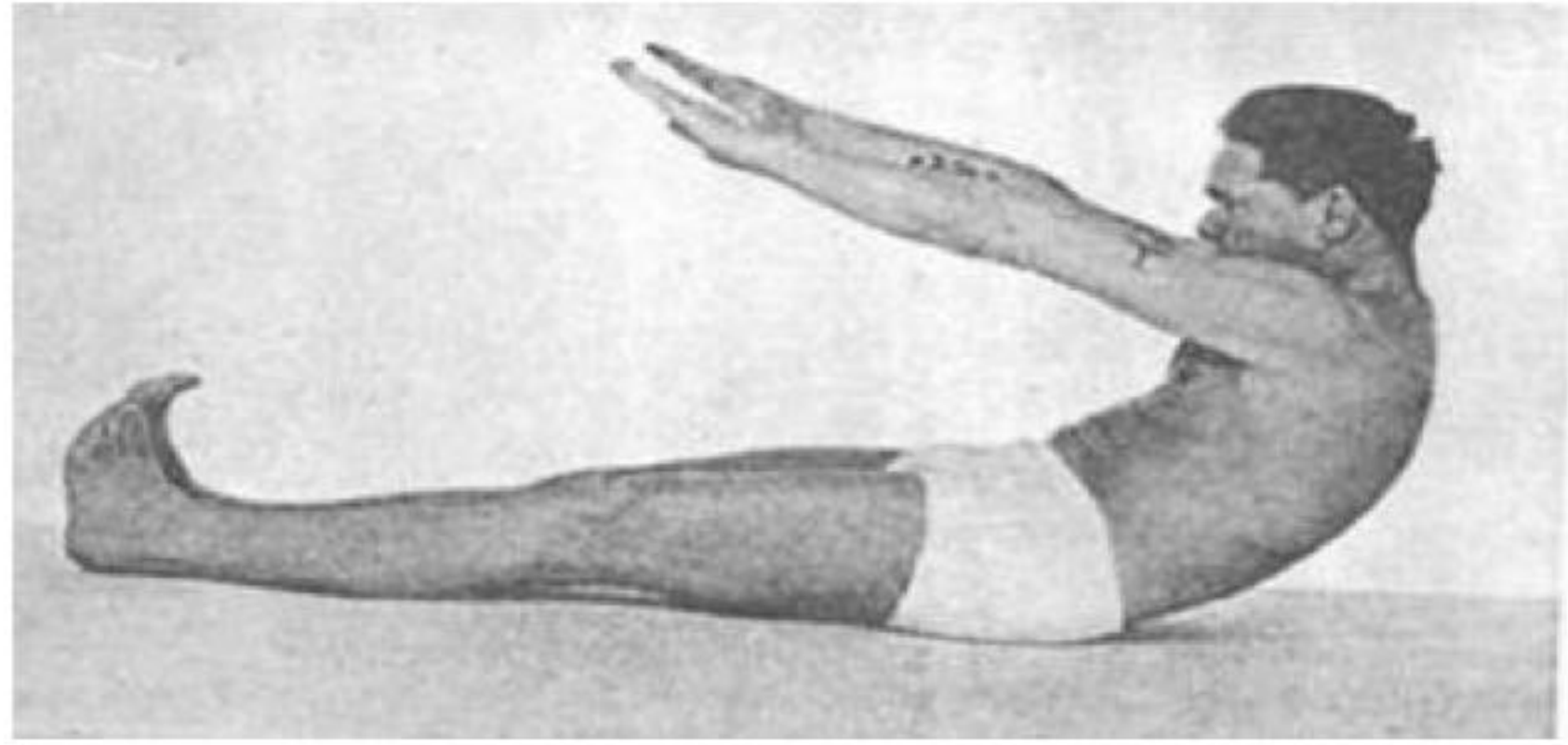


Fig.3.15

Pose Three (Fig.3.15)

- (1) Slowly inhale
- (2) Forward and downward head bending till
- (3) Chin gently touches chest and then
- (4) Start slowly exhaling, and
- (5) Begin to move steadily upward and forward, vertebra by vertebra

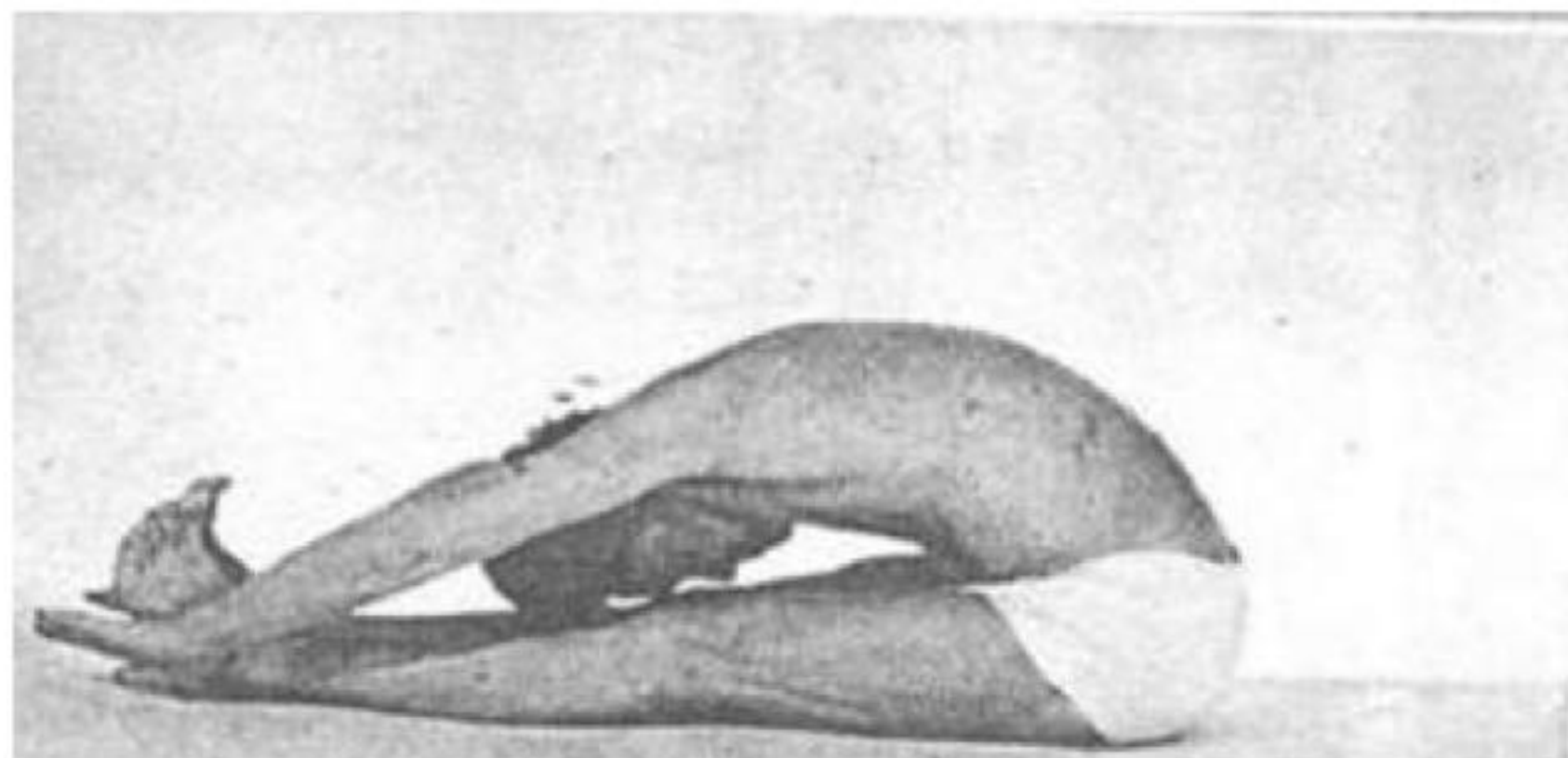


Fig.3.16

Pose Four (Fig.3.16)

- (1) Slowly breathe out
- (2) Rolling forward till
- (3) Forehead touching the legs
- (4) Inhale slowly and return to pose 3,2,1

Note:

Repeat the above exercise three (3) times, attempting to extend the entire body more and more with each repetition, as well as reach further and further straight ahead as instructed.

Cautions:

Pose One - The entire spine must make contact with the mat or the floor. Tense your body (don't bend your arms or legs).

Pose Three - Press both legs against the mat or floor; if this is difficult at first, adding a cushion under your feet will help.

Pose Four - Legs must remain flat on the mat (knees locked) and palms must remain flat on the mat (arms stretched straight ahead).

Remarks:

This exercise improves the abdominal muscles while also restoring the spine to its proper position.

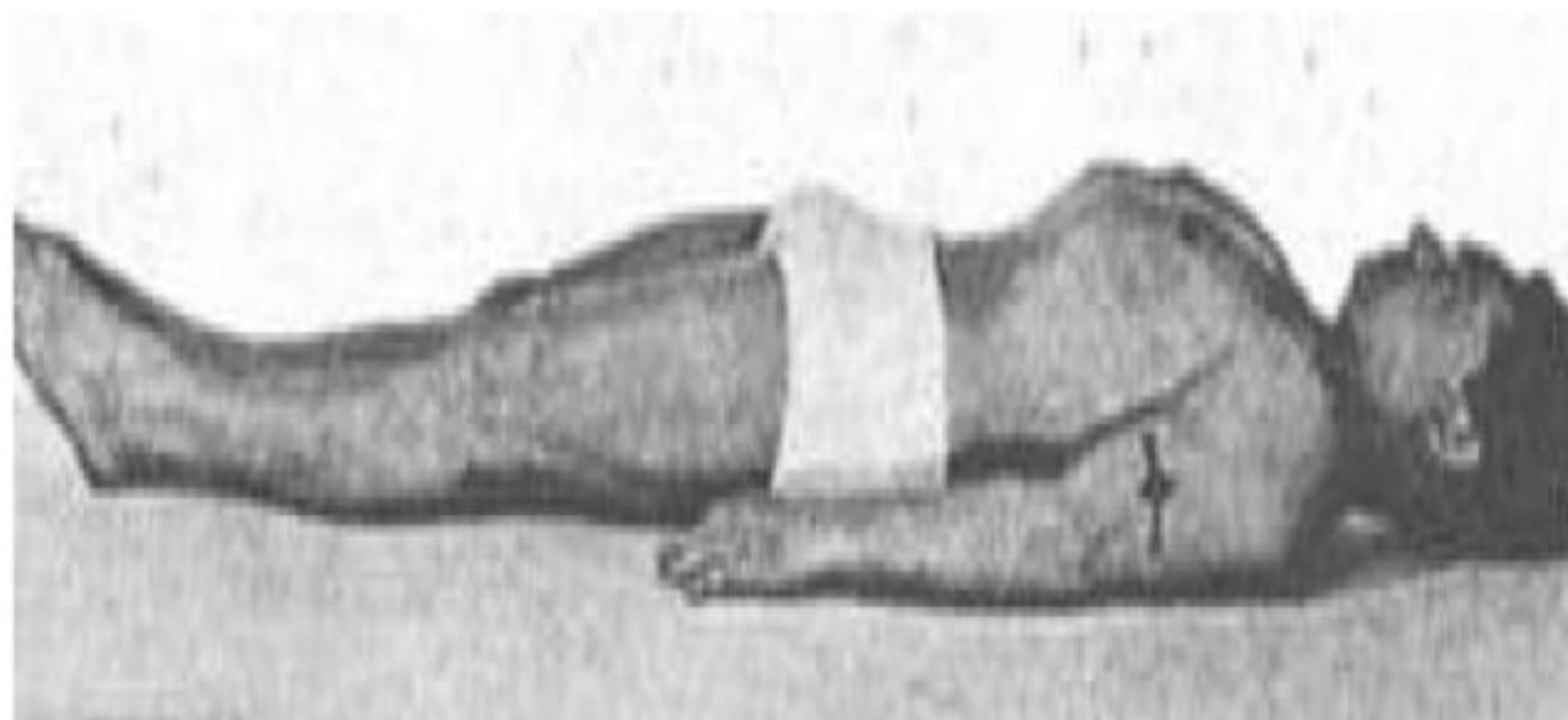
3. Instructions for "The Roll-Over"

Fig.3.17

Pose One (Fig.3.17)

- (1) Take the position shown
- (2) Lay flat on a mat.
- (3) straighten your arms so that they are shoulder-width apart and contacting your body.
- (4) Stretch forward
- (5) Stretch toes (pointed)



Fig.3.18

Poses Two-Three-Four (Fig.3.18, Fig.3.19, Fig.3.20)

(1) Slow inhalation

(2) Legs should be raised up



Fig.3.19

(3) Toes make contact with the floor.

(4) Gently exhale

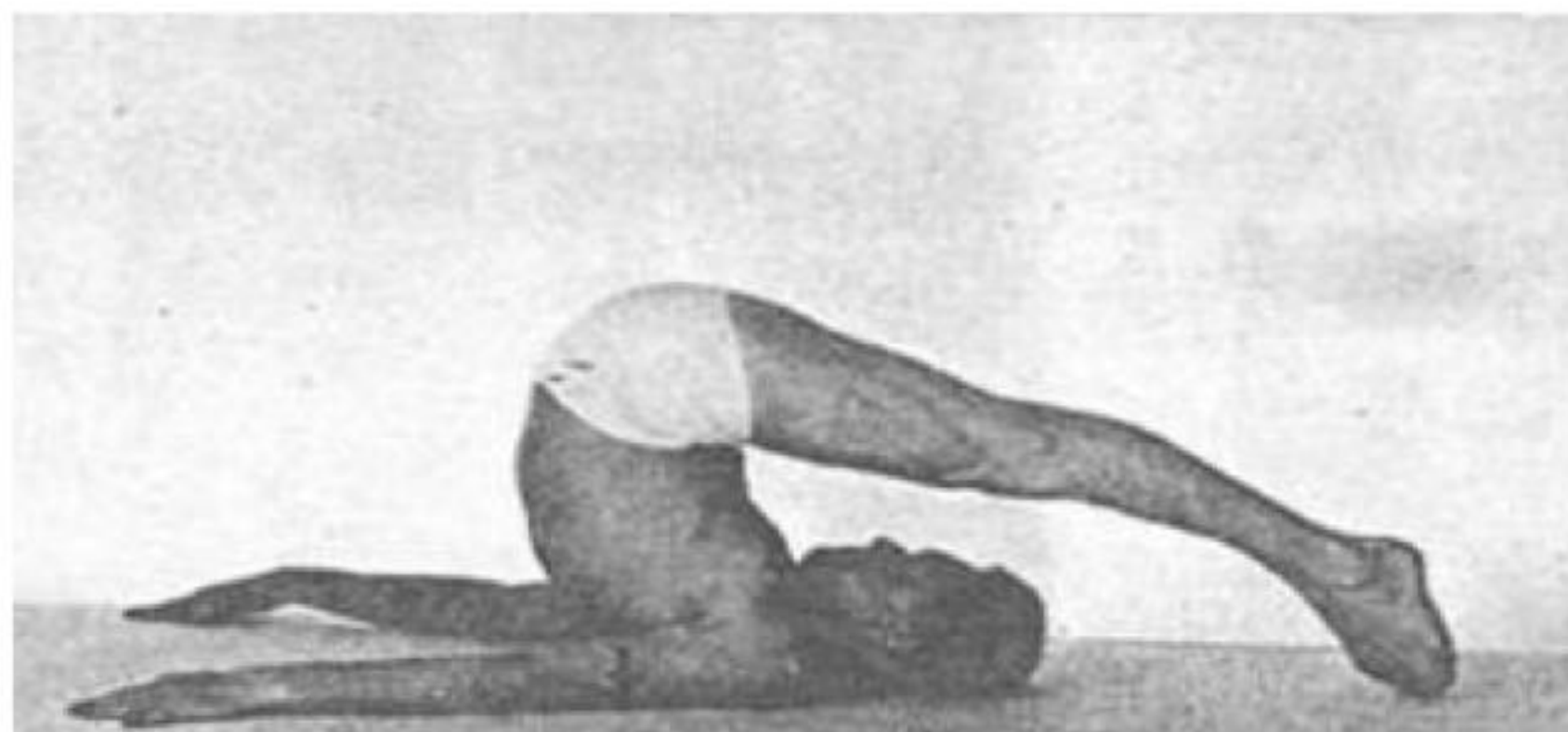


Fig.3.20

- (5) Put your arms firmly down on the mat.
- (6) Legs should be spread as widely as attainable. (Fig.3.20)

Poses Four-Three-Two (Fig 3.21, Fig. 3.22, Fig. 3.23)

- (1) Take breath slowly and



Fig 3.21

- (2) Start "rolling" downward gradually using
- (3) Straightening and spreading both legs as far apart as possible



Fig. 3.22

- (4) Until the spine touches the mat or floor.
- (5) Slowly breathe out

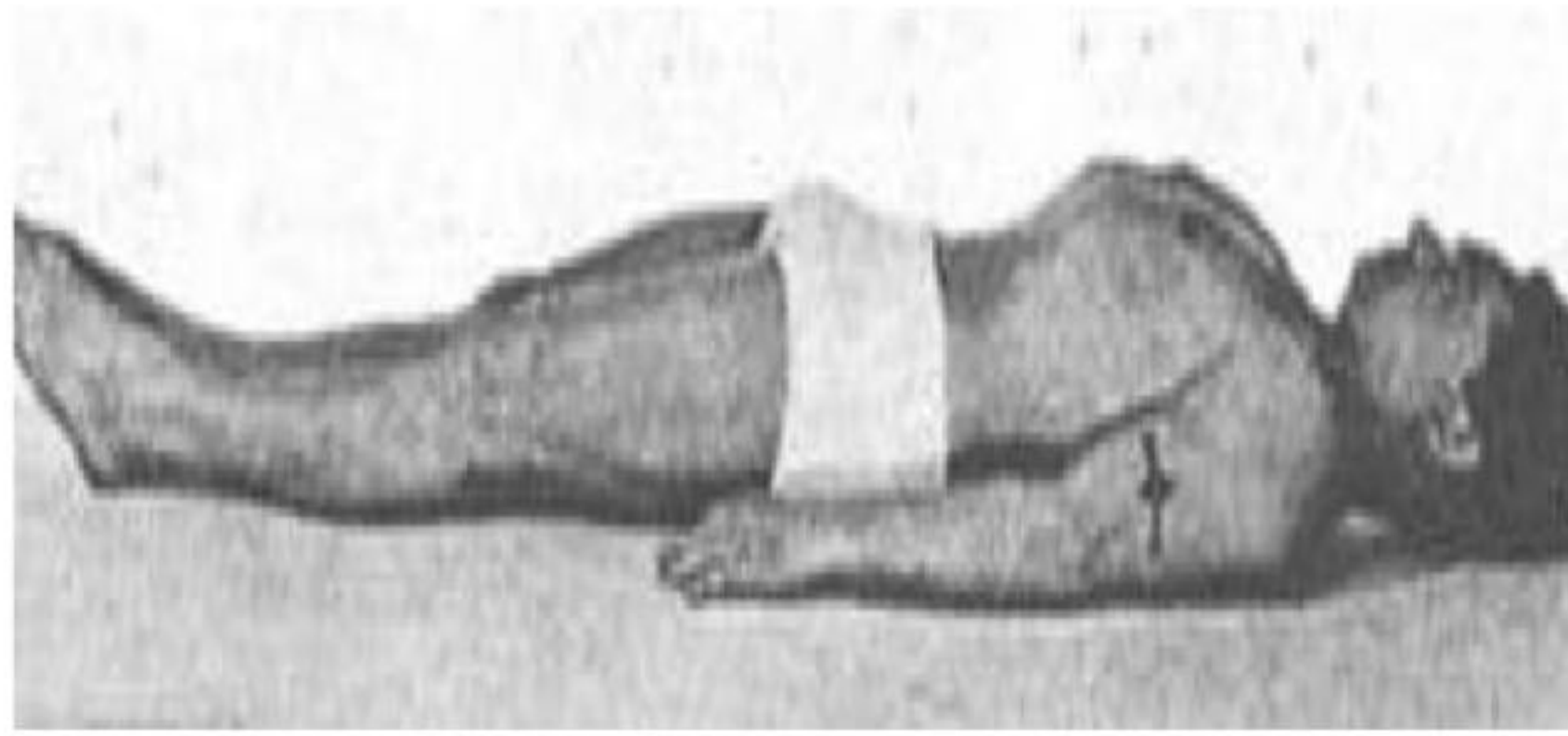


Fig. 3.23

Pose One (Fig. 3.23)

- (1) Come in position one
- (2) Legs should be two inches above the mat

Cautions:

Pose Three - Keep your legs as apart as you can (tight, knees locked). Roll from one vertebra to the next slowly and downwards.

Pose Four- Hold your head and back firmly against the mat.

4. Instructions for "The One Leg Circle"



Fig.3.24

Pose One (Fig.3.24)

- (1) Lie flat with your entire body resting on a mat.
- (2) Arms must be straight and stretched forward (shoulder-width, touching body, palms down).
- (3) Raise your right leg and move it in a circle to the right side.
- (4) Point your toes forward and downward.
- (5) Left toes up

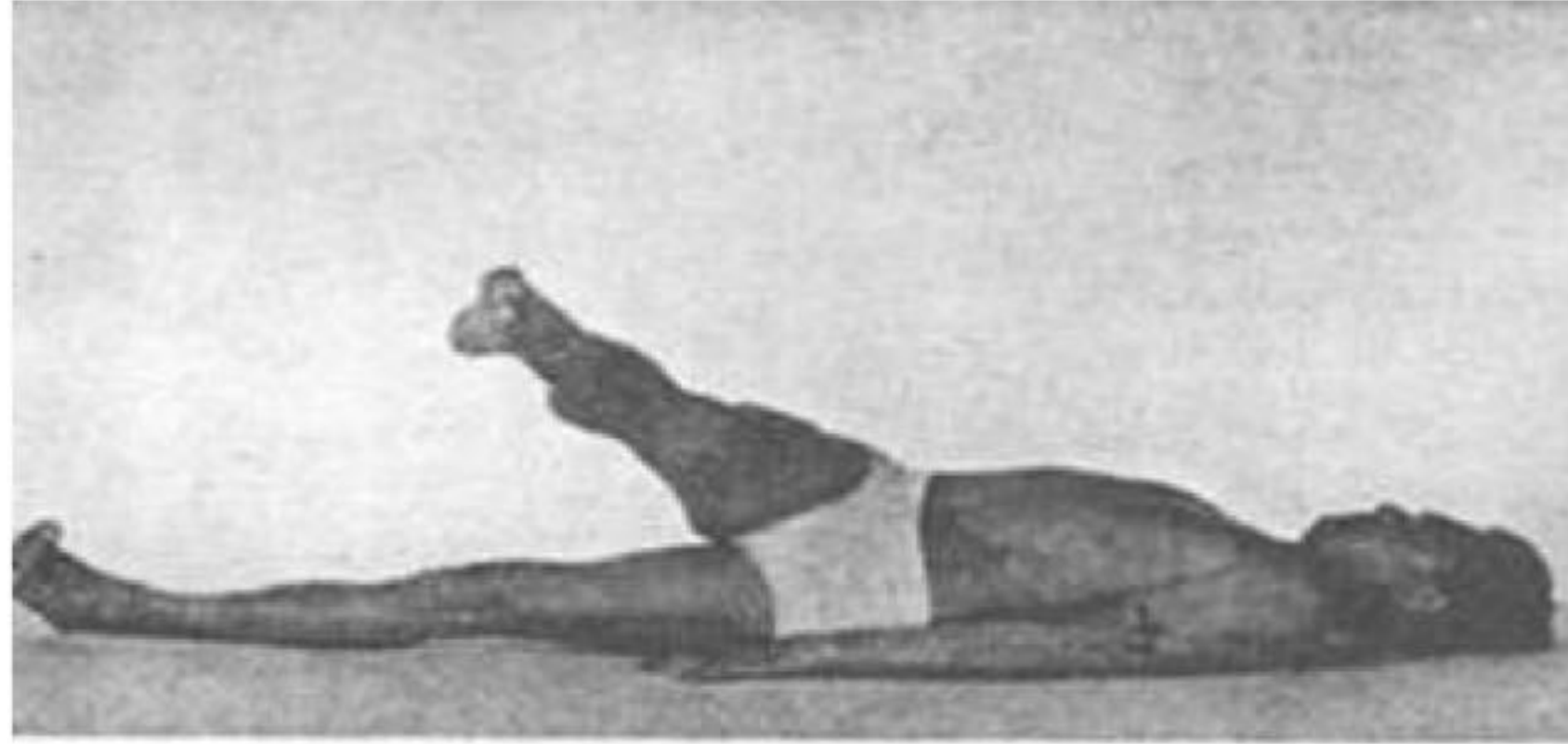


Fig.3.25

Pose Two (Fig.3.25)

- (1) After that, exhale and lower your leg to complete the circle over your left thigh.
- (2) When starting the upward motion with the right leg to complete the circle, softly inhale.
- (3) Start exhaling when you bring your left leg downwards, drawing a complete right to left circle in the air over the right thigh.
- (4) Softly inhale, when starting the upward motion with the left leg to complete the circle.

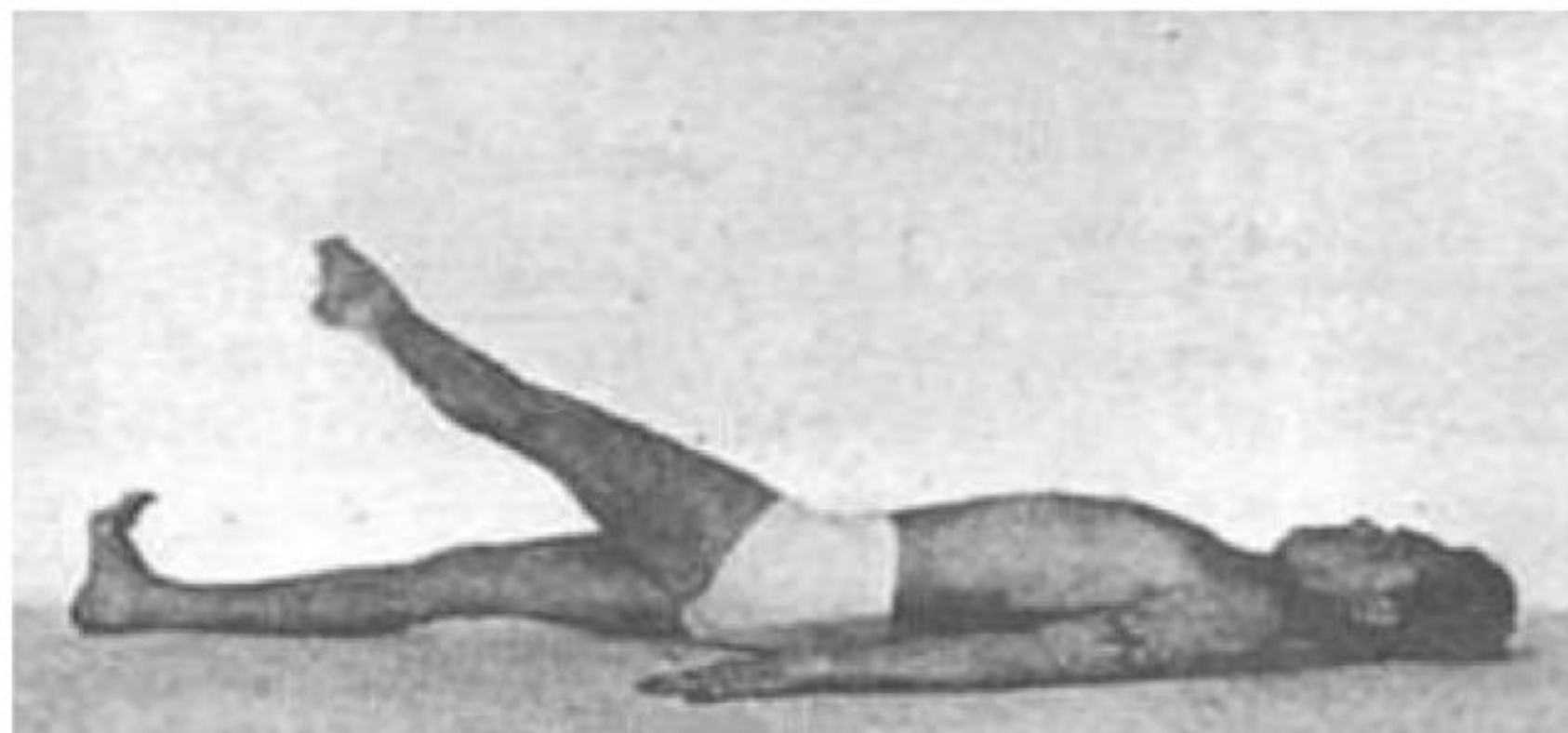


Fig.3.26

Pose Three and Four (Fig. 3.26. Fig. 3.27)

- (1) At the beginning of the upward motion, gently inhale while moving the left leg in a complete right-to-left circle over the right ankle.
- (2) To finish this circle, start a gentle exhalation as you drop your left leg with control.

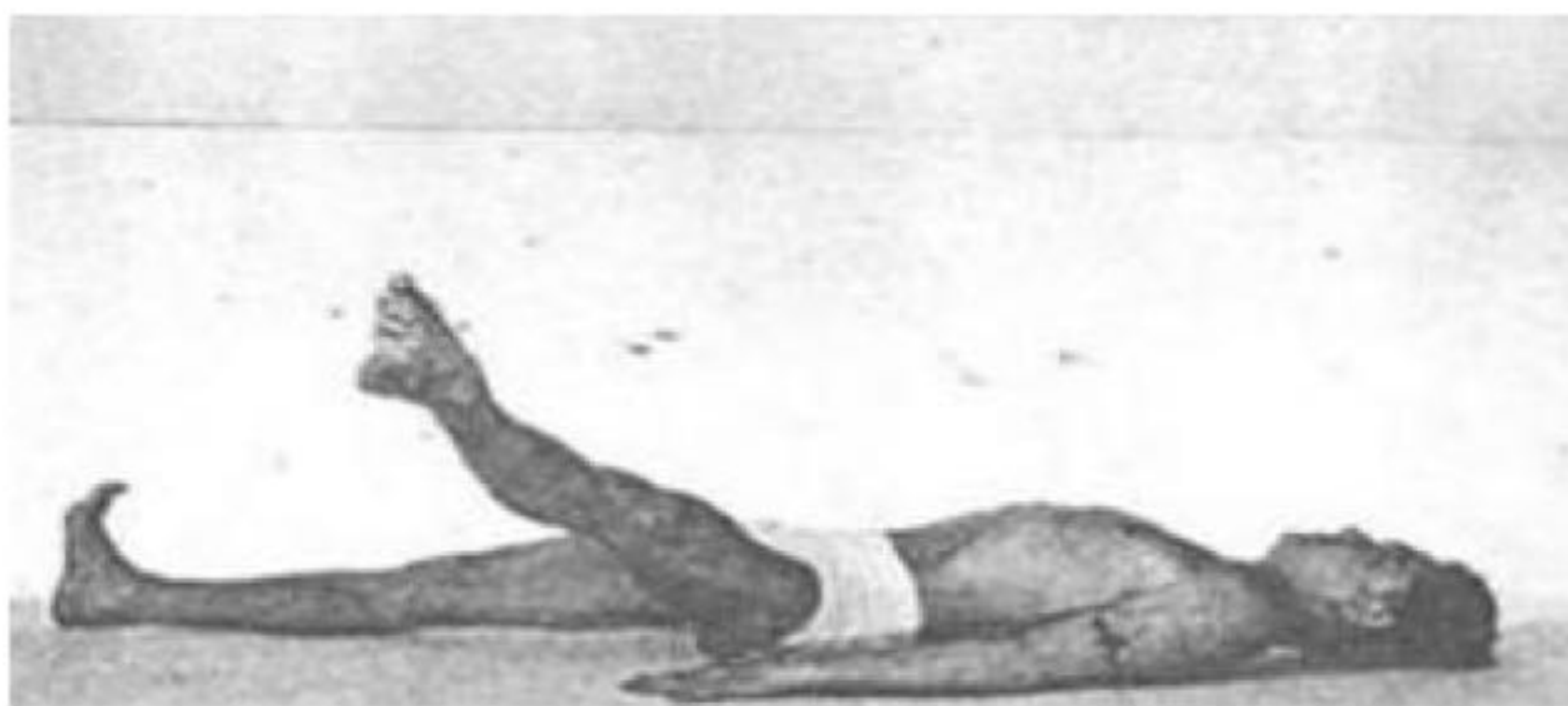


Fig.3.27

(3) When forming a complete left-to-right circle (in the air) over the left ankle, slowly begin to inhale at the beginning of the upward motion with the right leg.

(4) To finish this circle, start a gentle exhalation as you drop your right leg with control.

Note:

Repeat the aforementioned exercise, five times with each leg.

Cautions:

Pose One - Right leg: Toes must be pointing forward and downward (knee locked). Keep your left leg straight (knee locked) on the mat or floor with your toes pulled up and backward. Always keep your shoulders and head flat on the mat.

Pose Two- Similar to Pose 1, but take note of the elevated right hip.

Pose Four- Similar to Pose 2, however take note to the elevated left hip. When making circles, "swing" the left and right legs as far as you can. Always keep your shoulders and head flat on the mat or floor.

5. Instructions for "Rolling Back"



Fig.3.28

Pose One (Fig.3.28)

(1) Take the position shown



Fig.3.29

Pose Two (Fig.3.29)

- (1) Firmly grasp the legs with the arms locked.
- (2) Try to bring your thighs up to your chest.
- (3) Head should bend forward and downward, chin should touch chest.
- (4) Forward and downward-pointing toes
- (5) Slow inhalation
- (6) "Rock" backward into Pose 3.



Fig.3.30

Pose Three (Fig.3.30)

- (1) Inhale slowly as you



Fig.3.30

(2) Return to pose two

Note:

Six times repetition of the exercise.

Cautions:

Pose Two – Keep your feet off the mat or floor and tuck your chest in, round your back, and keep your head down.

6. Instructions for "The One Leg Stretch"

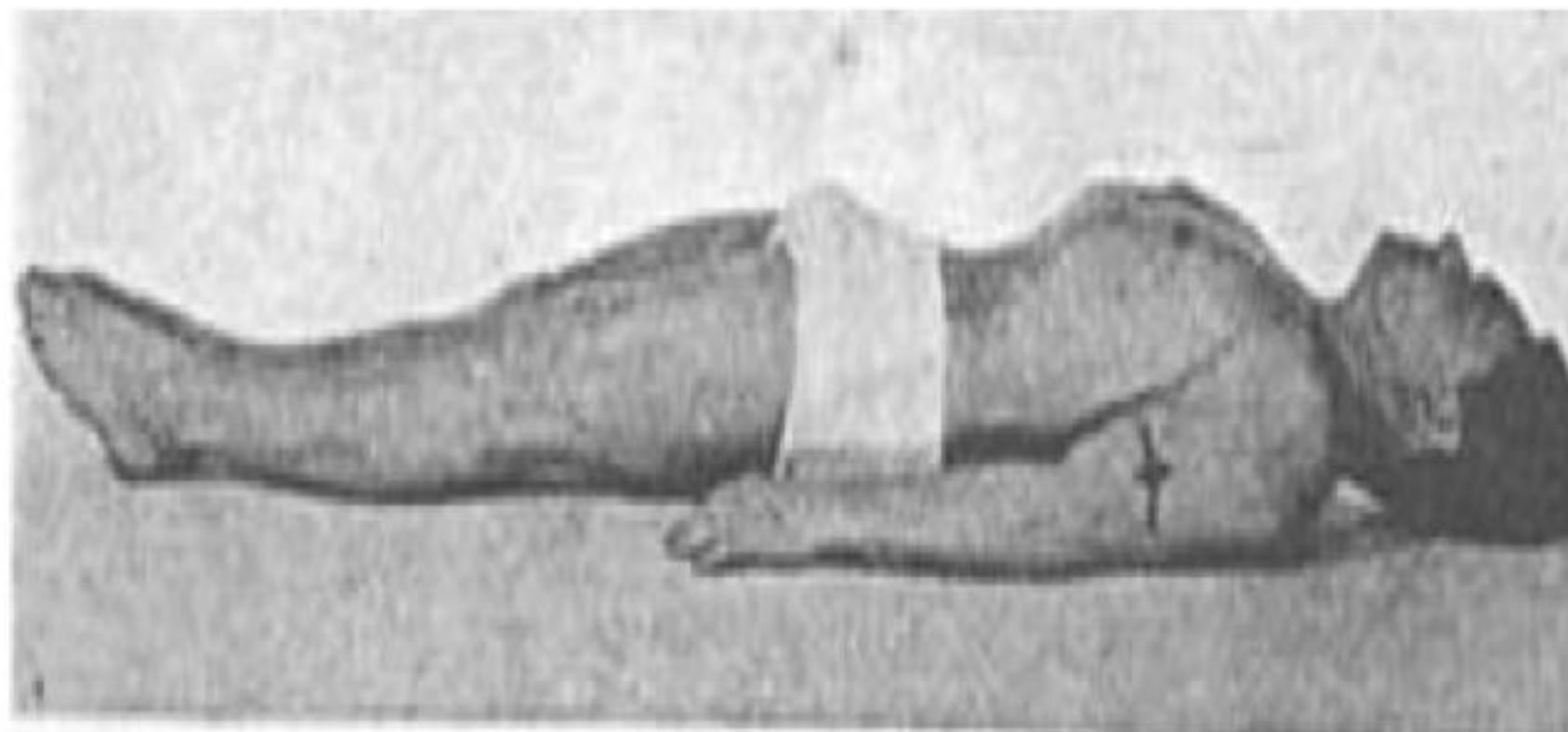


Fig.3.31

Pose One (Fig.3.31)

(1) Entire body on the floor in resting position

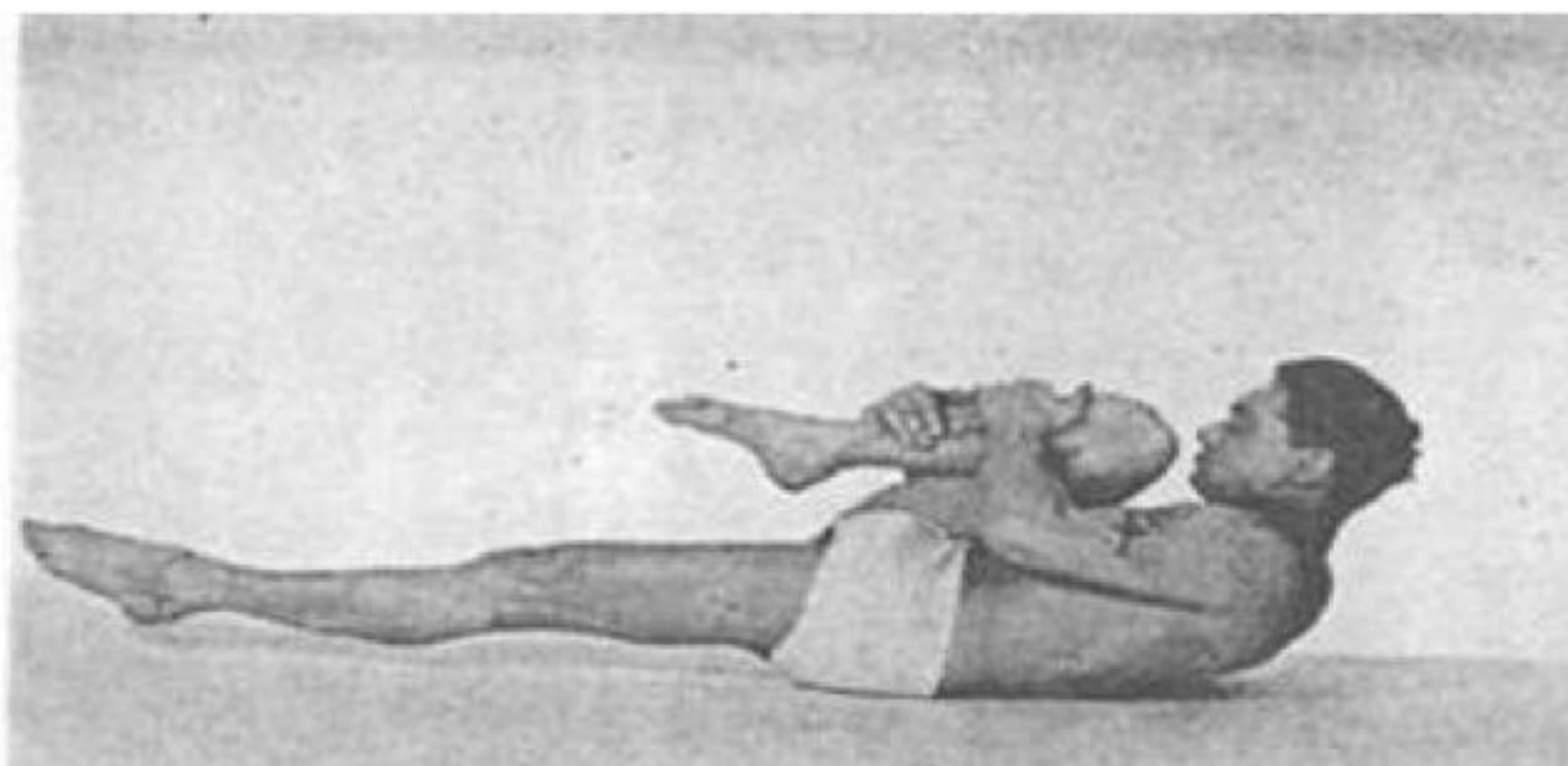


Fig.3.32

Pose Two (Fig.3.32)

- (2) Forward head-bend till
- (3) Chest and chin make contact.
- (4) Hold hands as you slowly inhale and
- (5) As far as you can, pull your right leg towards your chest.
- (6) Keep your left leg extended and locked at the knee.
- (7) Stretch your (pointing) toes forward and downward as you
- (8) Raise your heel about two inches

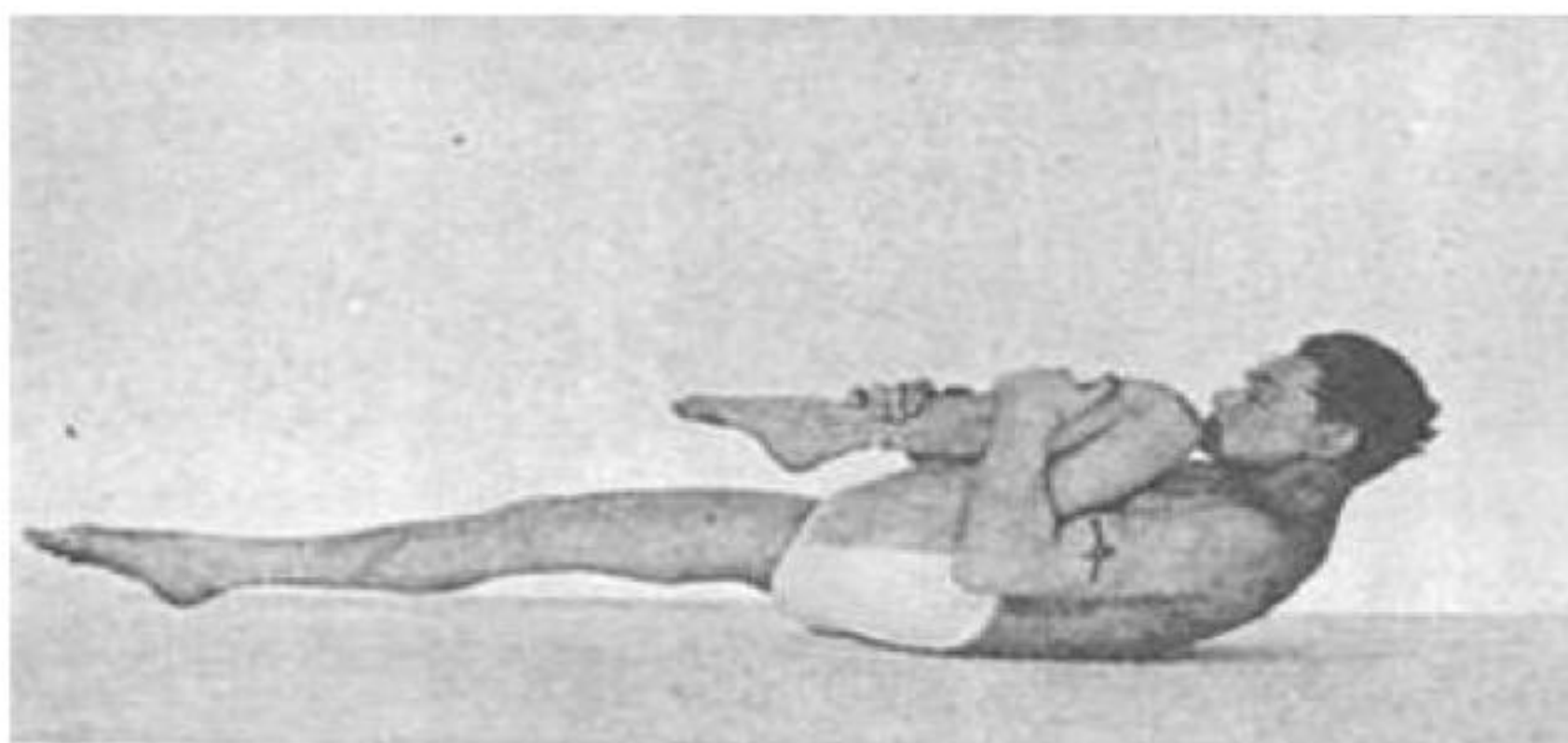


Fig.3.33

Pose Three (Fig.3.33)

- (1) As you slowly exhale
- (2) By using your hand pull the left leg as close to the chest as you can.
- (3) Keep your right leg extended and locked at the knee.
- (4) Stretch heels up two inches and toes pointing forward and downward

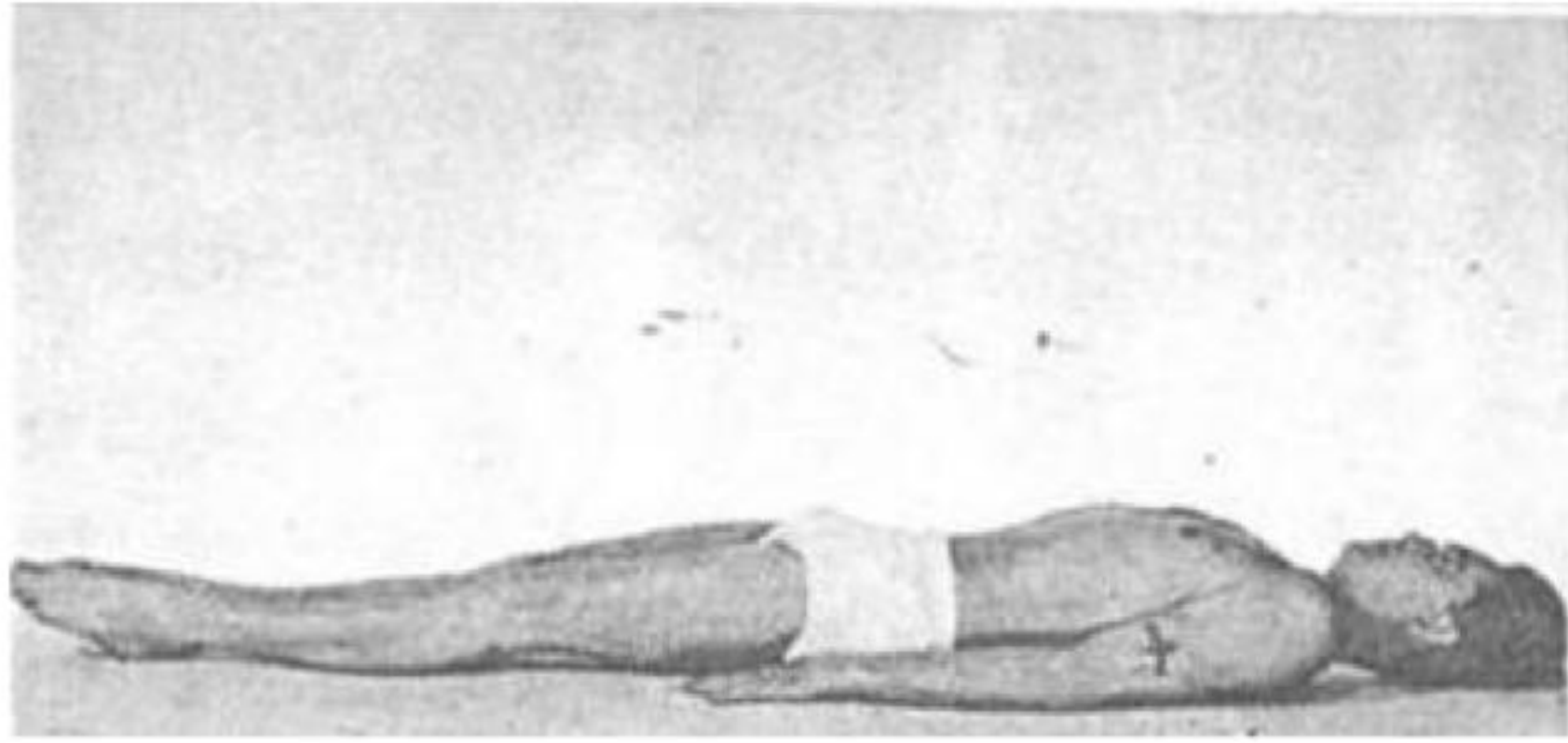


Fig.3.34

Pose Four (Fig.3.34)

(1) Return to pose one

Cautions:

Pose Two - Chest and chin must touch. Your toes must be visible. You must lift your heels two inches

7. Instructions for "The Double Leg Stretch"

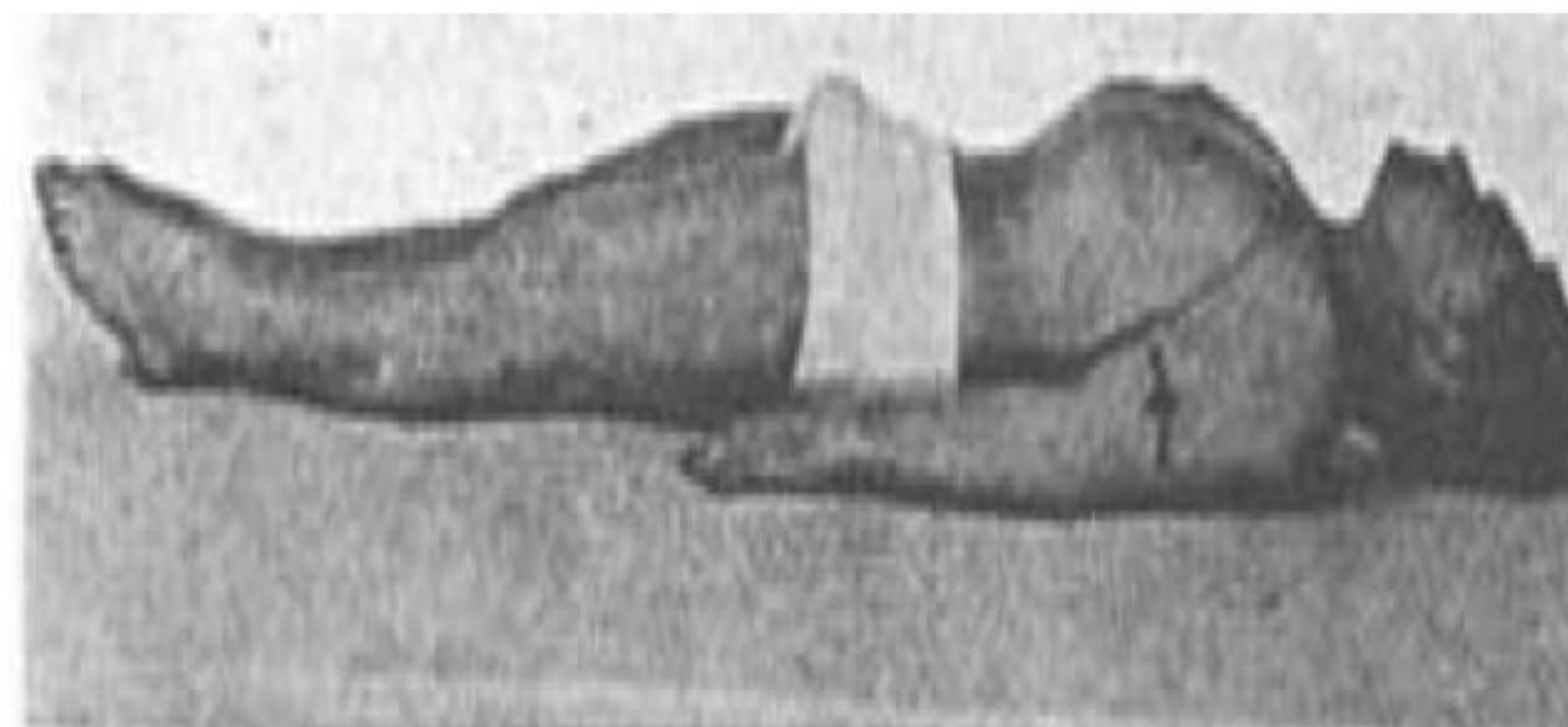


Fig.3.35

Pose One (Fig.3.35)

(1) Take the position shown and place your entire body, including your legs, on a mat. straight ahead with locked knees

(2) Arms extended straight forward beside body, palms downward, toes pointing forward and downward.

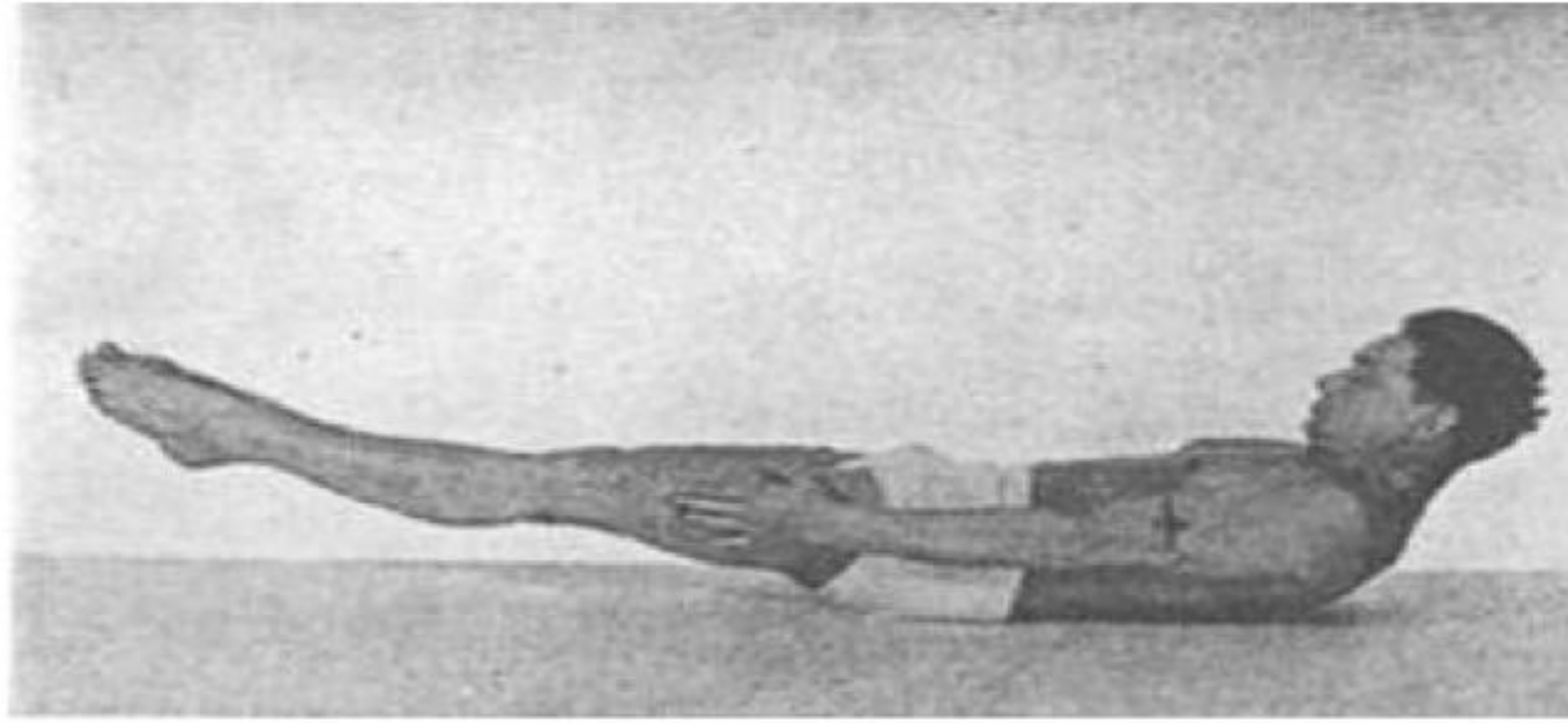


Fig.3.36

Pose Two (Fig.3.36)

- (1) Breathe slowly Head held high with chin to chest, arms straight front and firmly pressed against thighs.
- (2) Heels raised about 2" off mat or floor Raise your heels around two inches above the ground or mat
- (3) Palms facing inward

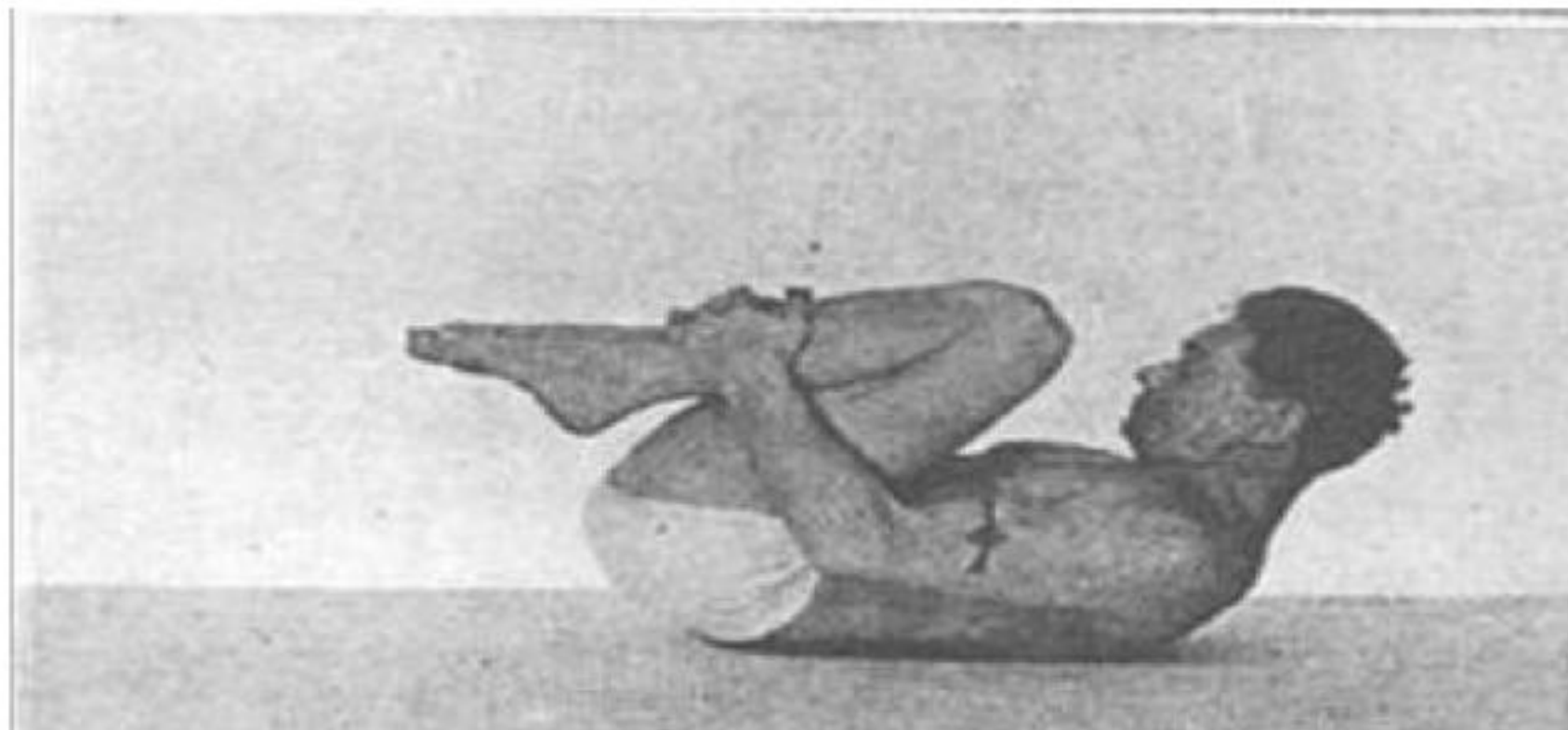


Fig.3.37

Pose Three (Fig.3.37)

- (1) Draw both legs up and forward as you slowly exhale.
- (2) Pull your legs towards you and firmly press them against your chest with locked wrists holding them in the "doubled-up" position as shown.

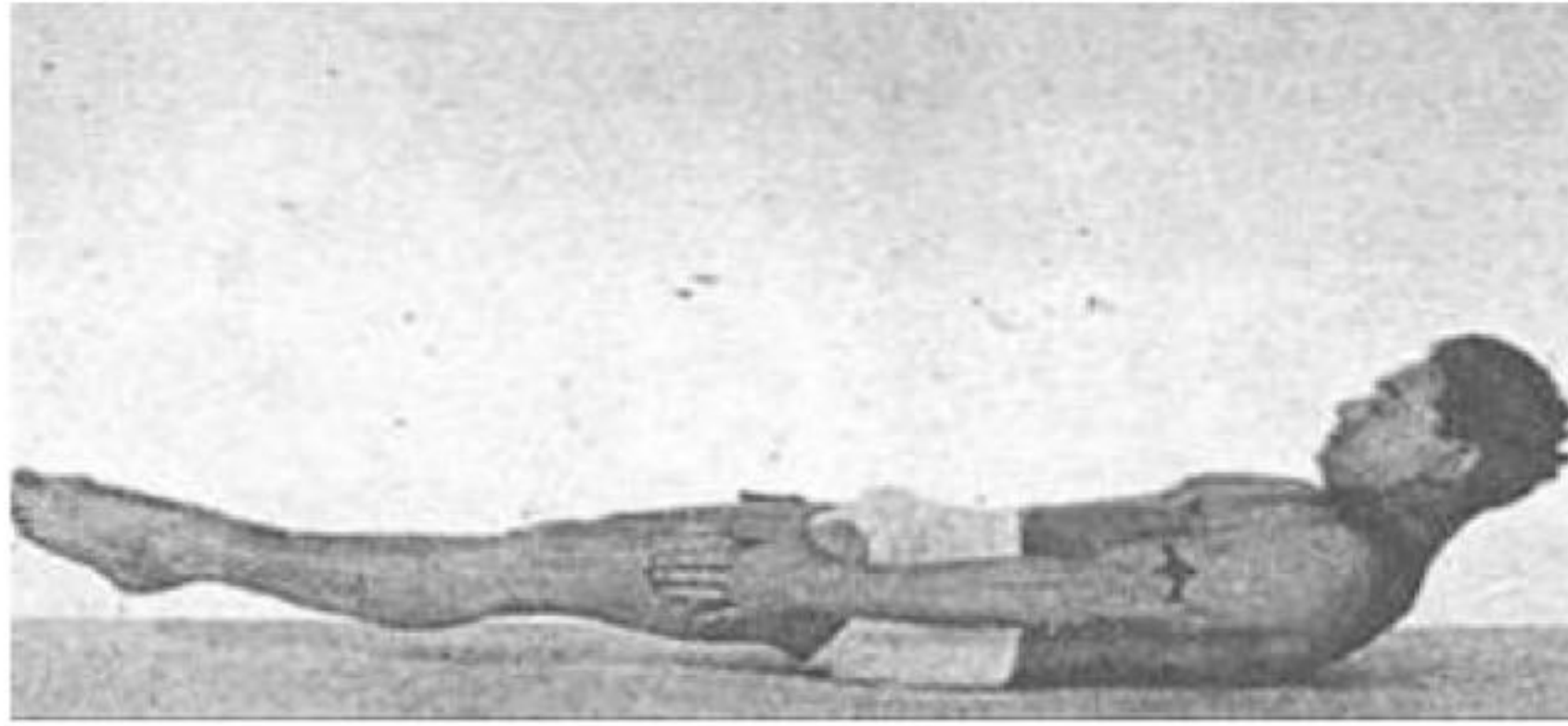


Fig 3.38

Pose Four (Fig 3.38)

(1) Slow inhalation

Note:

The previous exercise should be repeated six times. Later, to twelve.

Cautions:

Pose 2 Head was firmly resting against chest, belly in, heels are roughly 2 inches off the mat.

8. Instructions for “The Spine Stretch”



Fig.3.39

Pose One (Fig.3.39)

(1) Put yourself in the position shown, then spread your legs as widely as you can.

(2) Stretch your toes (pointed) upward and backward

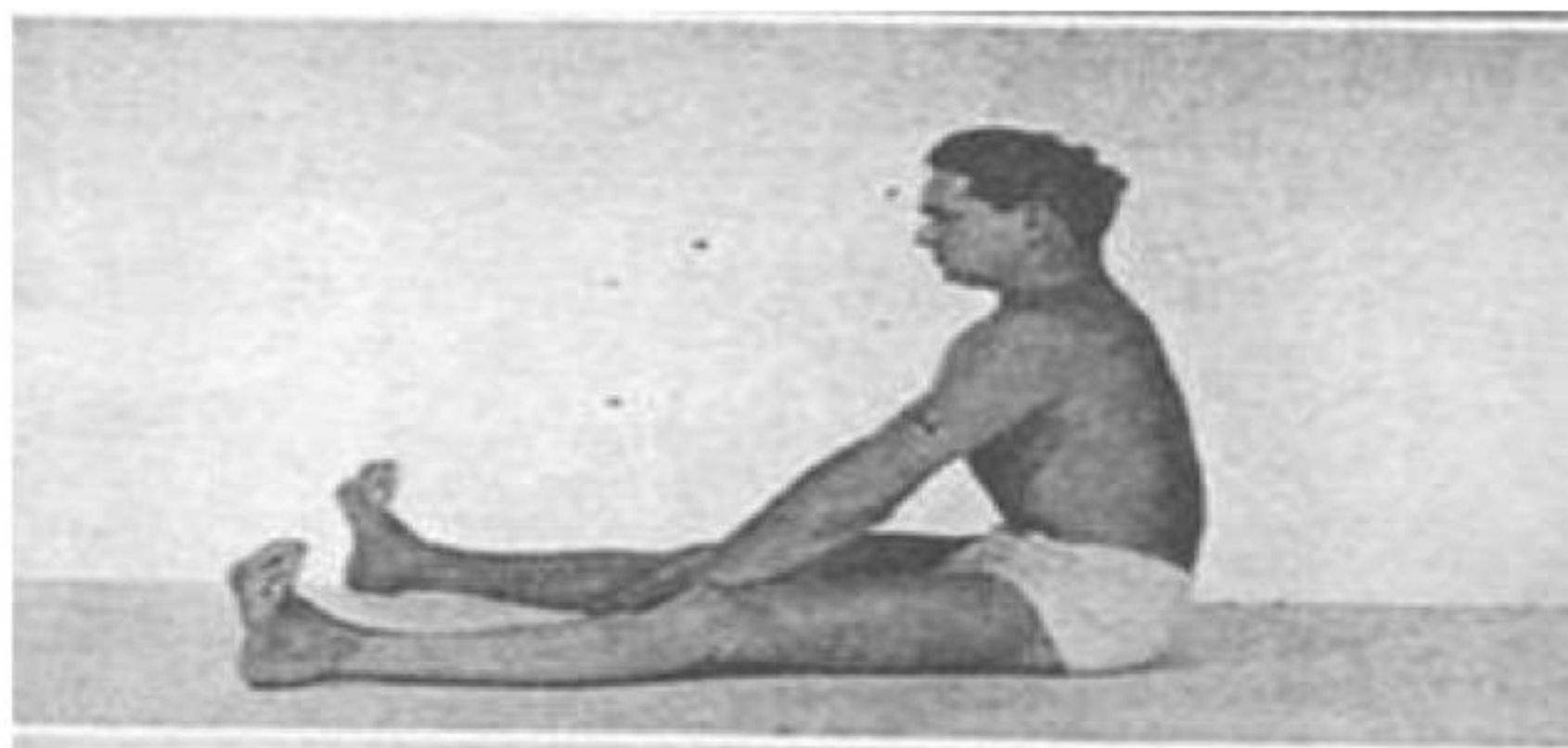


Fig.3.40

Pose Two (Fig.3.40)

(1) Rest your palms flat on the mat or floor, then extend your arms out in front of you while keeping your chin in contact with your chest.



Fig.3.41

Pose Three (Fig.3.41)

(1) Take stance illustrated

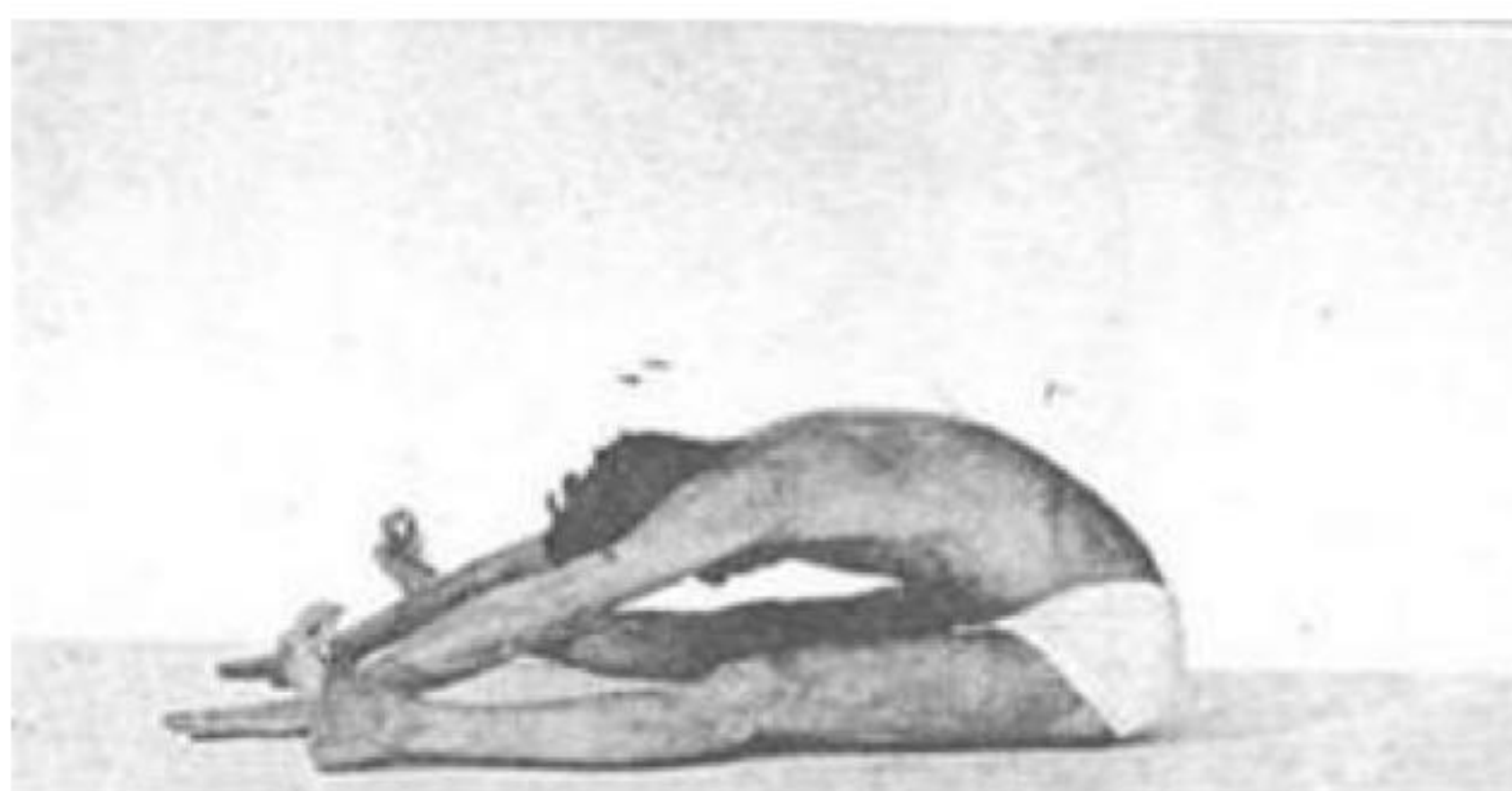


Fig.3.42

Pose Four (Fig.3.42)

(1) Reach forward as far as you can in three successive "Sliding" motion-stretching actions until you are in the position shown in Poses 3 and 4.

Note:

The aforementioned exercise should be repeated three (3) times, each time attempting to extend, reach as far forward as possible.

Cautions:

Pose Four - With the chin pressed firmly against the chest and the abdomen "drawn" in, keep breathing gently.

9. Instructions for "The Rocker with Open Legs"

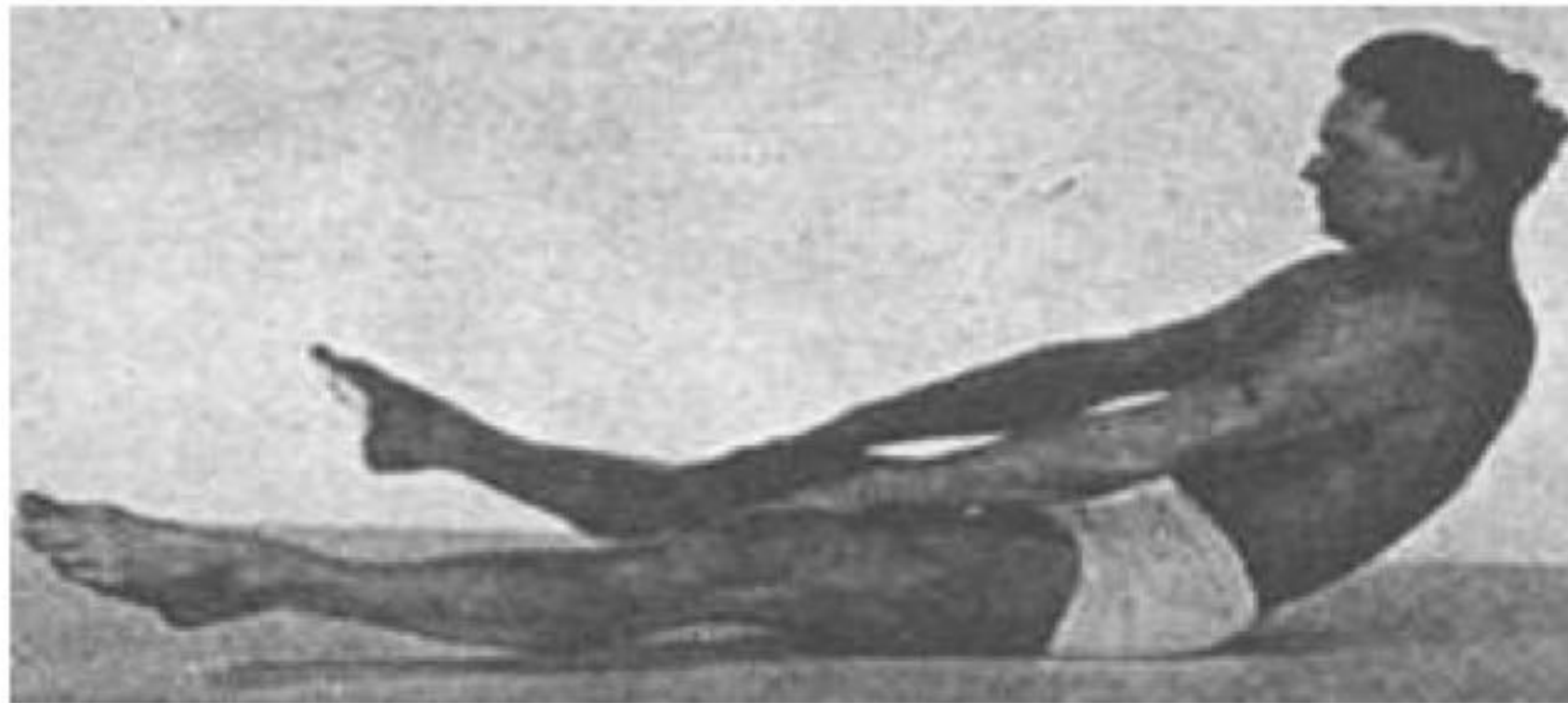


Fig.3.42

Pose One (Fig.3.42)

(1) Take the position shown



Fig.3.43

Pose Two (Fig.3.43)

(1) Knees bend and take a slow, deep breath.



Fig.3.44

Pose Three (Fig.3.44)

(1) Spread legs as far up and out as you can, holding ankles firmly toes pointed forward and downward (knees locked)

(2) Keep chin resting on chest and abdomen "drawn" in as much as you can.



Fig.3.45

Pose Four (Fig.3.45)

(1) Gently exhale and lean back, attempting to contact the mat with your toes.

Note:

The previous rocking practice should be repeated six times backward and forward.

Cautions:

Pose Three - Arms and legs are stiff (elbows and knees are locked). "Pivot" on the base of the spine, rocking backward to Pose one, then rock forward, pressing head firmly on chest and arms firmly forward against legs until you reach Pose three and try to balance yourself there.

10. Instructions for “The Cork-Screw”

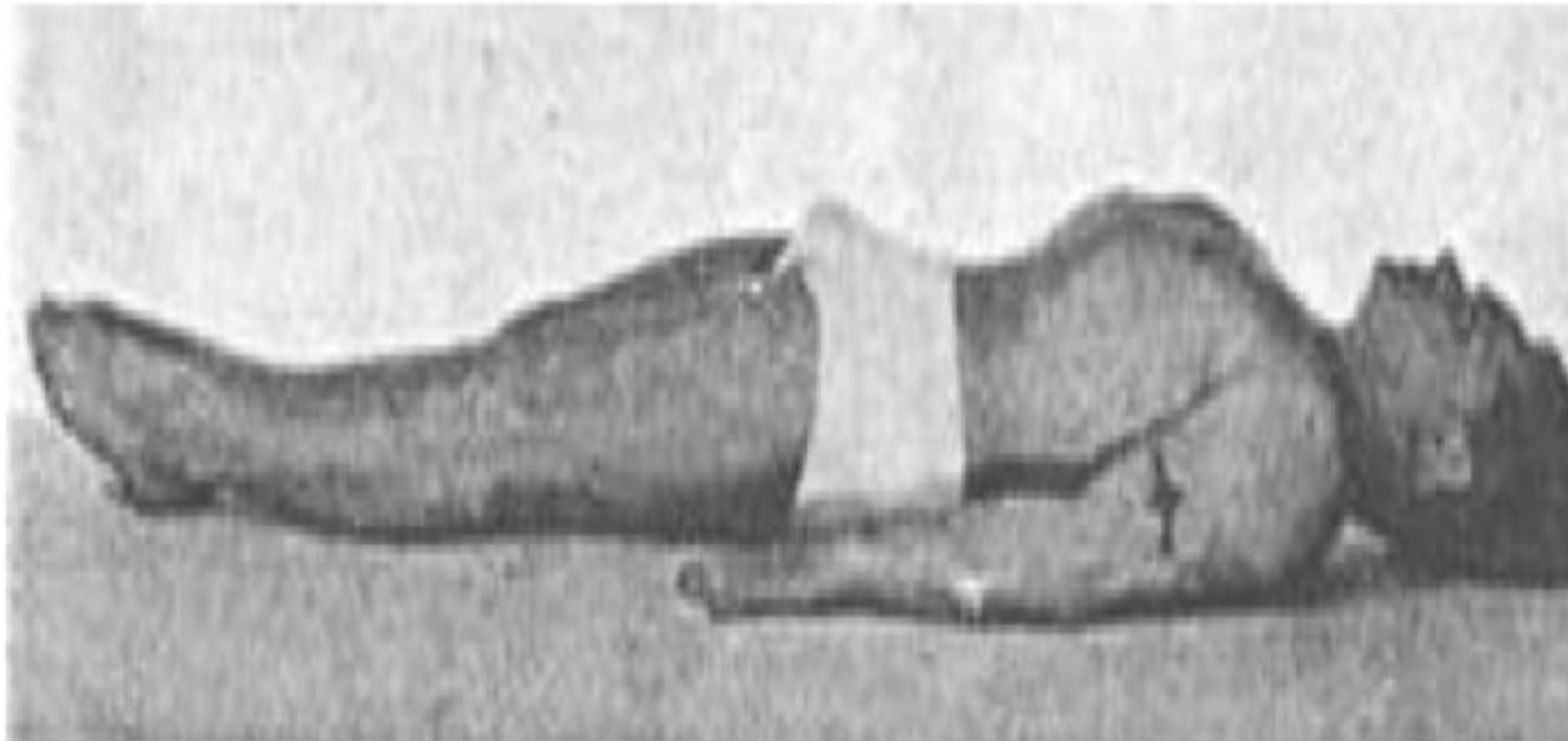


Fig.3.46

Pose One (Fig.3.46)

- (1) Perform the position presented, the entire spine must be supported by a mat, straight forward arms contacting the body hands and palms down



Fig.3.47

Pose Two (Fig.3.47)

- (1) Inhale and steadily raise your legs (close together) "rolling" upward till you reach your goal.
- (2) Body supported by shoulders, arms, and head, with knees locked and toes directed front and downward.



Fig.3.48

Pose Three (Fig.3.48)

- (1) Exhale slowly drop both legs together, but not to the mat or the floor with the knees locked.
- (2) Forward and downward pointing toes
- (3) Twist trunk 'corkscrew' style until body is partially dropped to mat on right side.

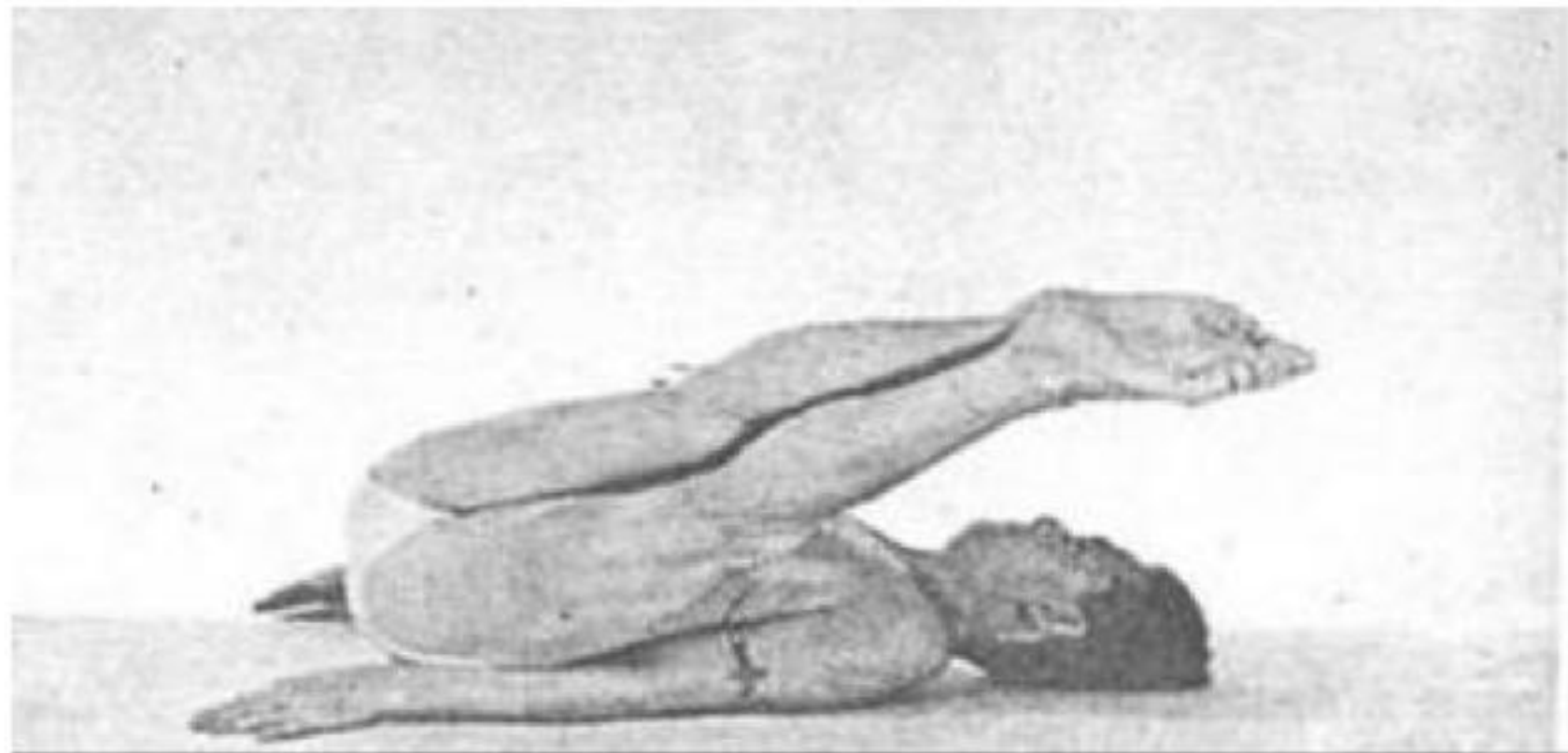


Fig.3.49

Pose Four (Fig.3.49)

- (1) Inhale slowly and make a complete right-to-left circle upward as far as you can before returning to Pose 2.



Fig.3.50

Pose Three (Fig.3.50)

- (1) Exhale gently, then drop both legs together but not to the mat, keeping the knees locked.
- (2) Toes forward and downward, twist trunk 'corkscrew' style until body is halfway lowered to mat on left side.

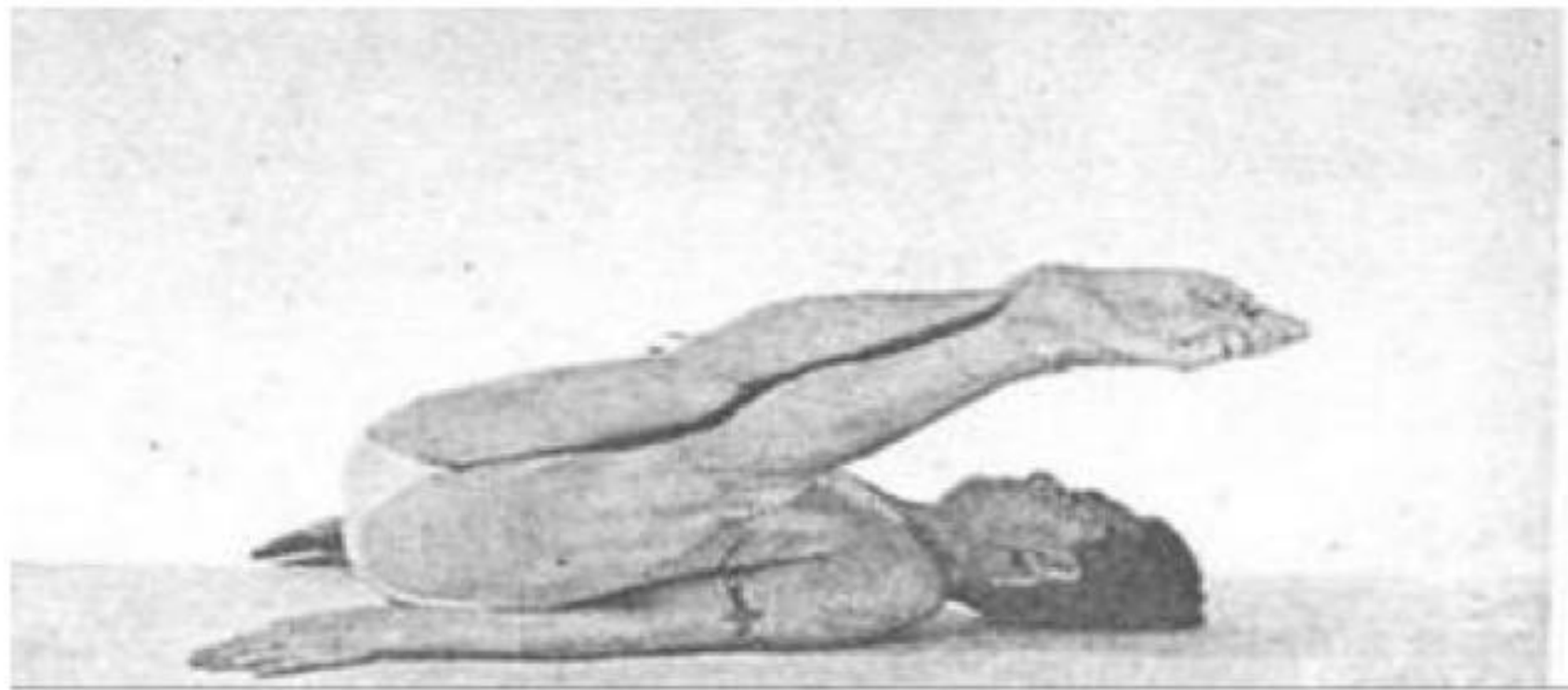


Fig.3.51

Pose Four (Fig.3.51)

- (1) Inhale slowly, then make a complete left-to-right circle upward as far as possible before returning to Pose 2.
- (2) Return to pose two

Note:

Repeat the preceding exercise three times each.

Cautions:

Pose three and Pose four - While circling, maintain your shoulders firmly to the mat and your arms straight.

Remarks:

This workout helps to strengthen the neck and shoulders while also providing an internal and spinal massage.

11. Instructions for “The saw”

Fig. 3.52

Pose One (Fig. 3.52)

(1) Position yourself as shown, with your legs as wide apart as possible, your head up, your chin "drawn" in, and your chest out.

(2) Abdomen drawn in and arms (shoulder height) squeezed backward till shoulder blades lock and slowly inhale



Fig. 3.53

Pose Two (Fig. 3.52)

(1) Twist the body to the right as far as possible (from the trunk only).

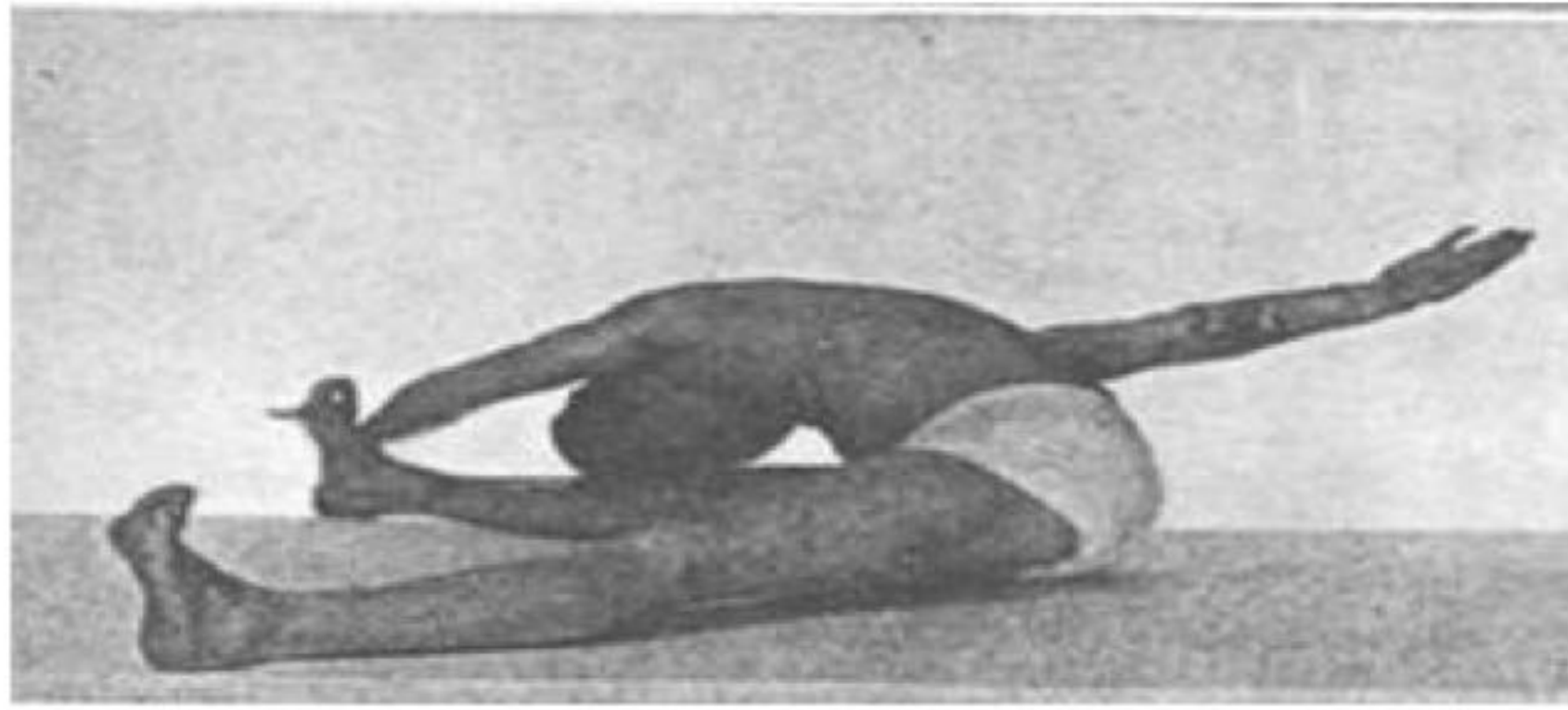


Fig. 3.54

Pose Three (Fig. 3.54)

- (1) Bend forward and downward as far as you can till you reach
- (2) The left hand crosses the right foot and rests diagonally and centrally on it.
- (3) Slowly exhale while
- (4) Stretching the body forward in three sequential sliding motions as far as possible in "saw-like" motions.



Fig. 3.55

Pose Four (Fig. 3.55)

- (1) Return to the stance shown in this pose and inhale slowly.



Fig. 3.56

Pose Two (Fig. 3.56)

(1) Twist the body to the left as far as possible (from the trunk only).

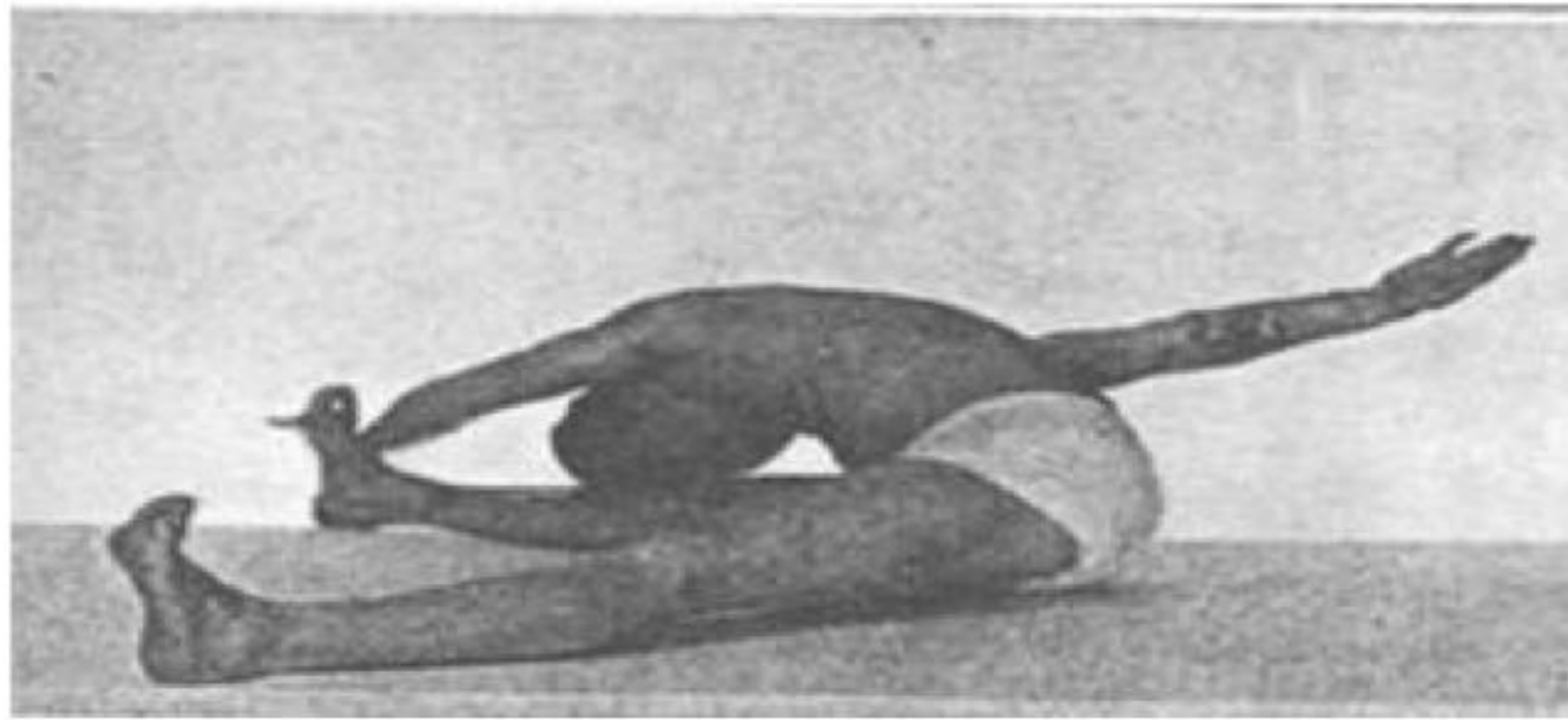


Fig. 3.57

Pose Three (Fig. 3.57)

(1) Bend forward and downward as much as you can till your right hand crosses diagonally and centrally on your left foot.

(2) Exhale gently while stretching your body forward in three sequential sliding motions as far as you can in a "saw-like" motion.

Note:

Repeat the preceding exercise three times.

Cautions:

Pose two - As in Pose three, rotate your body before bending forward.

Pose three – As shown in this stance, elevate the lifted arm backward and upward as high as possible.

12. Instructions for “The Swan Dive”

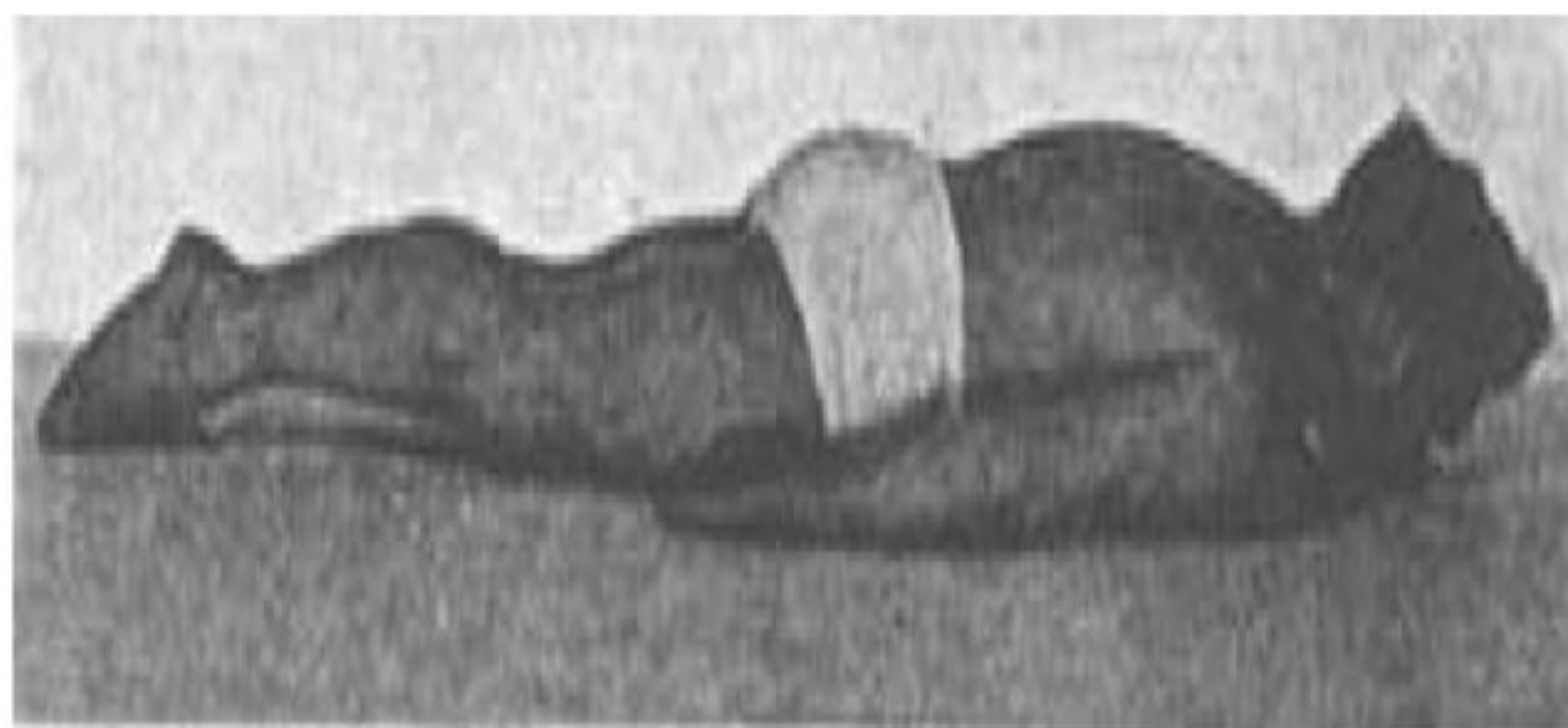


Fig.3.58

Pose One and Pose Two (Fig.3.58, Fig.3.59)

Hold the following stance:

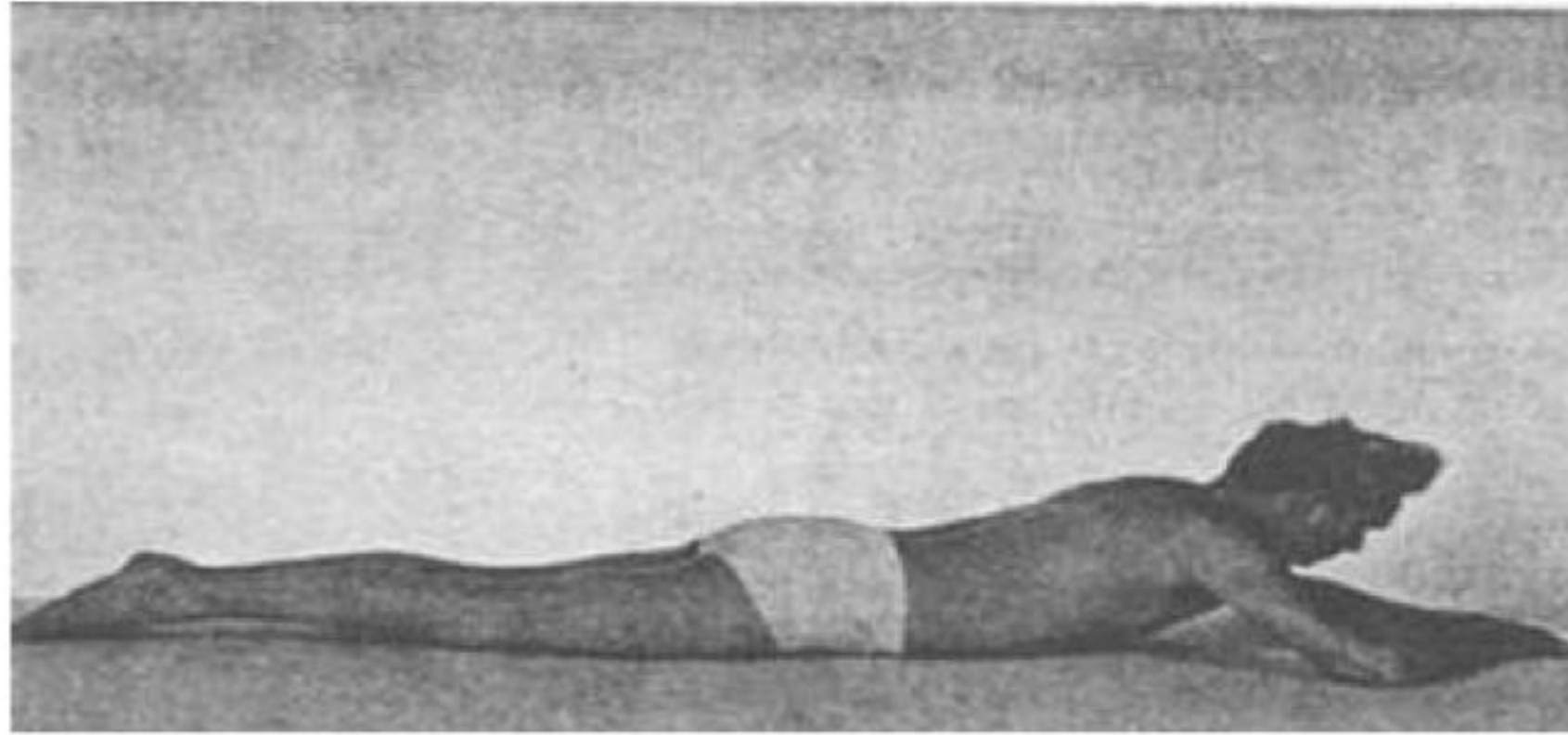


Fig.3.59

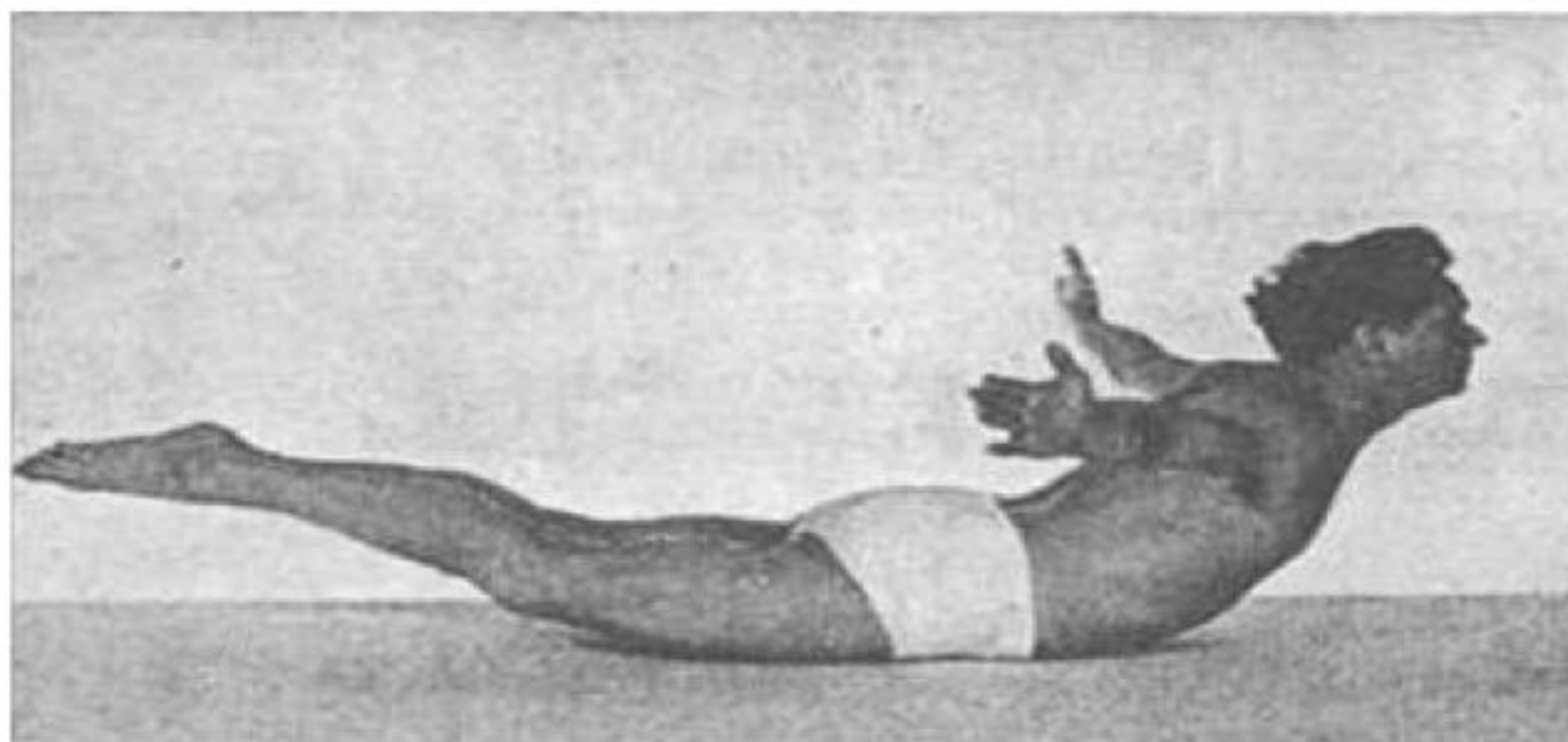


Fig.3.60

Pose three (Fig.3.60)

- (1) Inhale slowly, raising your head upward and backward as far as possible', and raising your chest high off the mat.
- (2) Lift arms forward and sideward in line with locked shoulders, turn palms upward (right to left), then extend and lift legs together off mat.
- (3) Body tight, back locked, toes (pointed) forward and downward (knees locked).

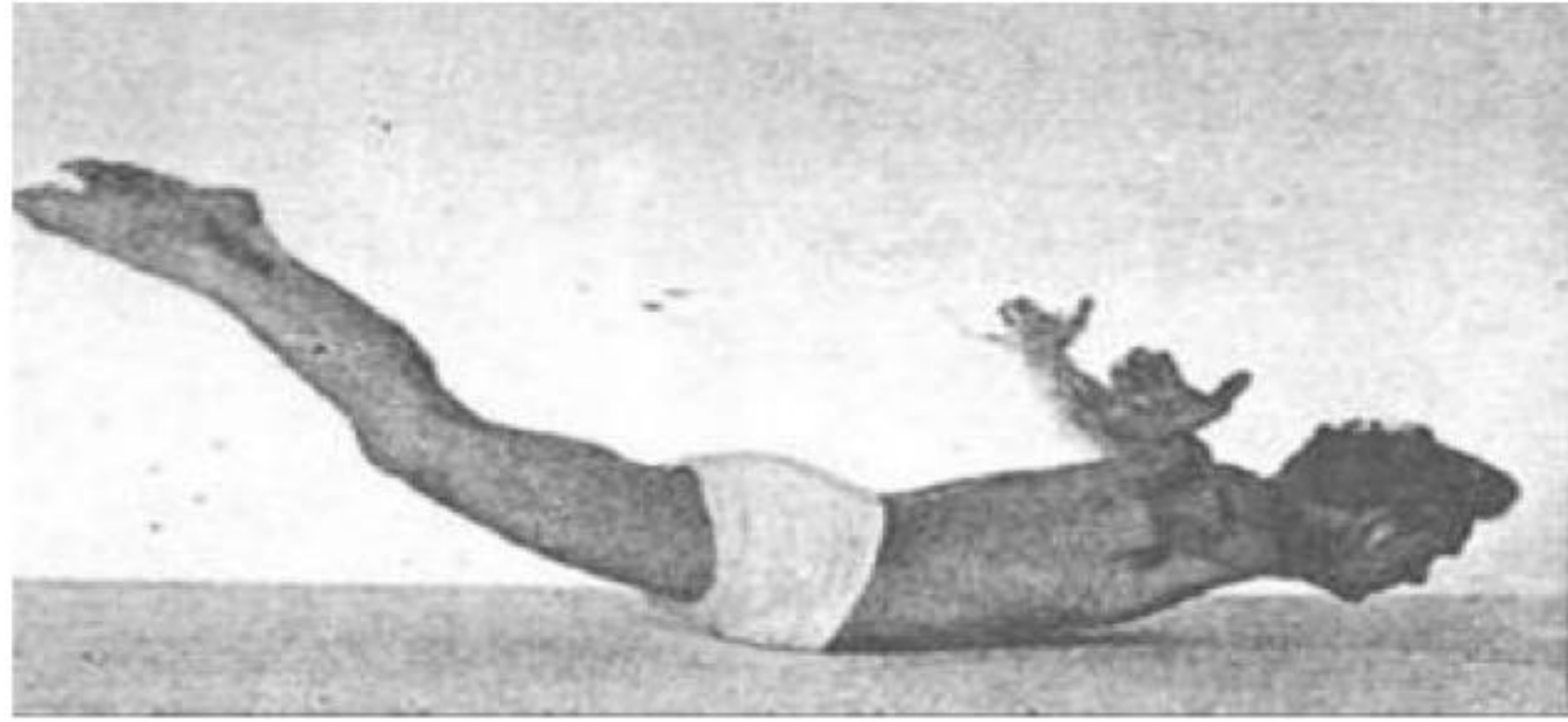


Fig.3.61

Pose Four (Fig.3.61)

(1) Exhale gently as you "rock" forward, and inhale gently as you "rock" upward.

Note:

Do the previous "rocking" exercise six times.

Cautions:

Pose Three- Keep your back tight, your legs off the mat or floor, your head back, your arms rigid, and your shoulders locked.

13. Instructions for “The One Leg Kick”

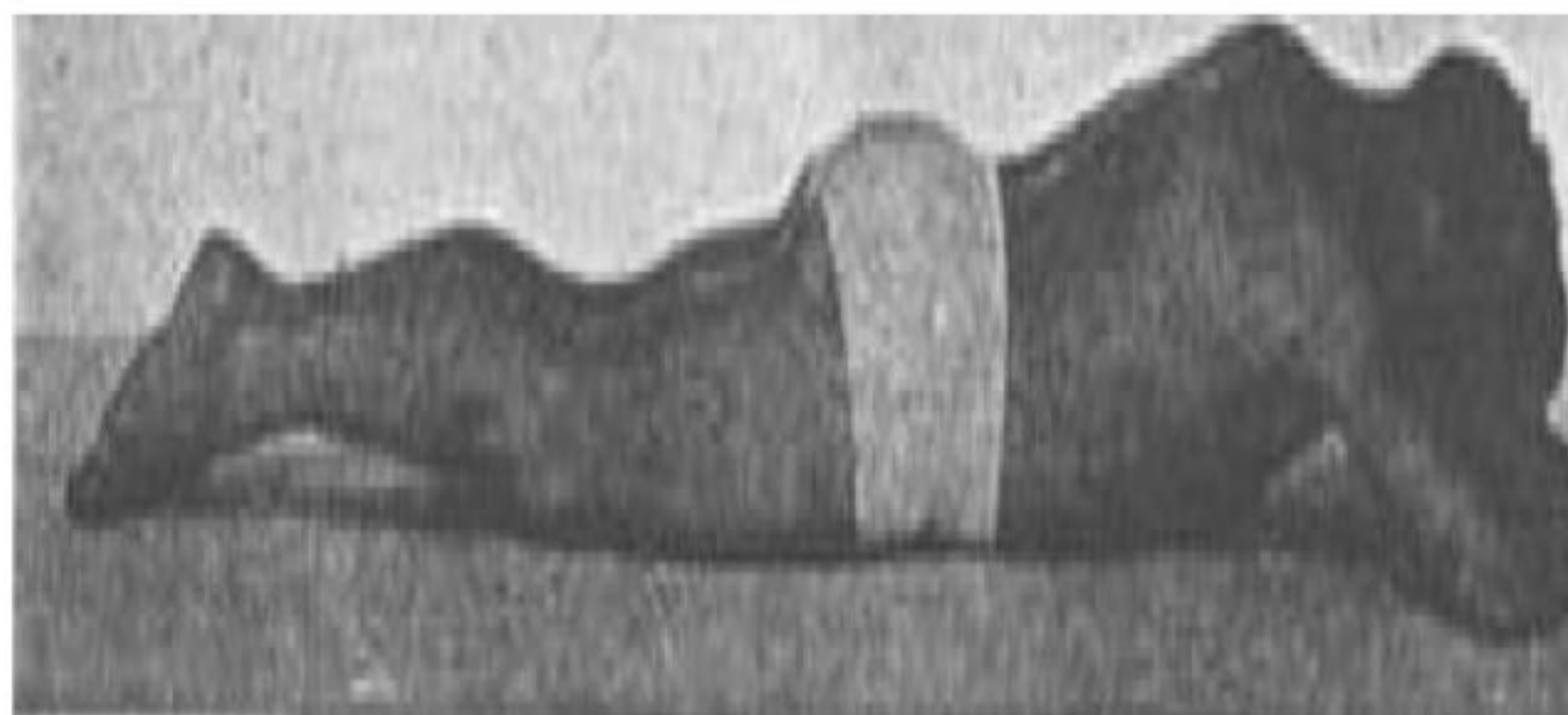


Fig.3.62

Pose One (Fig.3.62)

(1) Take the indicated stance with your arms stretched backward, firmly pressed to your sides, fists clenched, face down, and

(2) Chin on the mat or floor, toes forward and downward, knees locked

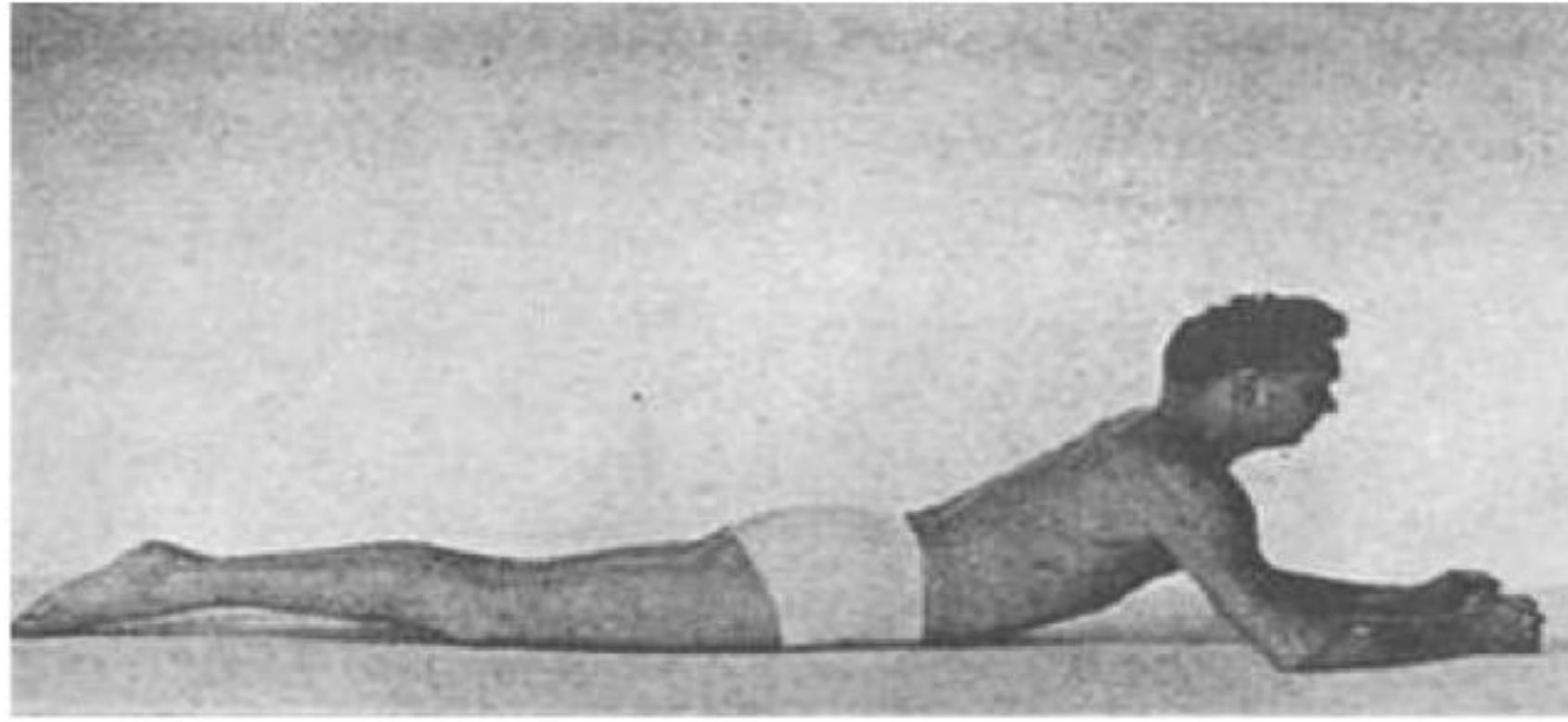


Fig.3.63

Pose Two (Fig.3.63)

- (1) When lying on your stomach, lift your head, your chest and your arms into a straight angle.
- (2) Fists clasped, stretch legs backward straight, knees locked, toes pointing forward and downward, resting on mat.

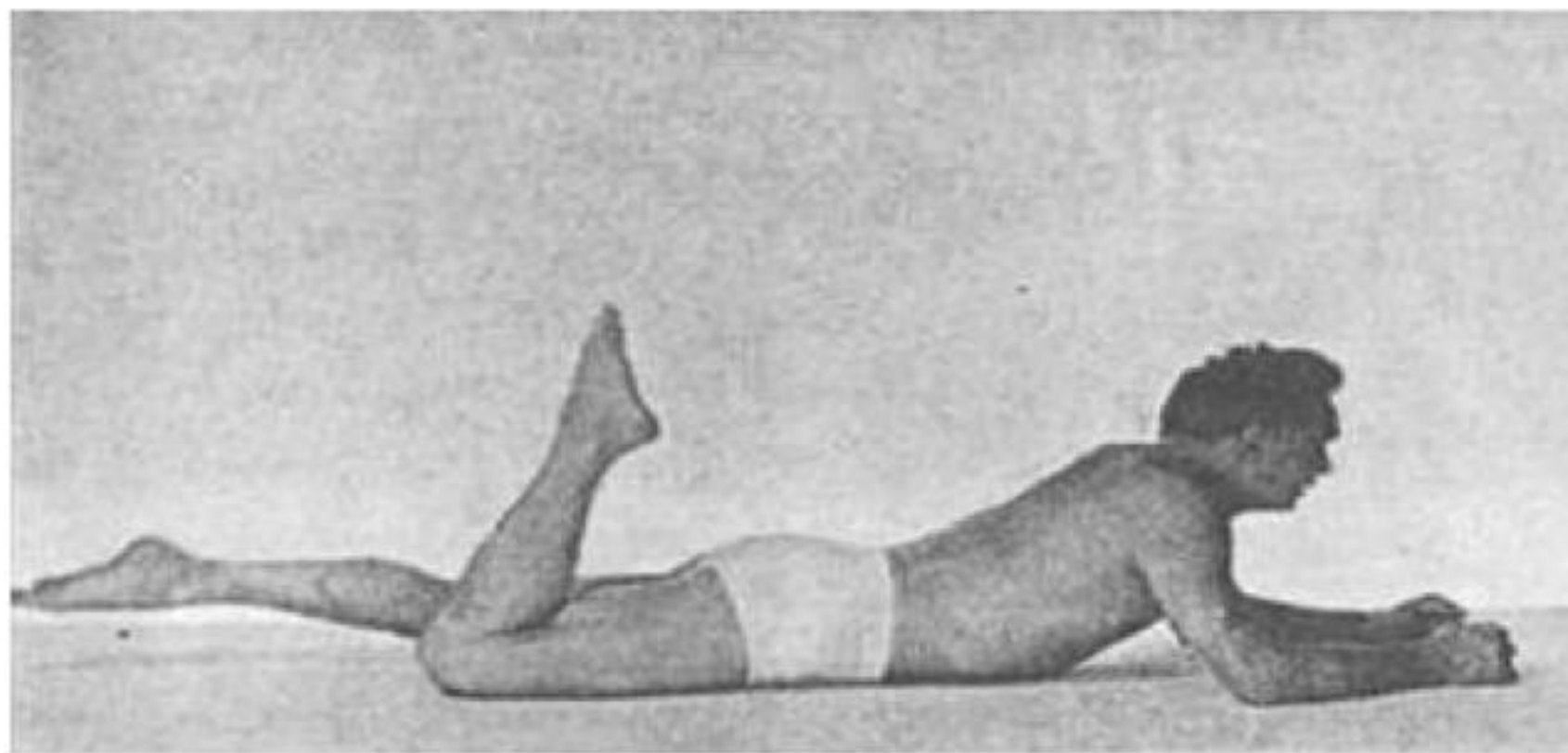


Fig.3.64

Pose Three (Fig.3.64)

- (1) Inhale gently and aim to snap-kick the right leg's heel to the buttocks by raising your legs about two inches off the mat or floor.

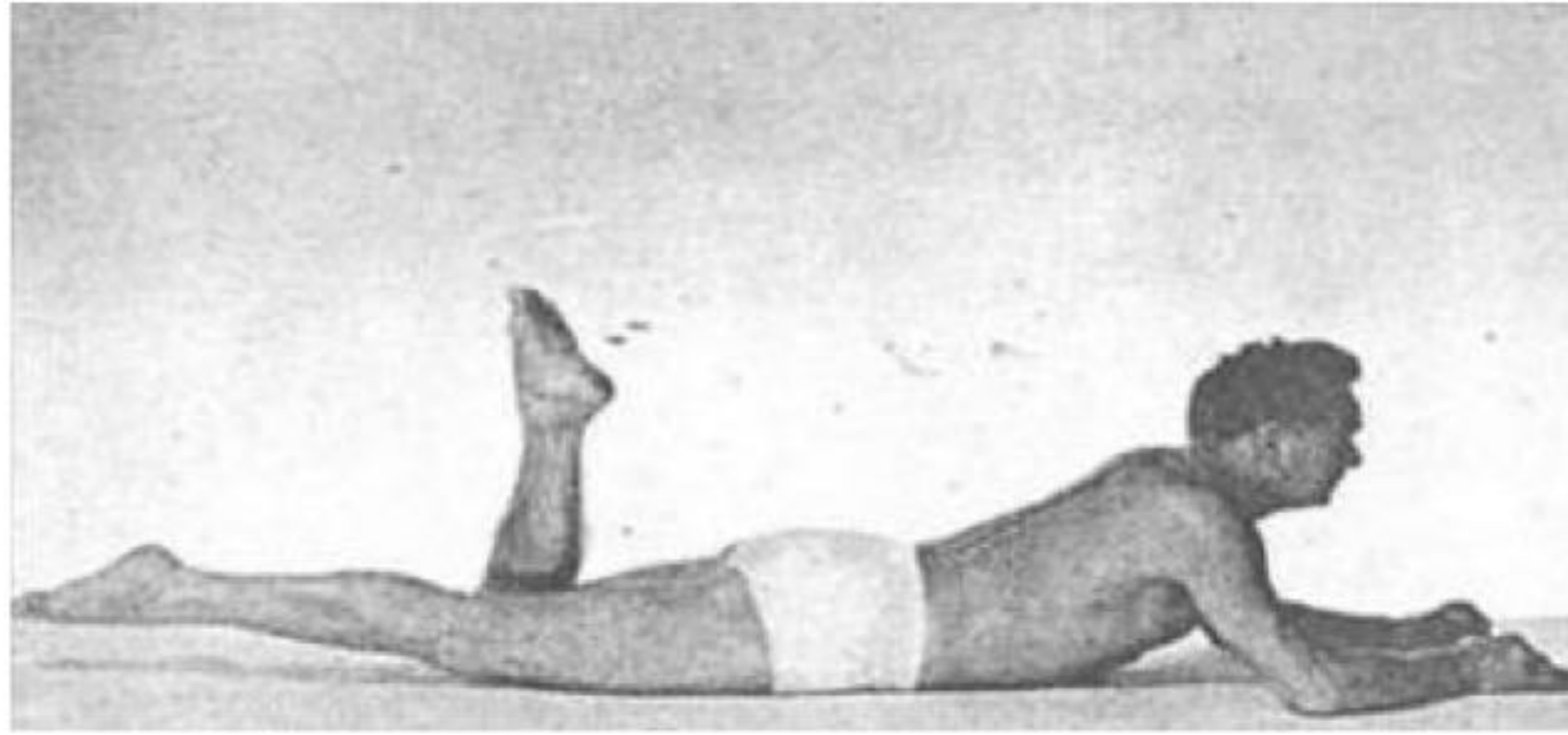


Fig.3.65

Pose Four (Fig.3.65)

- (1) Slowly exhale while extending right leg backward and bringing the heel of left leg forward.
- (2) Kick with the left leg's heel towards the buttocks.

Note:

Right and left, perform the previous exercise six times.

Cautions:

Pose Two- Look up. Chest above mat.

Pose Three- keep your toes (pointing) off the mat.

14. Instructions for “Double kick”

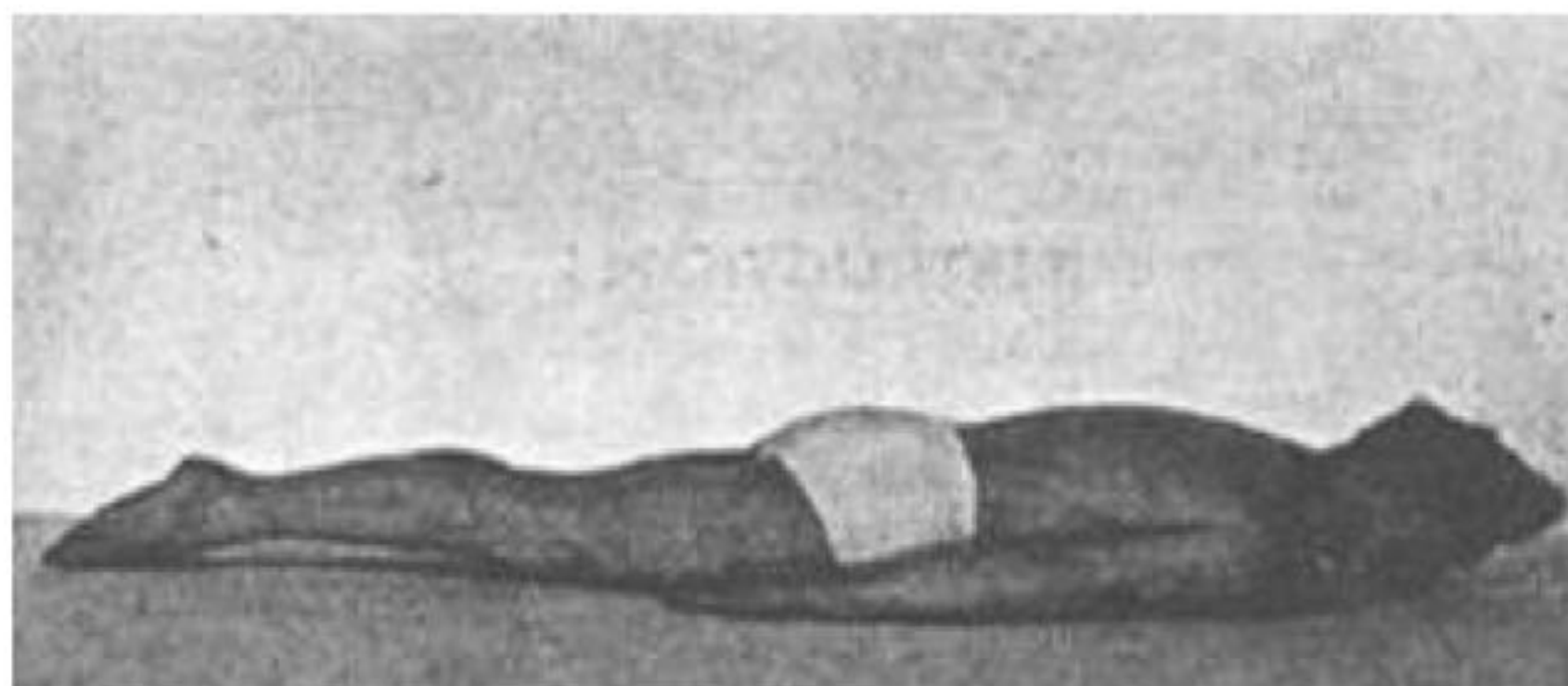


Fig.3.66

Pose One (Fig.3.66)

- (1) Position yourself as shown, lying flat with your head resting on your arms and your legs stretched out straight behind you with your knees locked.
- (2) Forward and downward-pointing toes

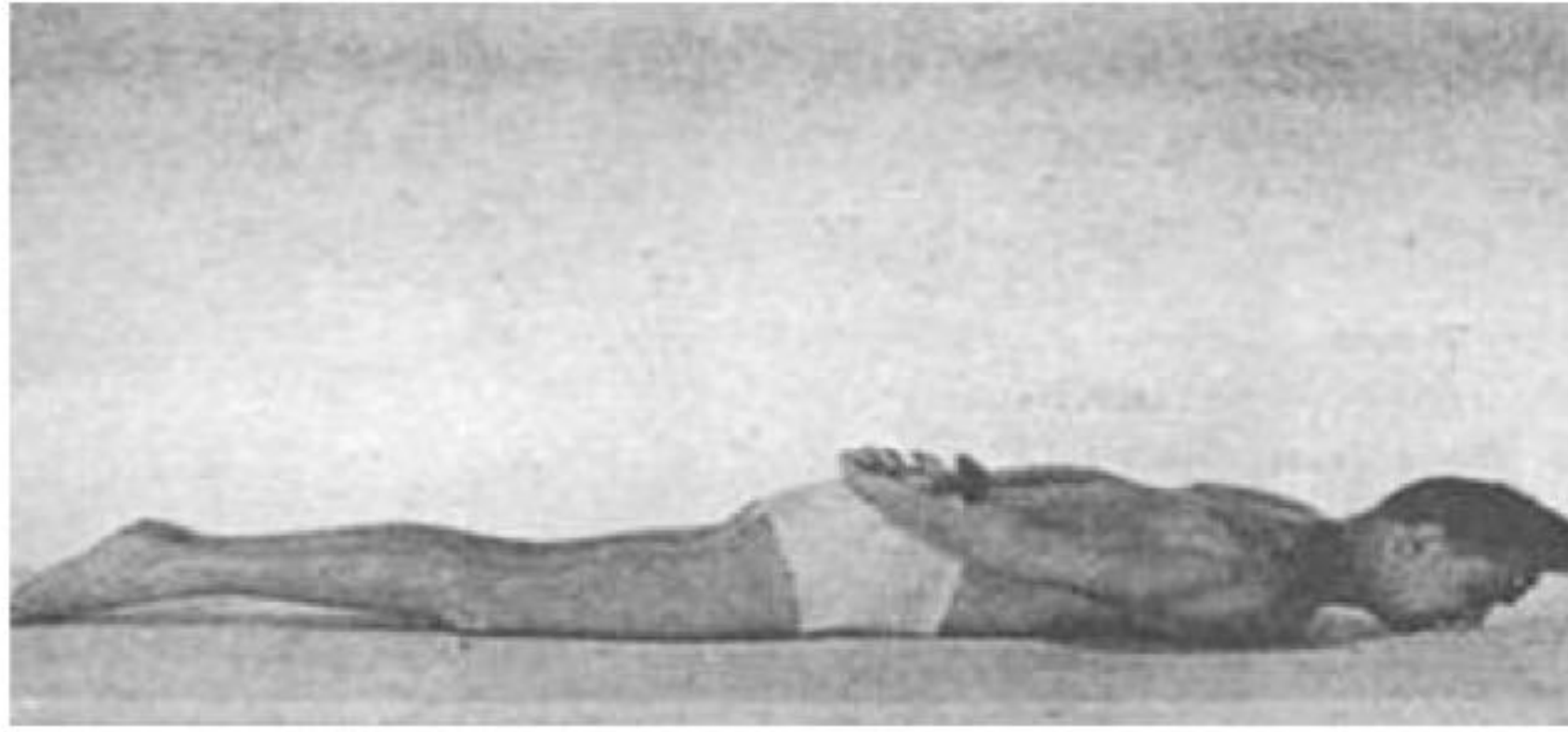


Fig.3.67

Pose Two (Fig.3.67)

- (1) Put your chin on the mat, fold your arms behind you, take hold of the left hand's fingers with the right hand, and extend your legs straight backward with your knees locked.
- (2) Backward and downward toes, lifted about one inch off the mat

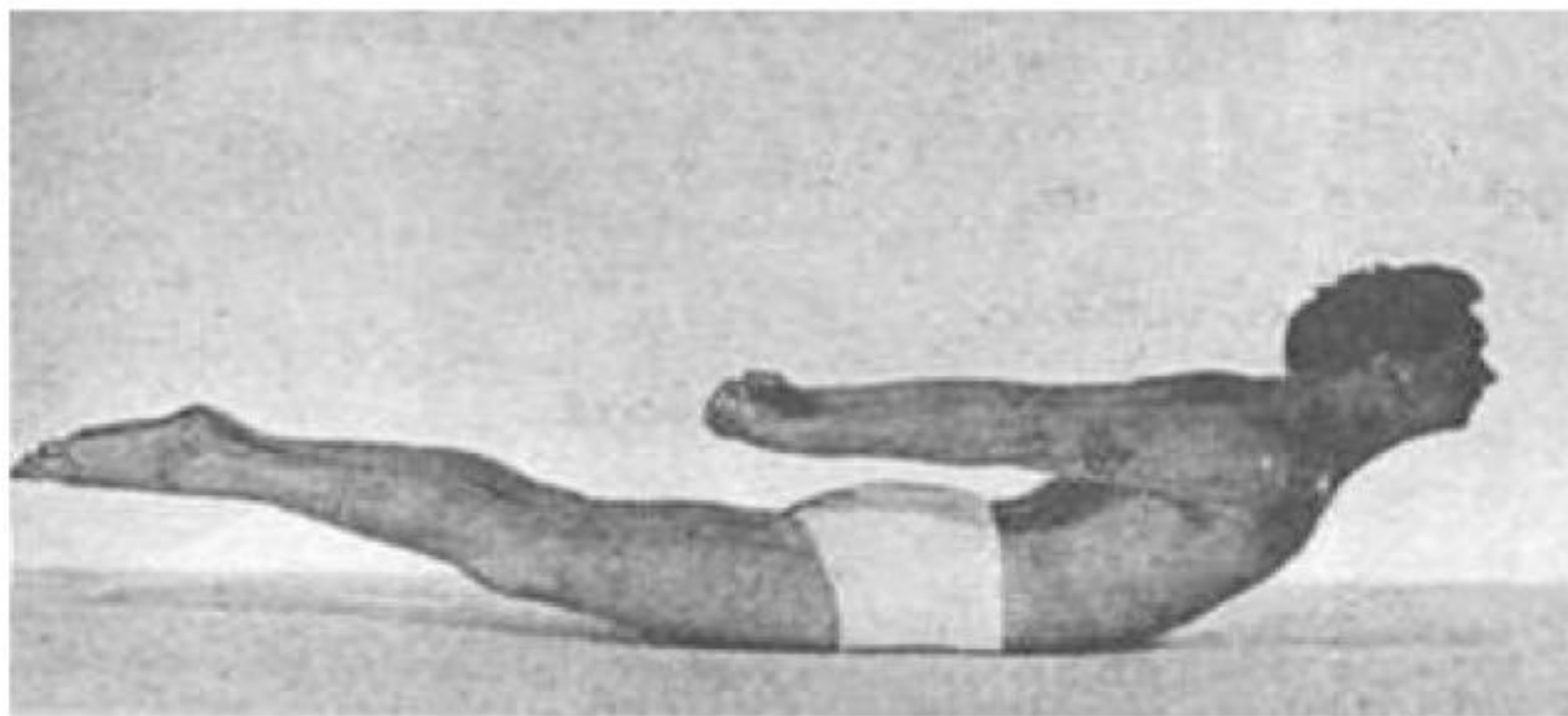


Fig.3.68

Pose Three (Fig.3.68)

- (1) Bring your legs forward to a right angle.

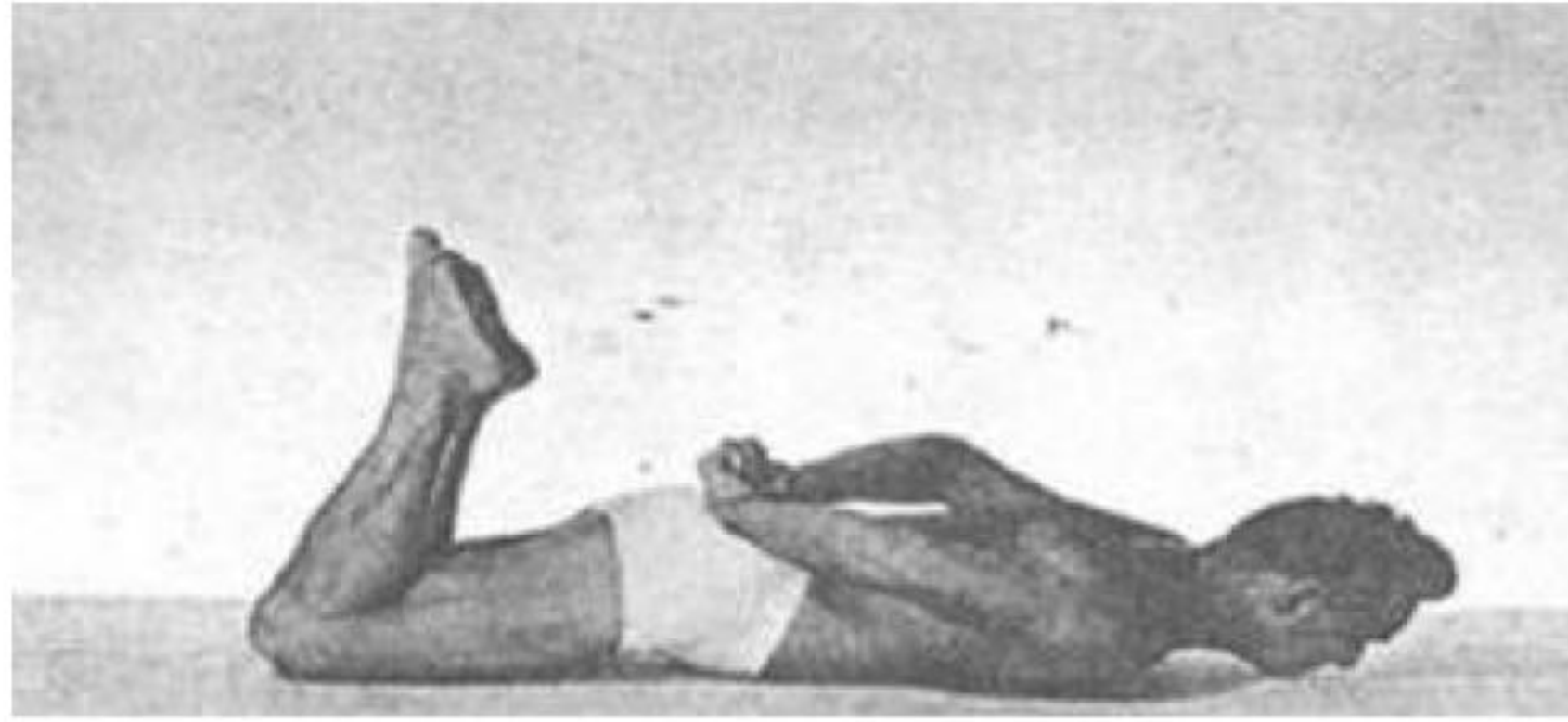


Fig.3.69

Pose Four (Fig.3.69)

- (1) Slowly inhale, push your chest out, and push your head back as far as you can.
- (2) Straight backward, stretched snap-kick legs that are raised off the mat as high as they can go

Note:

Repeat the preceding exercise five times.

Cautions:

Pose Four – Keep your head as high as you can. Stretch your arms back as far as you can without contacting your body.

15. Instructions for “The Neck pull”

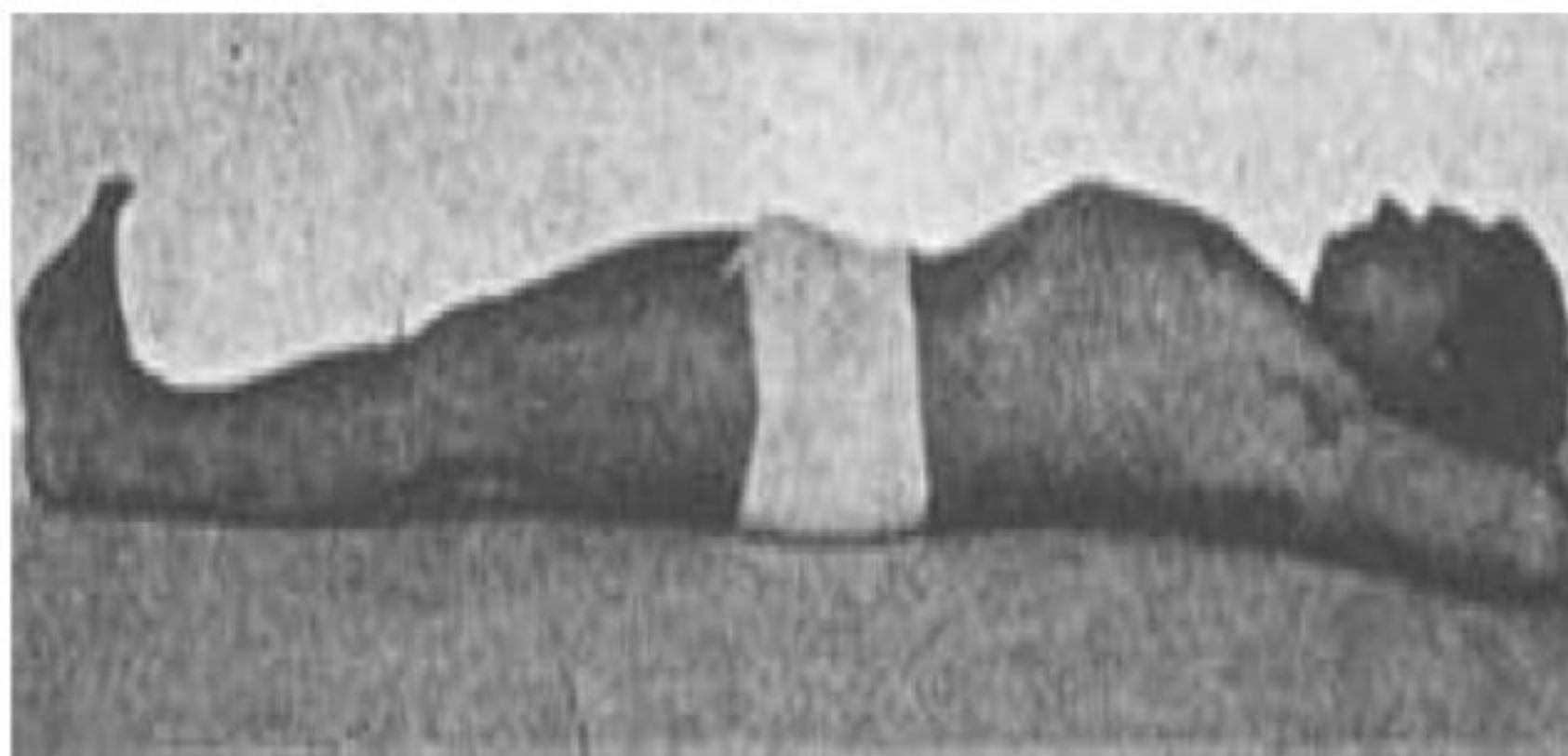


Fig.3.70

Pose One (Fig.3.70)

- (1) Take the illustrated pose and softly inhale.
- (2) Clasp hands behind head (fingers tightly interlaced), toes pointing upward and backward

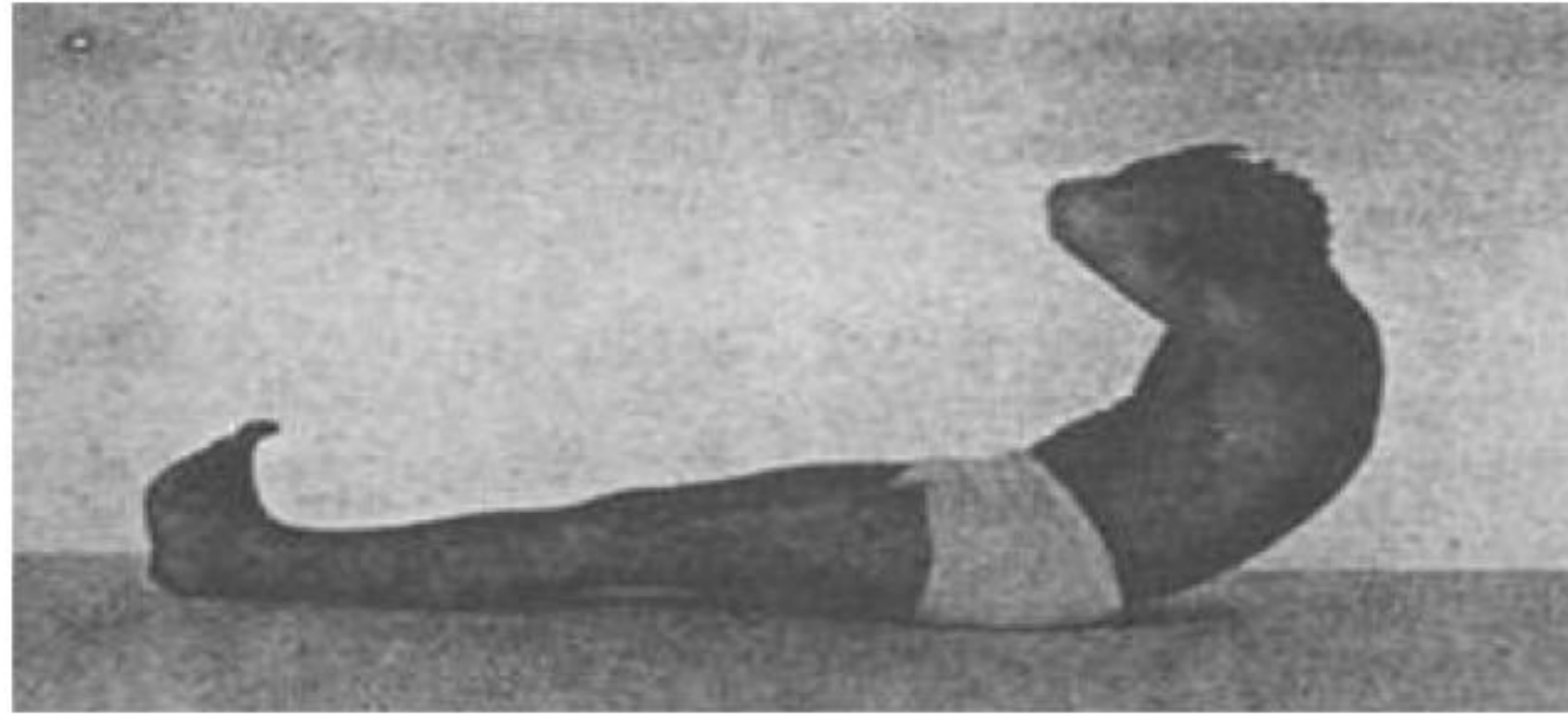


Fig.3.71

Pose Two (Fig.3.71)

- (1) Bend your head forward, your chin contacting your chest, and your abdomen tucked in.
- (2) Toes pointing up, spine bend forward off the mat



Fig.3.72

Pose Three (Fig.3.72)

- (1) Exhale slowly, tensing your muscles, and pressing your legs firmly into the mat.
- (2) Slowly move your body upward and forward to the posture indicated, toes (pointing) up.

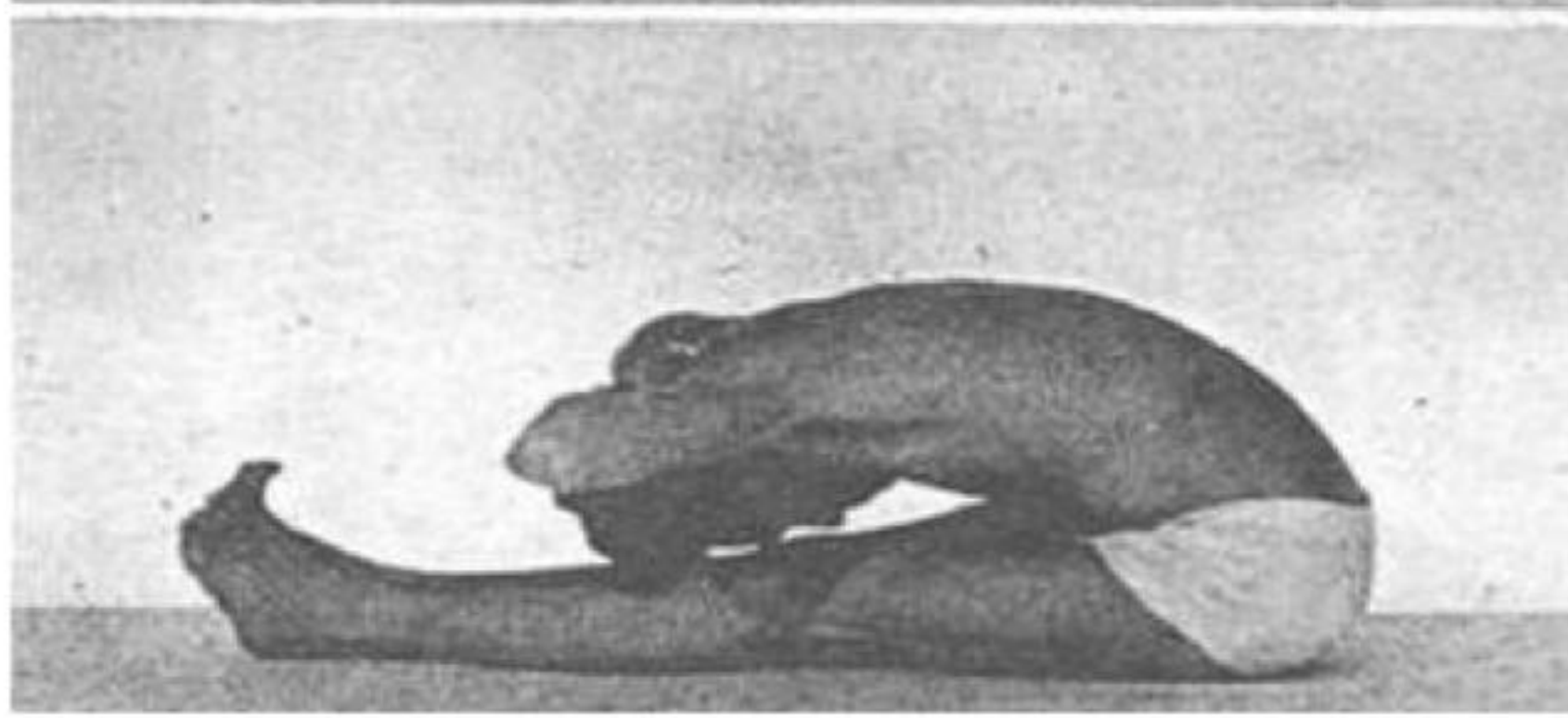


Fig.3.73

Pose Four (Fig.3.73)

- (1) Slow exhalation, bend forward until your head and knees meet, if possible, as shown, hold your elbows straight backward until your shoulder blades lock.
- (2) Return to pose three, slowly inhale and exhale.
- (3) Returning to Pose two and Pose one

Note:

Repeat this exercise three times.

Cautions:

Pose one- maintain toes pointing upward

Pose two- Maintain a strong grip on the mat with your legs (if required, place a cushion on your feet).

Pose four - Straighten your elbows backward until your shoulder blades lock.

16. Instructions for “The scissors”



Fig.3.74

Pose One (Fig. 3.74)

(1) Take the position shown

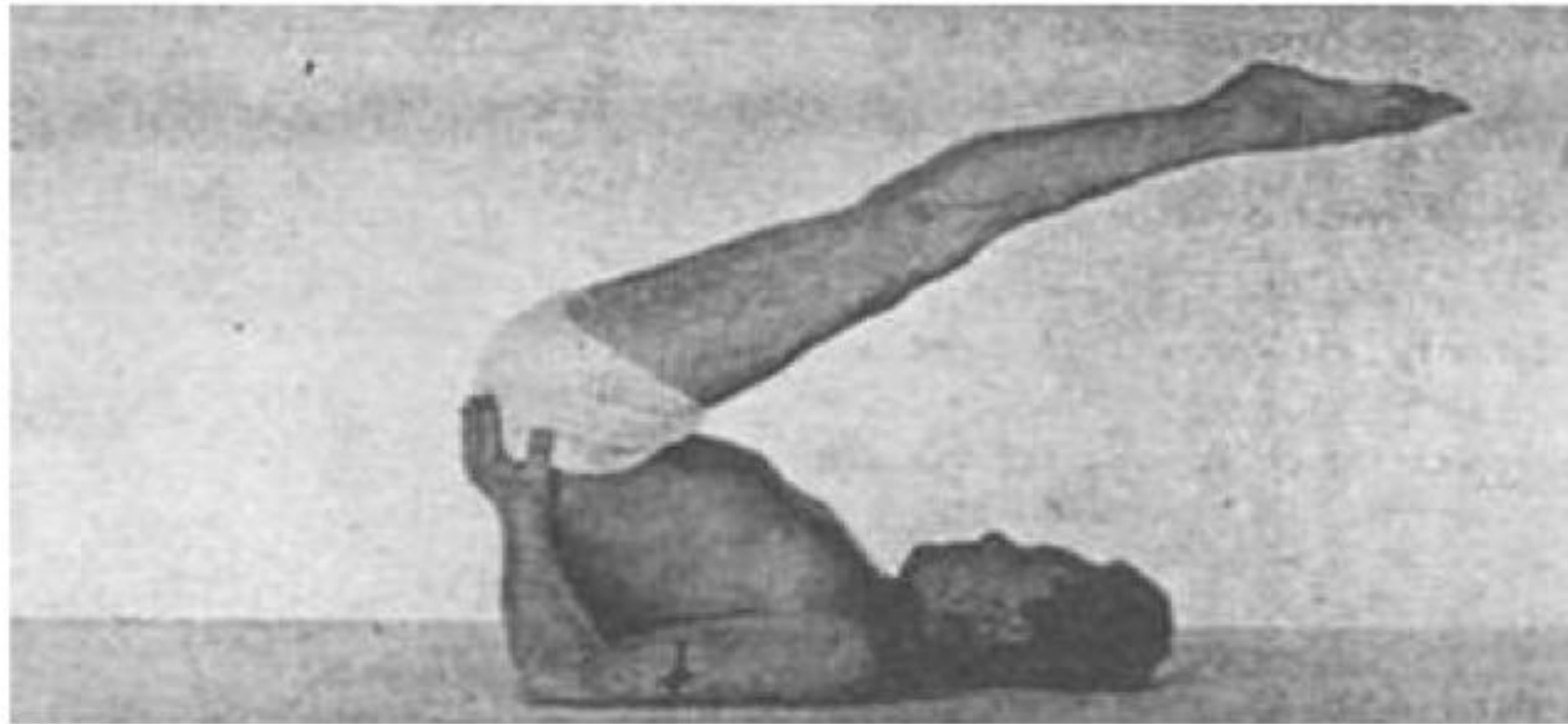


Fig.3.75

Pose Two (Fig.3.75)

(1) Bring your legs up until, your body is supported by your head, shoulders, upper arms, neck, and elbows.

(2) With hands supporting hips, take a slow inhalation.



Fig.3.76

Pose Three (Fig.3.76)

(1) Legs spread out (knees locked), toes pointing forward and downward, split legs scissors-like (right leg front; left leg backward).

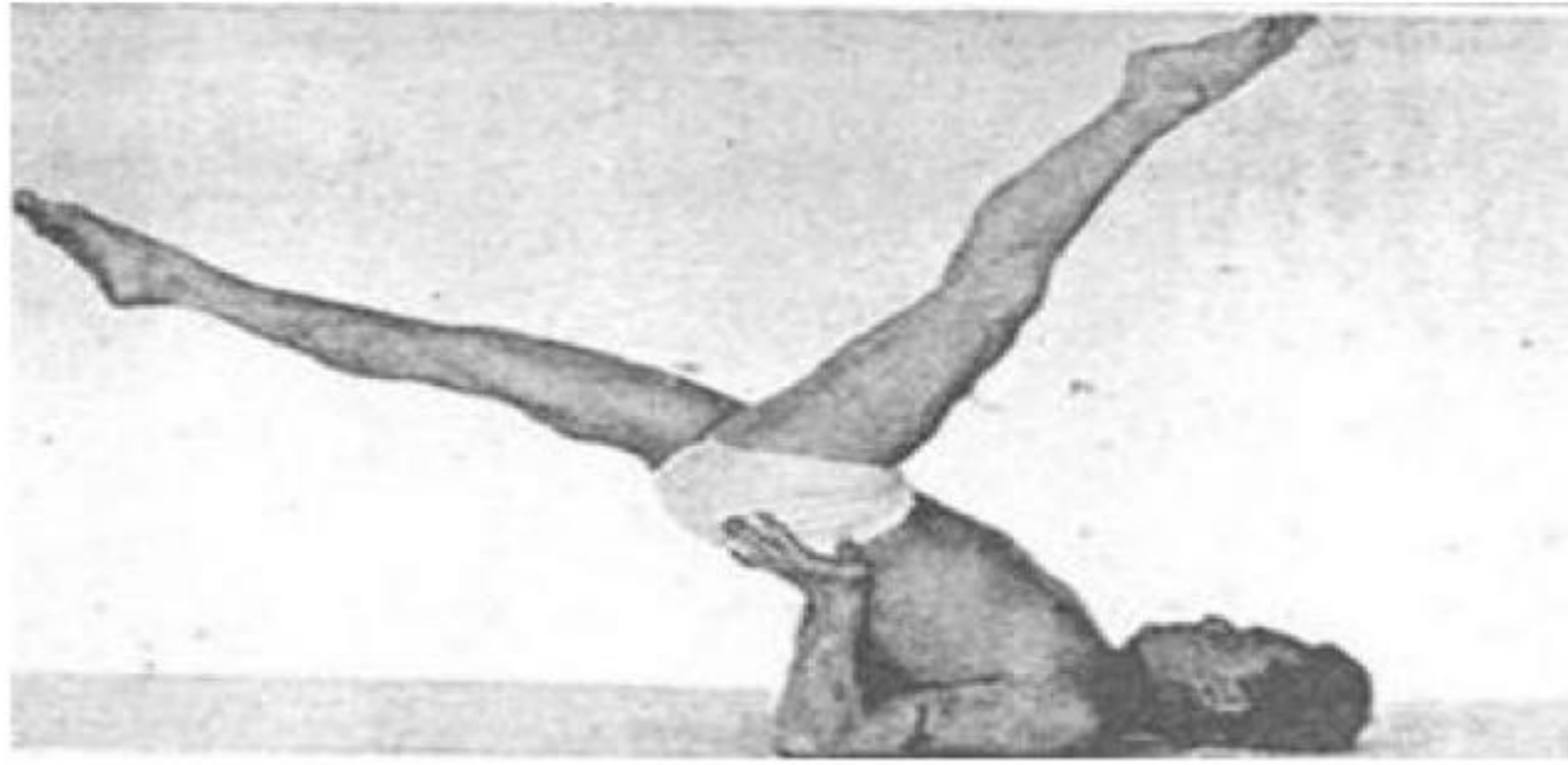


Fig.3.77

Pose Four (Fig.3.77)

(1) When you exhale, alternately "split" your legs (left leg ahead; straight leg backward) like scissors.

Note:

Do this exercise six time.

Cautions:

Pose 2- Maintain rigidity throughout; only move your legs, knees locked, toes pointing forward and downward. Try to gradually do the split such that the toes of the forward leg, in alternating movements, and the backward leg, in alternating movements, are out of your field of view.

17. Instructions for “The bicycle”

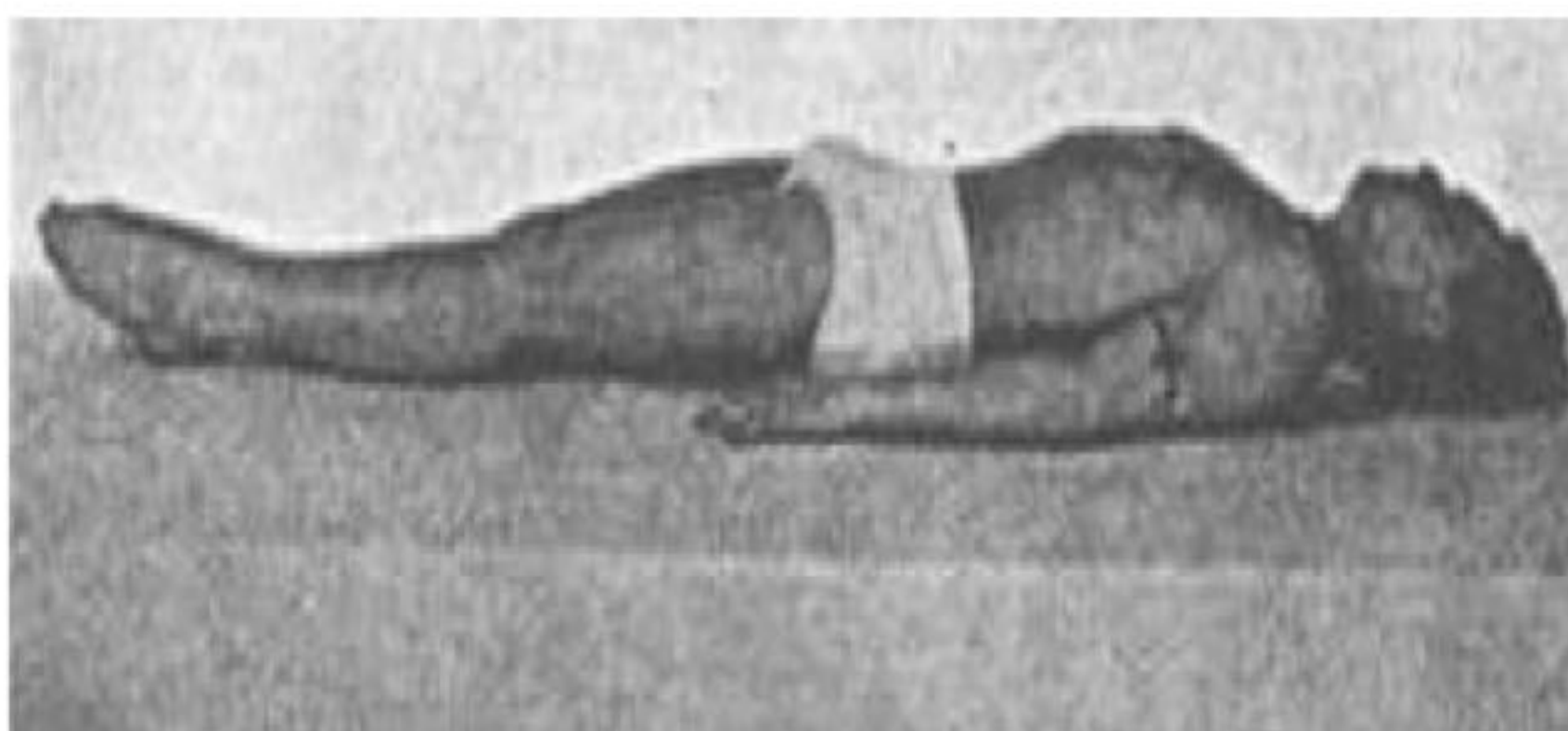


Fig.3.78

Pose One (Fig.3.78)

1) Take the stance illustrated in the image.



Fig.3.79

Pose Two (Fig.3.79)

- 1) Put your weight on arms, shoulder neck and head, now lift the body.
- 2) Take breathe slowly
- c) Move your legs as shown in fig. 3.79



Fig 3.80

Pose Three (Fig 3.80)

- 1) Bend your right knee back and down while attempting to "kick" yourself.
- 2) Breathe out slowly

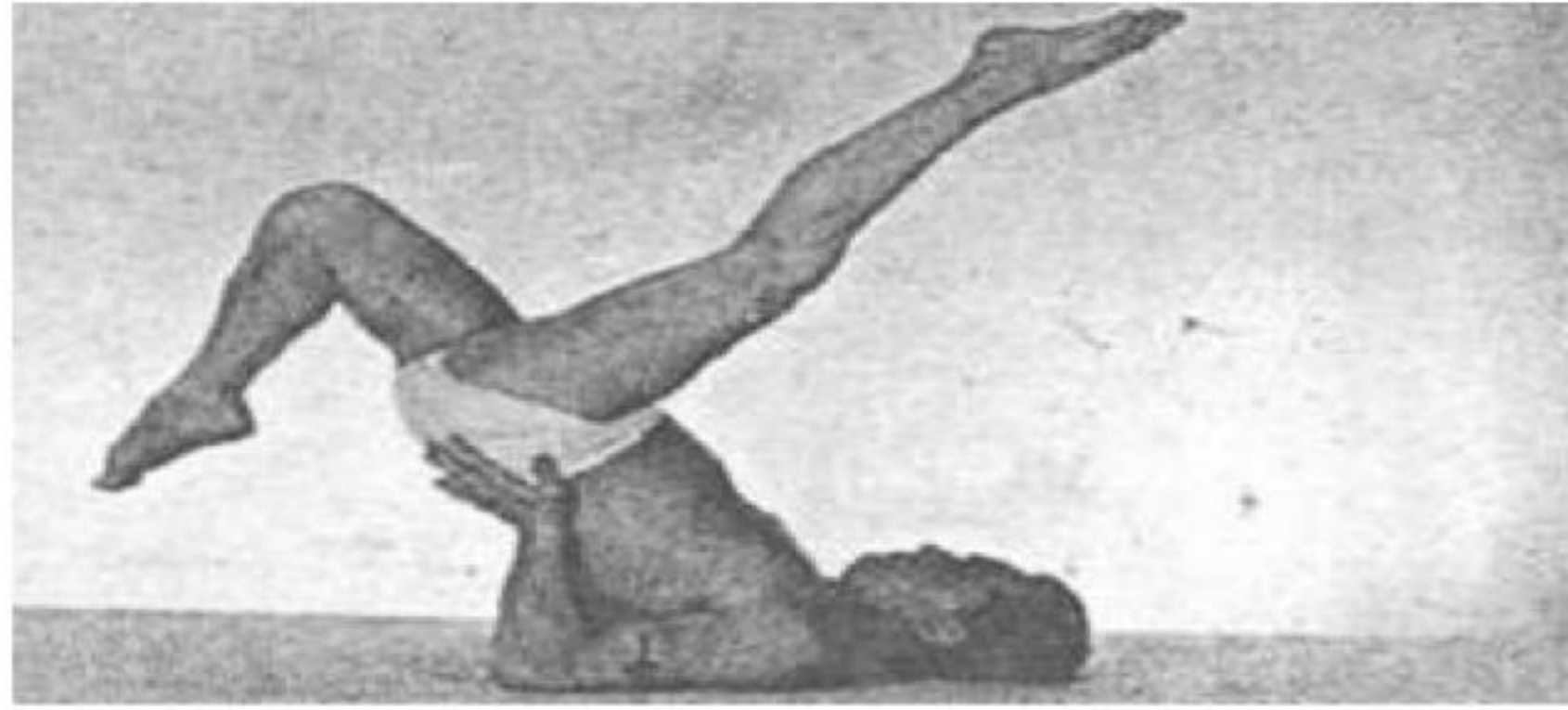


Fig.3.81

Pose Four (Fig.3.81)

- 1) Right leg straight and pull it back side.
- 2) Breathe in slowly
- 3) Bend your left knee back and down while attempting to "kick" yourself.

Note:

One can do five movement on each leg.

Cautions:

Pose Three- make sure to adopt a stance that is as similar to the one shown in this pose as you can. Stretch both legs out in front of you, locking the knees and pointing the toes (forward and downward) as you go.

18. Instructions for “The shoulder bridge”



Fig.3.82

Pose One (Fig.3.82)

- 1) Take the stance illustrated

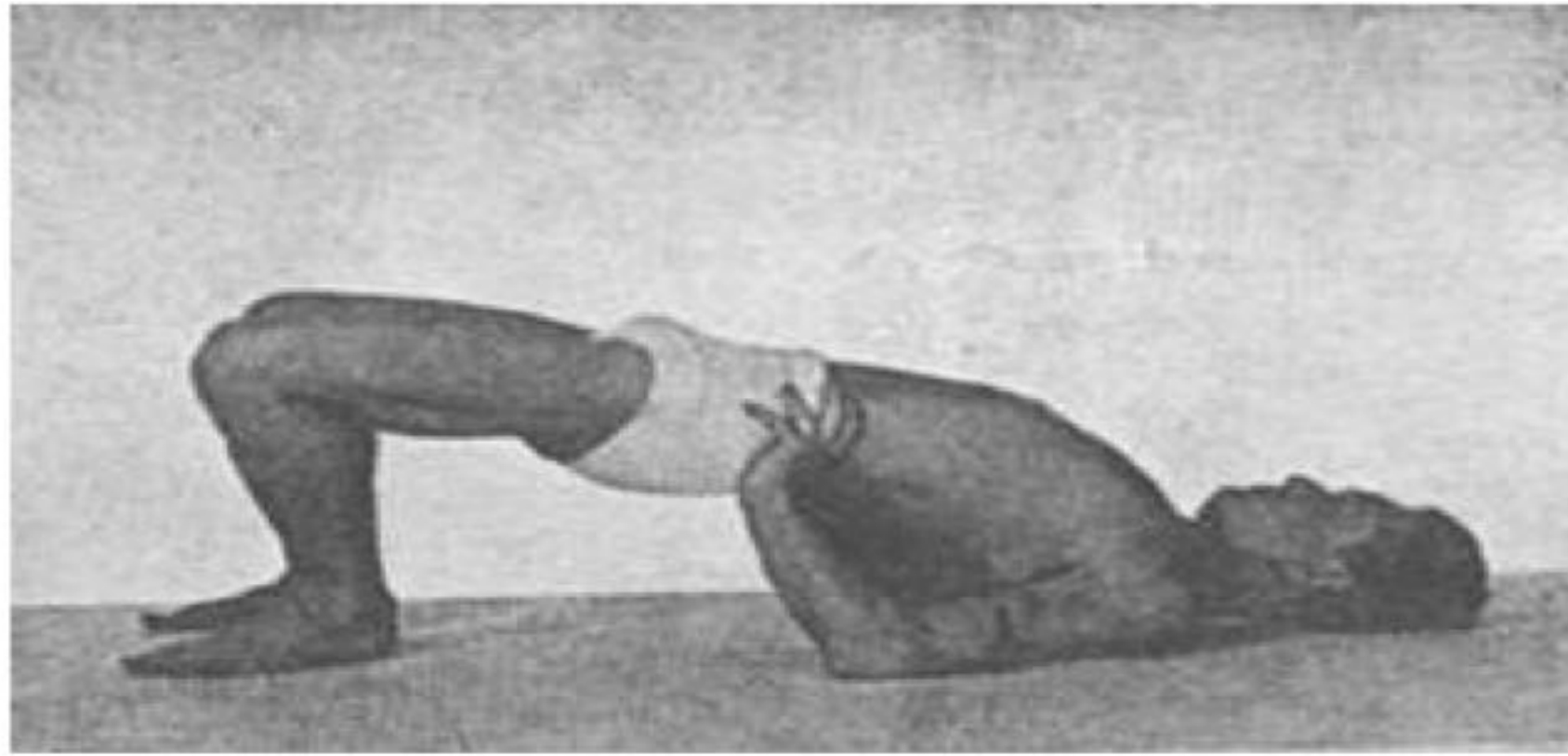


Fig.3.83

Pose Two (Fig.3.83)

- 1) Put your weight on upper body like, arms, shoulder, neck and head. Feet will be flat on mat.
- 2) Grab the waist firmly with both hands as shown.

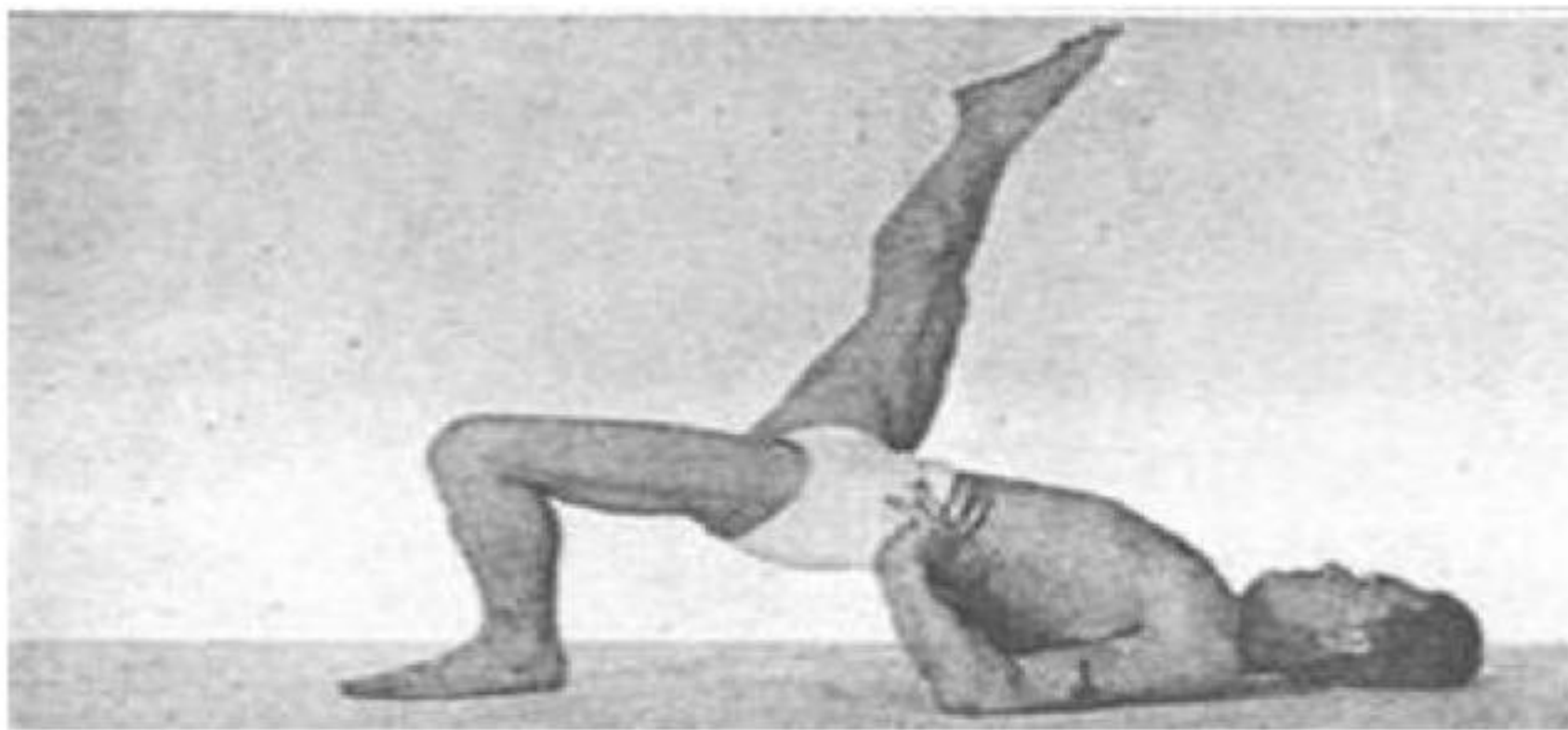


Fig.3.84

Pose Three (Fig.3.84)

- 1) Slowly breathe in
- 2) Lift your right leg upward and forward to upright stance.
- 3) Forward and downward pointed toes

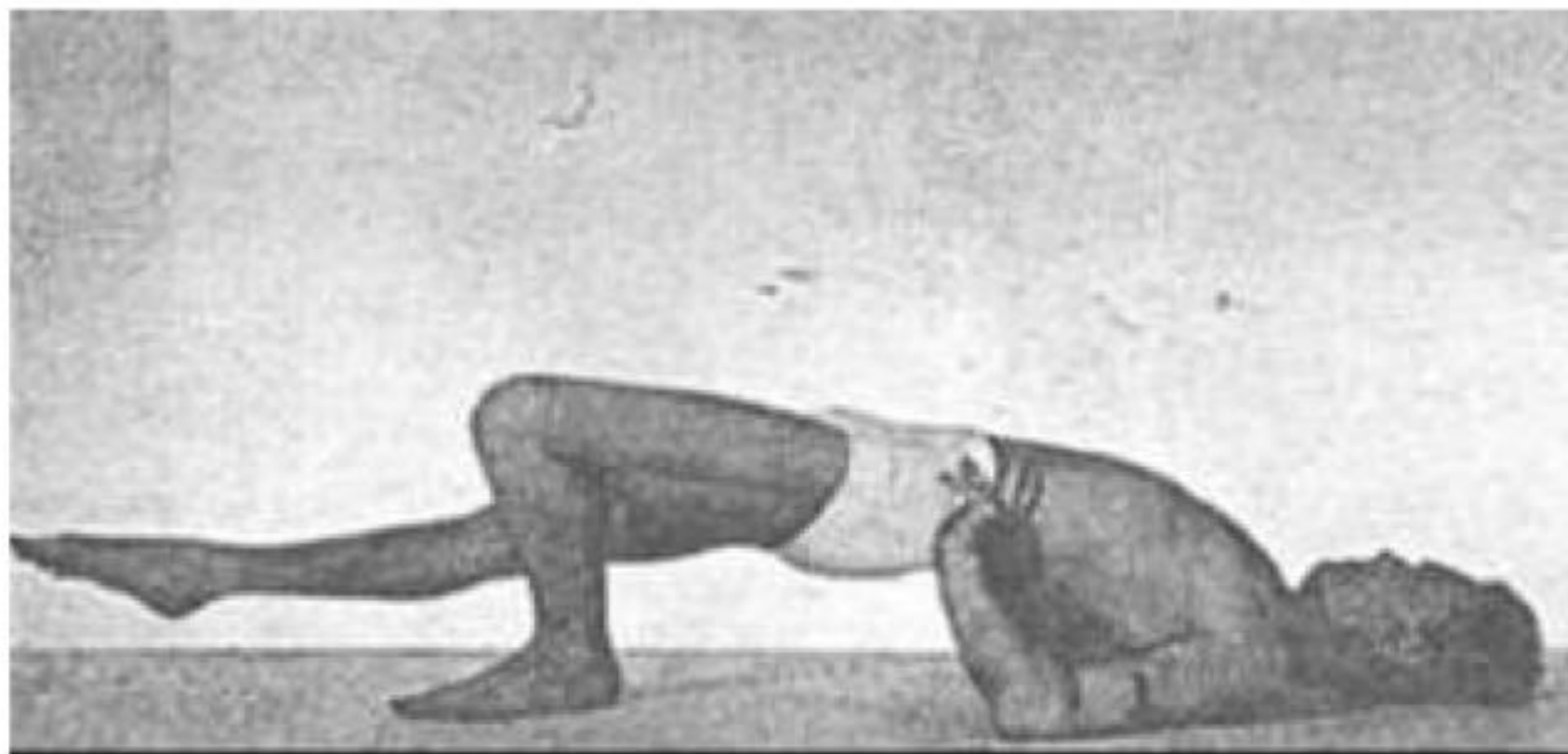


Fig.3.85

Pose Four (Fig.3.85)

- 1) Breathe out slowly
- 2) Right leg should be lowered forward and downward, knee locked.
- 3) As shown in this stance, thrust your chest as high and as far out as you can.

Pose three and four repeat again.

Note:

One can repeat this exercise three times on each leg.

Cautions:

Pose Three-Point your toes. Right leg knee is locked. Chest thrust out, push your foot firmly on the mat when you bring your each leg down.

19. Instructions for “The spine twist”



Fig.3.86

Pose one (Fig.3.86)

- (1) Take the stance shown in the figure
- (2) Breathe in slowly
- (3) Seat straight, push your chest out, contract your stomach in, head up
- (4) Lock the shoulders, arms stretched backward.
- (5) Feet on mat, together and straight, toes should be pointed as shown in the image.



Fig.3.87

Pose two (Fig. 3.87)

- (1) Legs and arms straight, slowly breathe out and twist your body as shown in the fig. 3.86.
- (2) Turn your head and breathe in slowly and return to your position one



Fig.3.88

Pose Three (Fig.3.88)

- (1) Take the stance illustrated



Fig.3.89

Pose Four (Fig.3.89)

- (1) Breathe out slowly
- (2) Twist your body to the side and turn your head too.
- (3) Slowly breathe in and return to pose one.



Fig.3.90

Pose Three (Fig.3.90)

- (1) Take the stance illustrated

Note:

Repeat this exercise three times left and Three times right.

Cautions:

Pose One- Legs and arms should be held rigidly. Locked shoulder blades. merely twist the body at the spine. Try to alternatively touch your chin to your right shoulder and left shoulder.

20. The jack knife:

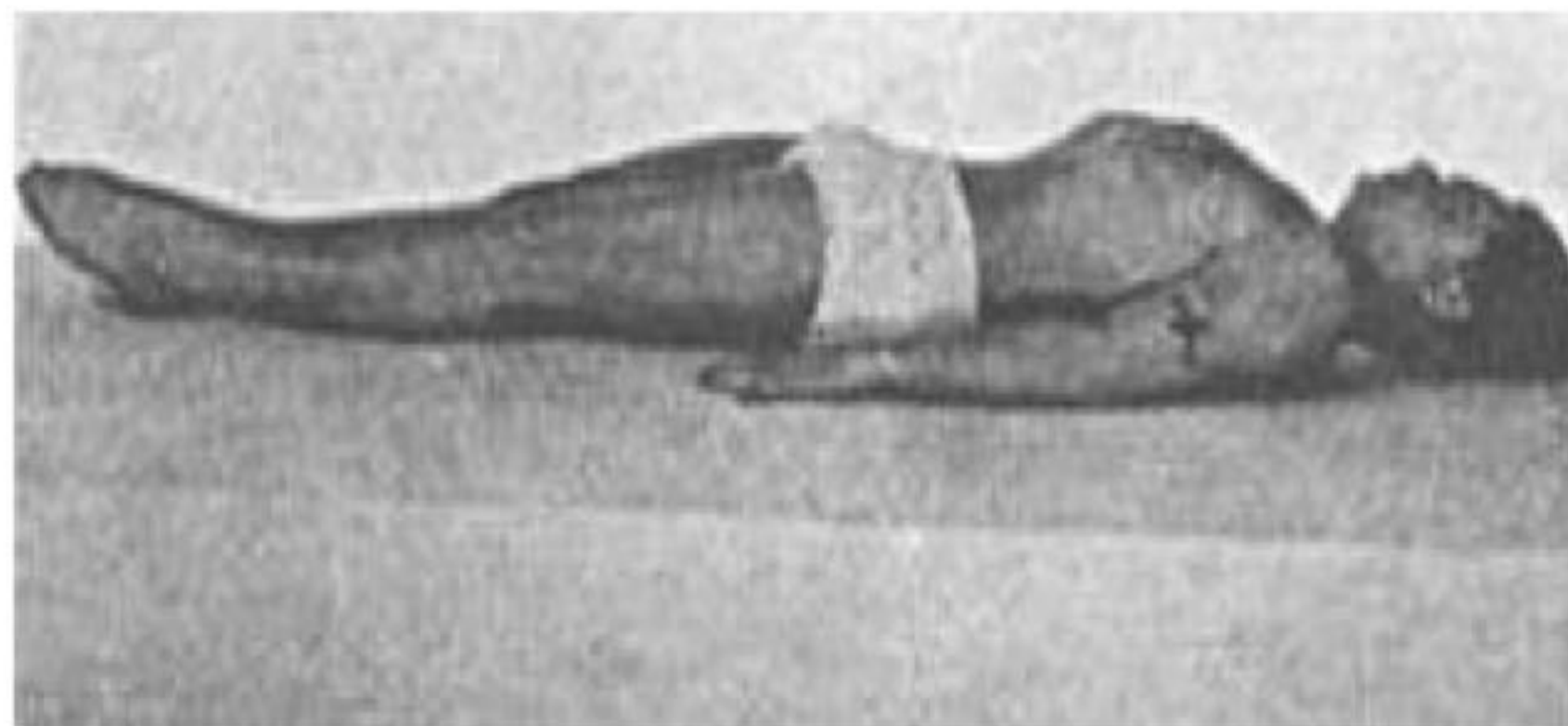


Fig.3.91

Pose One (Fig.3.91)

- 1) Take the stance shown in the image
- 2) Spine should be touched on the mat

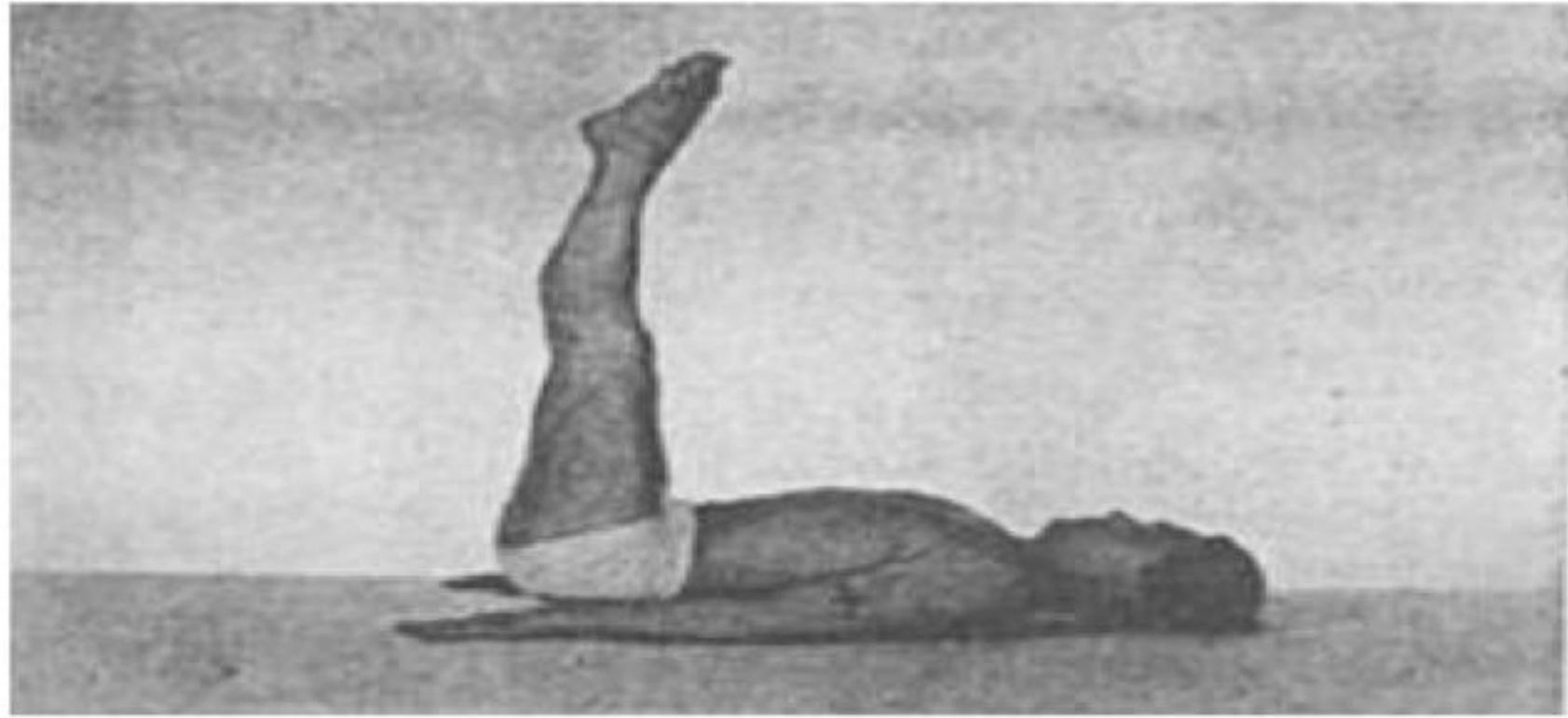


Fig.3.92

Pose Two (Fig.3.92)

- (1) Lift your legs, must be straight, lock your knees. Arms on the side
- (2) Point your toes forward and downward and breathe in slowly.



Fig.3.93

Pose Three (Fig.3.93)

- (1) Arms pressed against the mat.
- (2) Raise your spine, lock your knees



Fig.3.94

Pose Four (Fig.3.94)

- (1) Body weight on head, neck, shoulders and arms and legs in upward position stretched.
- (2) Breathe out slowly
- (3) Take stance shown in fig. 3.93 again, breathe in slowly and take stance shown in fig. 3.92
- (4) Breathe out slowly

Note:

One can do this exercise 3 times.

Cautions:

Pose two- keep your legs straight, your knees locked, and your toes pointed.

Pose three-count two while holding pose three.

Pose four- count two mentally while holding position four

21. Instructions for “The sidekick”

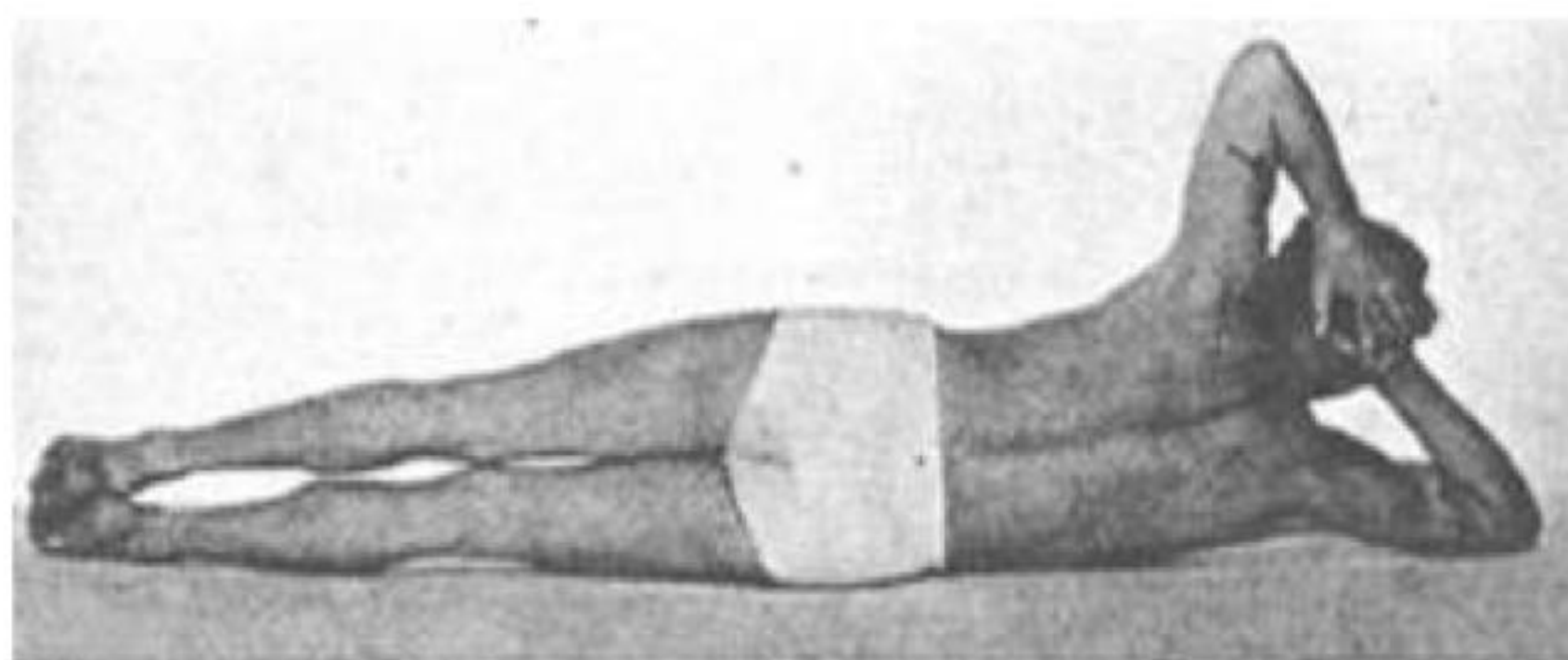


Fig.3.95

Pose One (Fig.3.95)

- (1) Take stance shown in fig. 3.95

- (2) Head raised and hands clasped behind head
- (3) Eyes straight forward, arms parallel to the shoulders
- (4) lay down on mat on your side

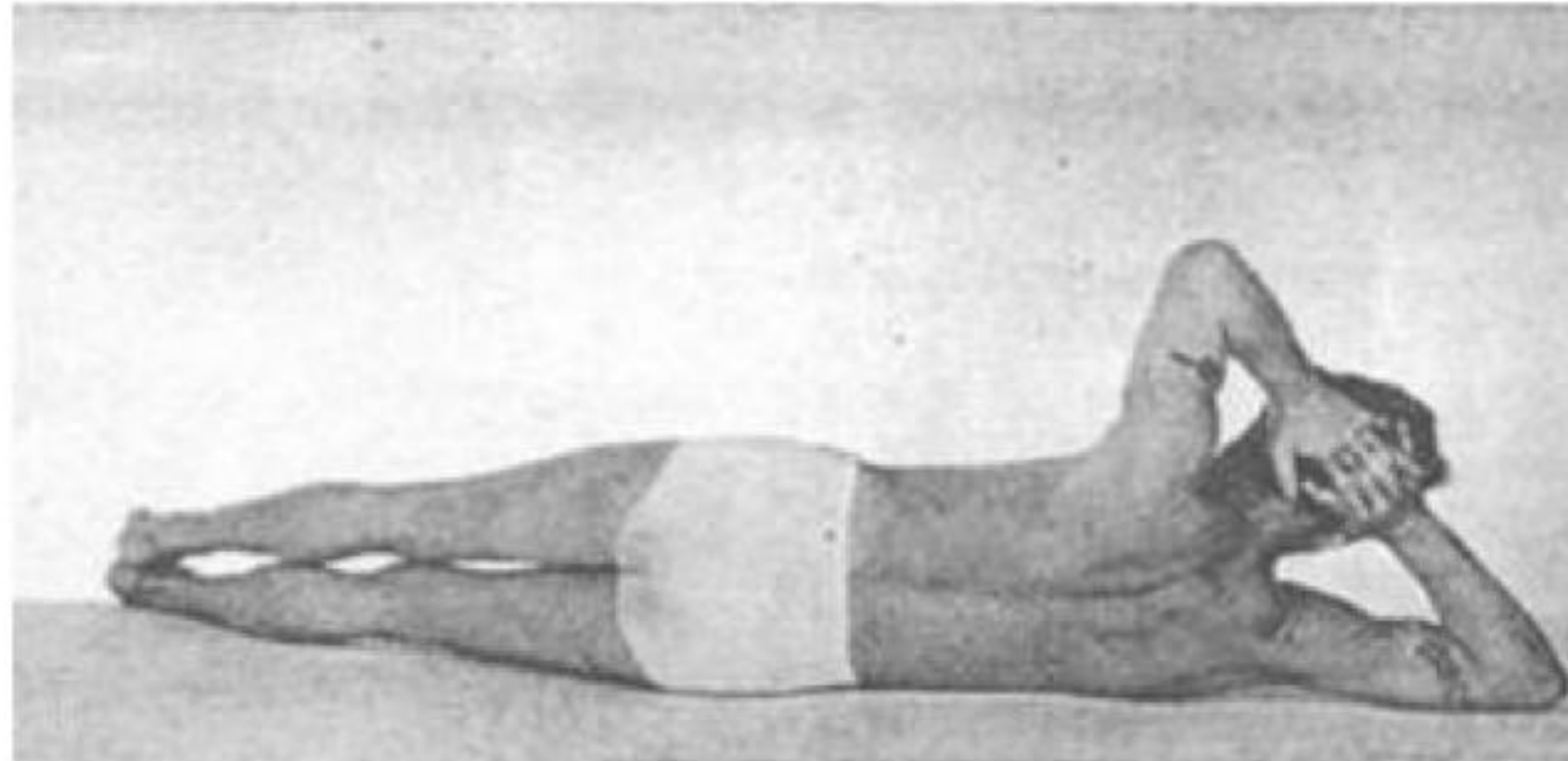


Fig.3.96

Pose Two (Fig.3.96)

- (1) legs two feet forward

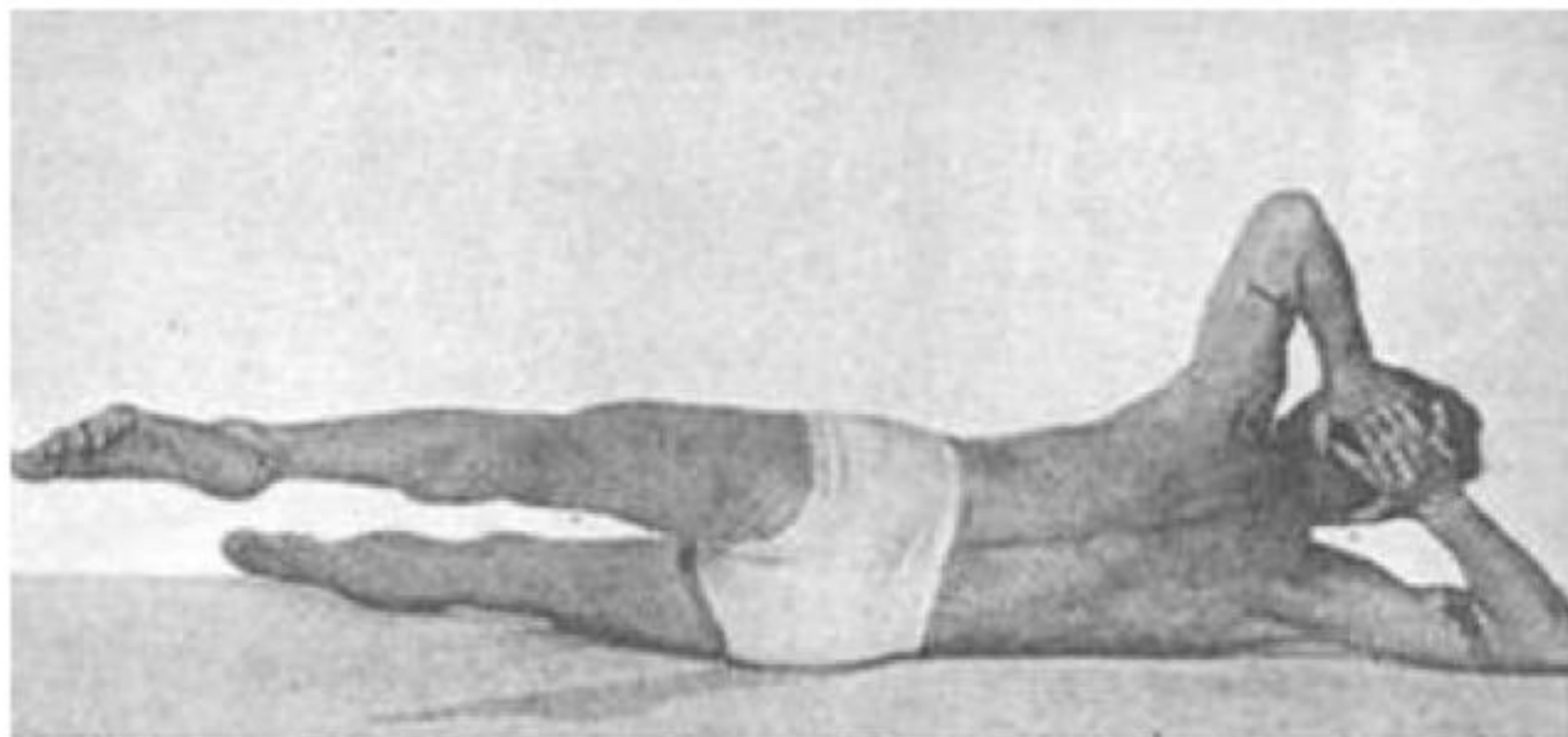


Fig.3.97

Pose Three (Fig.3.97)

- (1) Slowly breathe in and
- (2) Move your legs sideways as shown in the fig. 3.96
- (3) Return your left leg approximately a foot forward and swing your left leg forward again, attempting to improve on your initial try.

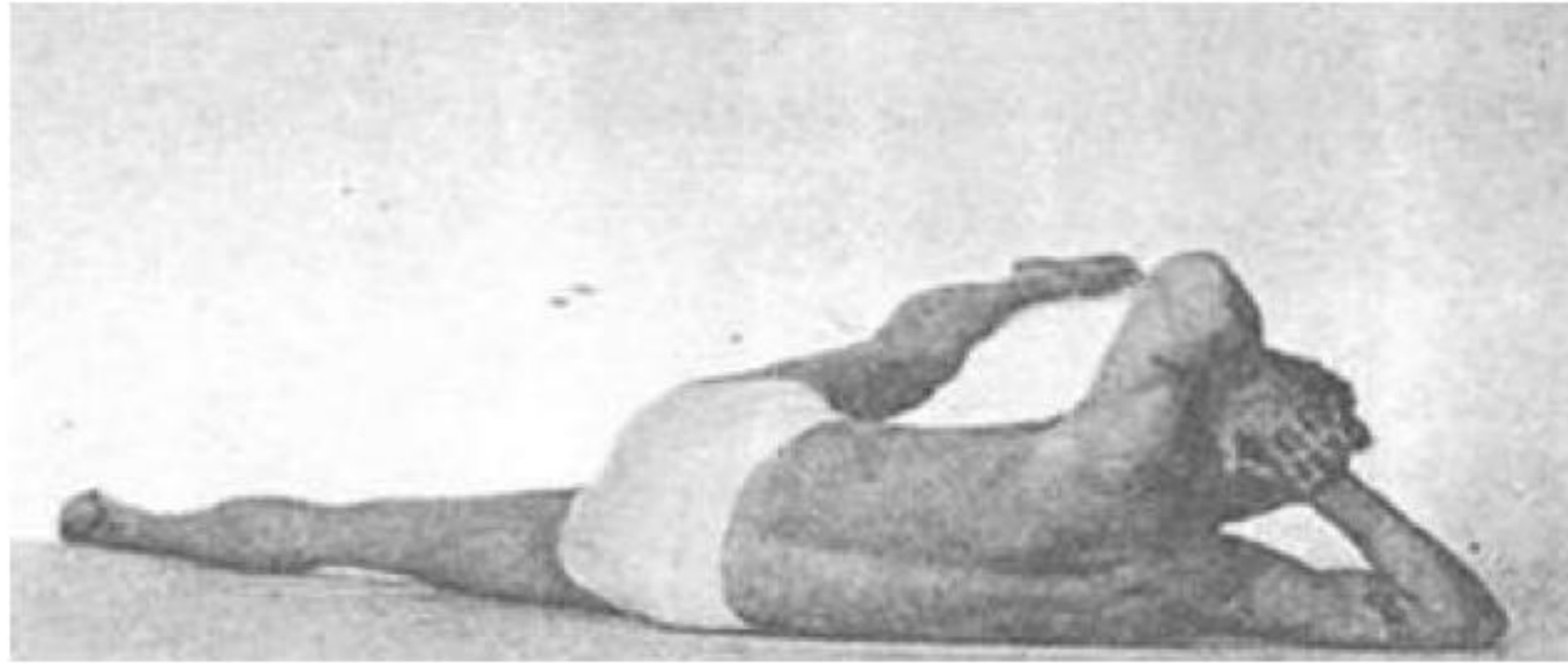


Fig.3.98

Pose Four (Fig.3.98)

- (1) Breathe out slowly and move your legs sideways as far as possible
- (2) Keep one foot distance while returning your left leg.
- (3) Swing your left leg backward again and try to do better than your previous effort.

Note:

One can perform this exercise three times. Using left leg and right leg.

Cautions

Pose three- head up elbows back. Keep the entire body stiff. Move one leg only. Another leg will be stiff on the mat.

Pose four- Do not bend your body.

22. Instructions for “The teaser”



Fig.3.99

Pose One (Fig.3.99)

- (1) Take the stance shown in fig. 3.99

- (2) Head straight, legs straight, knees locked and toes pointed towards the ground.
- (3) Arms as shown in the fig.3.98

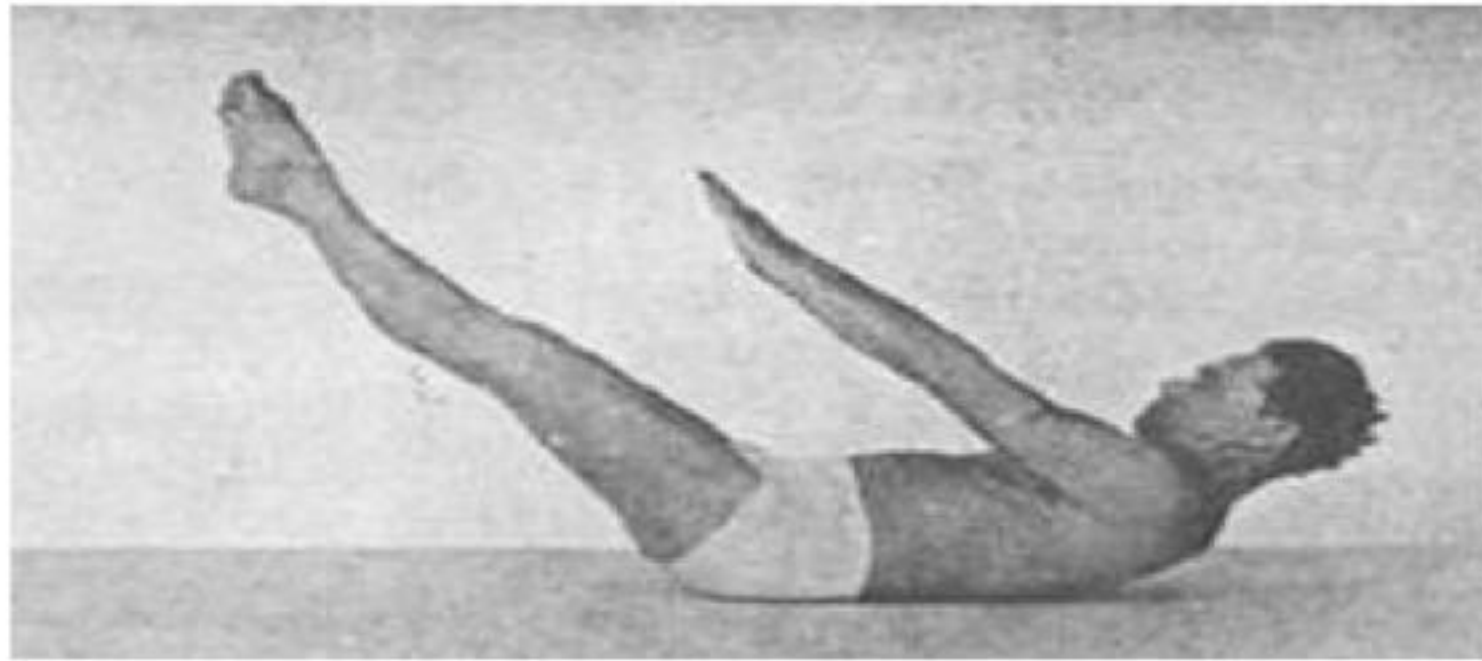


Fig.3.100

Pose Two (Fig.3.100)

- (1) Bend your head, chin touching the chest, abdomen contracted
- (2) Roll back and raise your leg up as shown in fig. 3.99

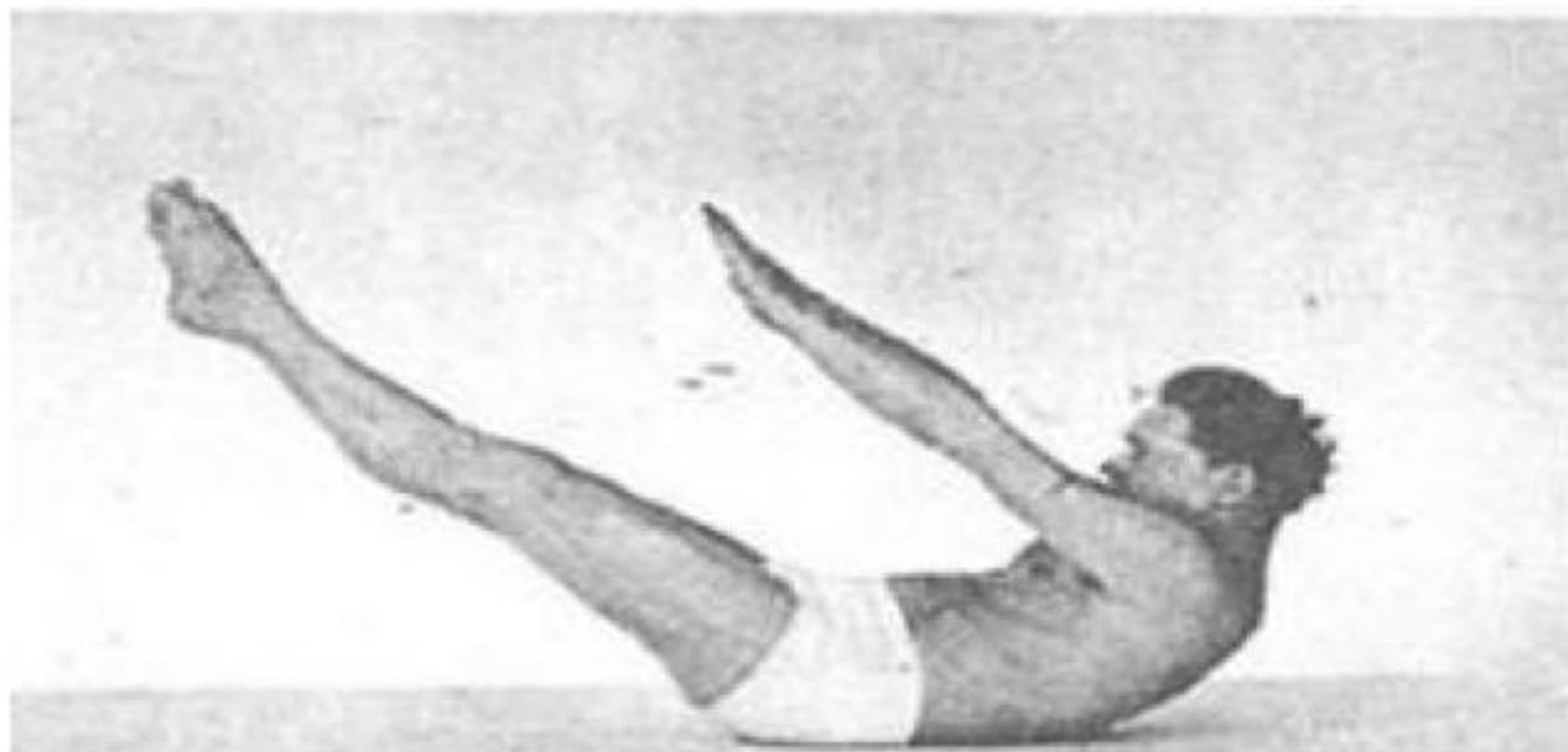


Fig.3.101

Pose Three (Fig.3.101)

- (1) Breathe in slowly
- (2) Parallel line of hands and legs should be maintained.

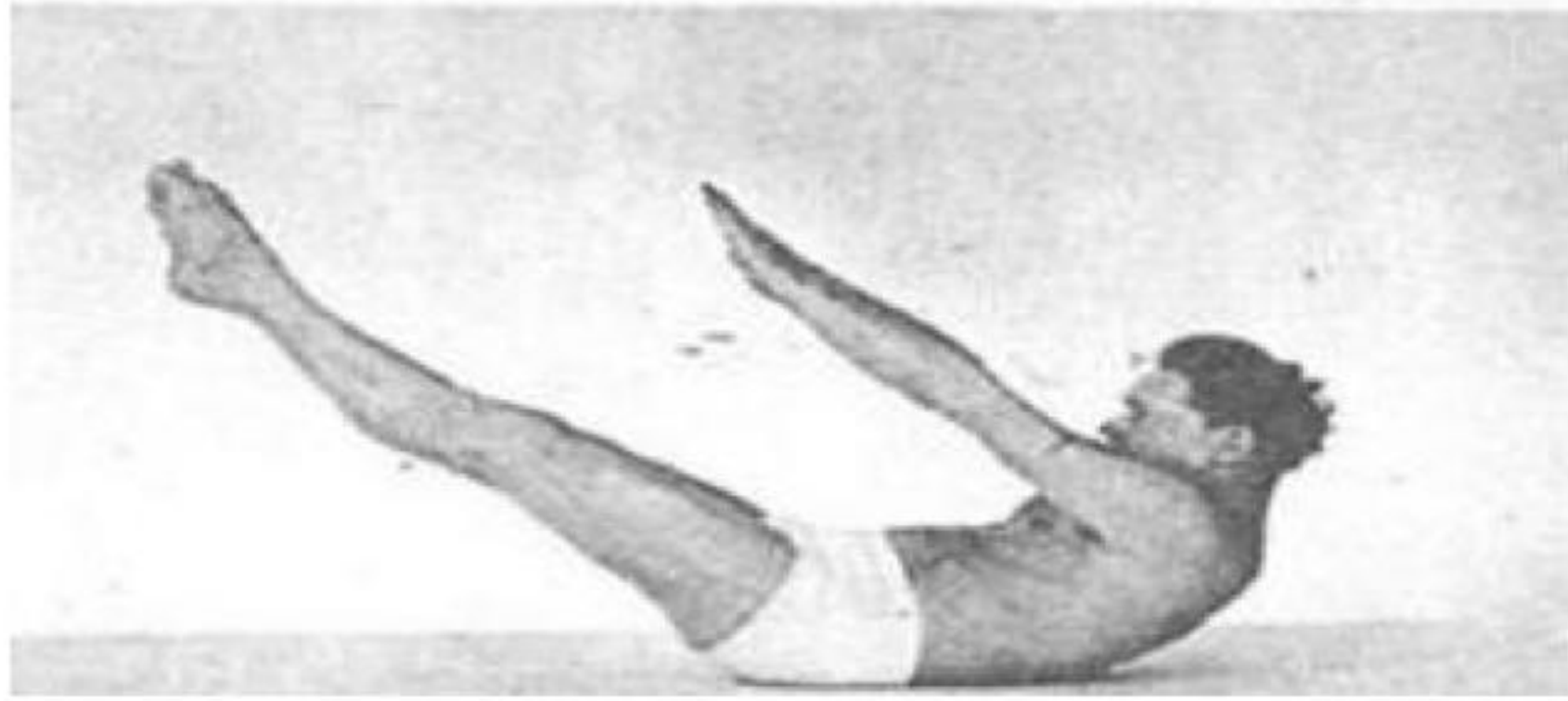


Fig.3.102

Pose Four (Fig.3.102)

- (1) Roll up, seat straight, arms should be raised and parallel to leg
- (2) Breathe out slowly
- (3) Take pose 2 position again and breathe in slowly.

Caution

Pose Three- Hand and legs should be parallel to each other, chest pressed in and back rounded.

23. Instructions for “The hip twist with stretched arms”

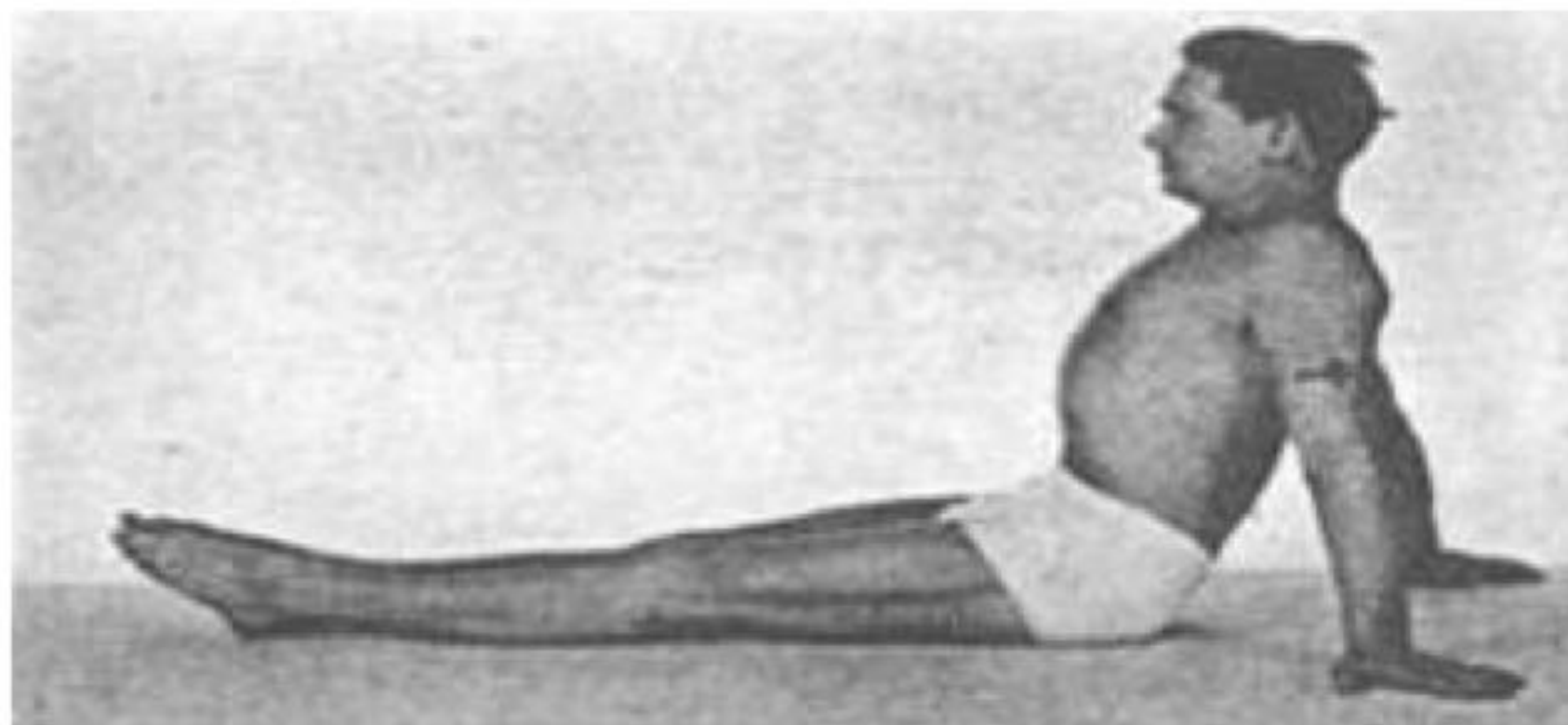


Fig.3.103

Pose One (Fig.3.103)

- (1) Take the stance shown in fig. 3.102, arms straight and pressed on mat.
- (2) Palms as shown in fig. 3.102, legs straight and toes pointed.



Fig.3.104

Pose Two (Fig.3.104)

- (1) Breathe in slowly, wave legs together, lock your knees
- (2) Toes pointed



Fig.3.105

Pose Three (Fig.3.105)

- (1) Breathe out slowly
- (2) Wave legs without contacting mat



Fig.3.106

Pose Four (Fig.3.106)

- (1) Breathe out slowly and wave legs first to the right and to the left as high as possible in circle
- (2) Without legs touching mat

Note:

Do this exercise six times, three to the right side and three to the left.

Cautions:

Pose One- Chest pressed inward

Pose Two- Chin to chest

Pose Three- Only move legs and hips and while circling, wave legs as high as possible and close to head.

24. Instructions for “The Swimming”

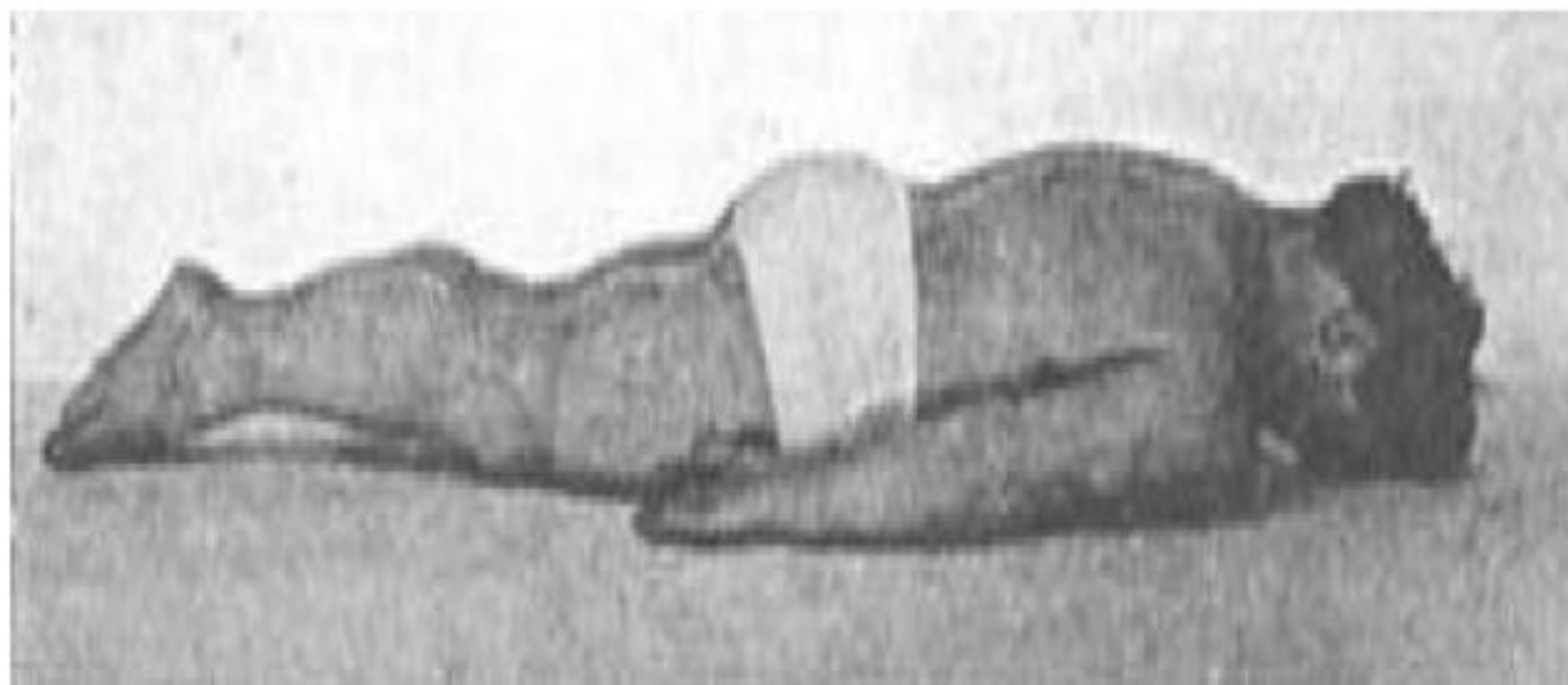


Fig.3.107

Pose One and Two (Fig.3.106, Fig.3.107)

- (1) Take stance shown in the fig. 3.107
- (2) Arms straight and palms down

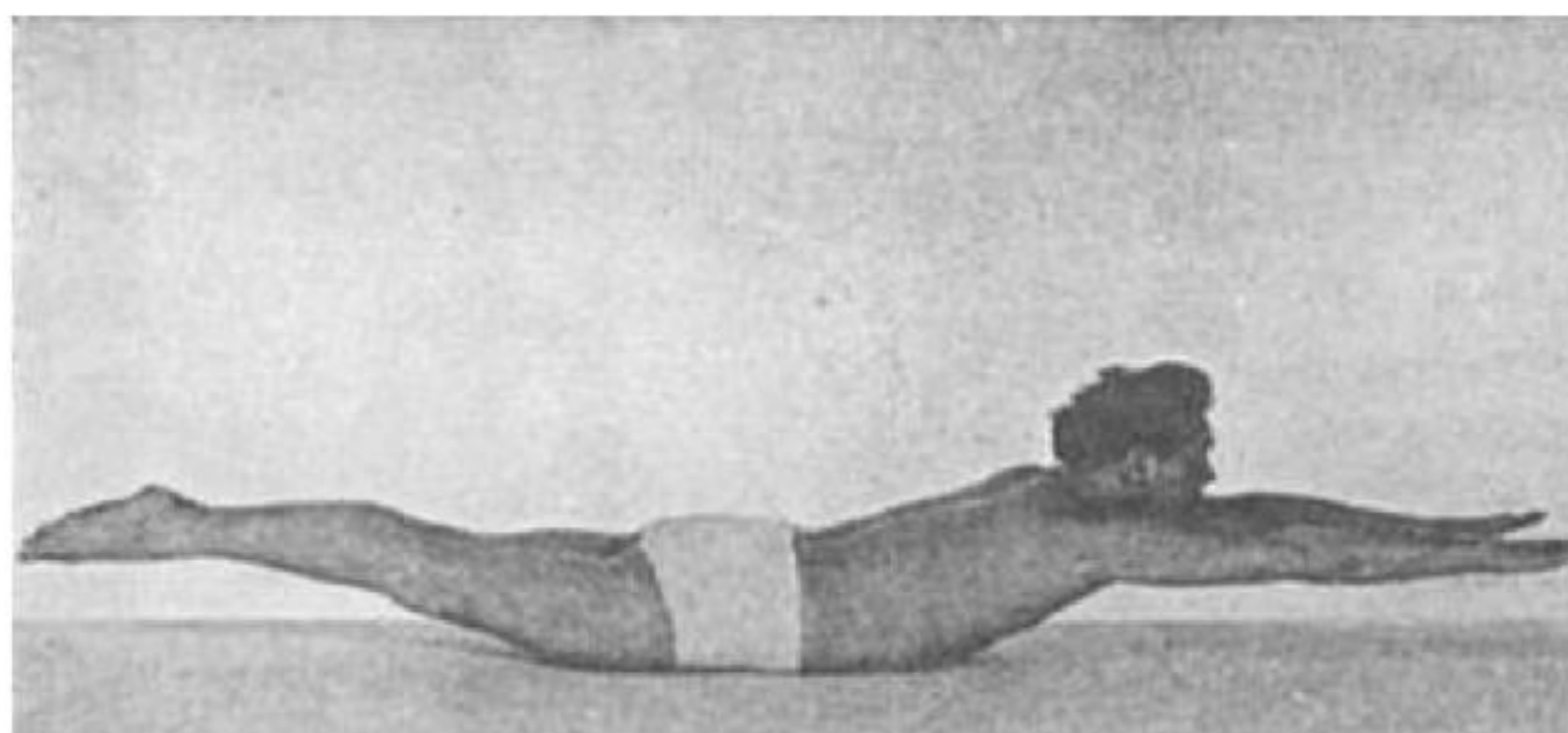


Fig.3.108

- (3) Head up, chest not contacted with mat, toes pointed
- (4) Knees locked
- (5) Breathe in and breathe out while performing alternate movement and counting mentally 1 to 10

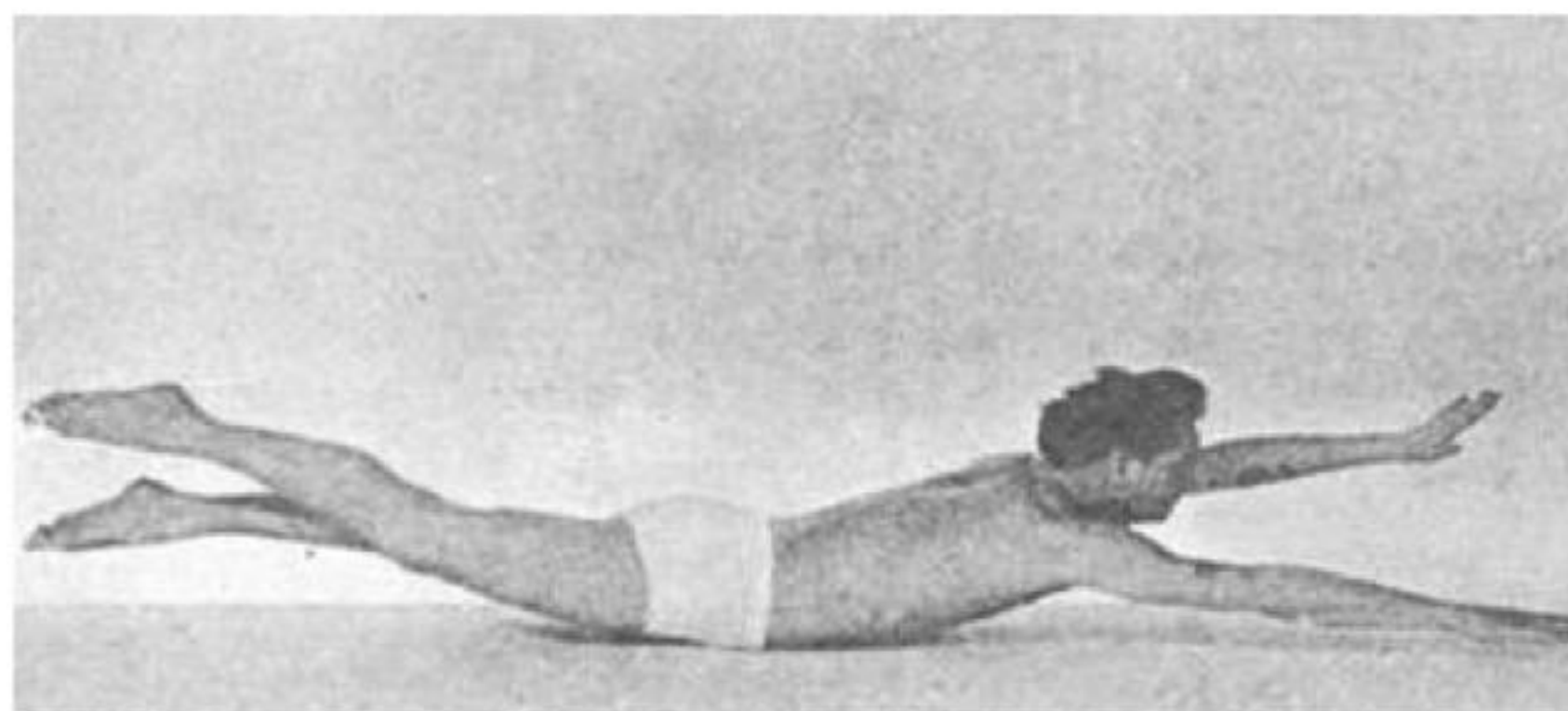


Fig.3.109

Pose Three (Fig.3.109)

- (1) Alternate arms and legs will be used, if raising right arm the left leg will be raised and vice a versa.

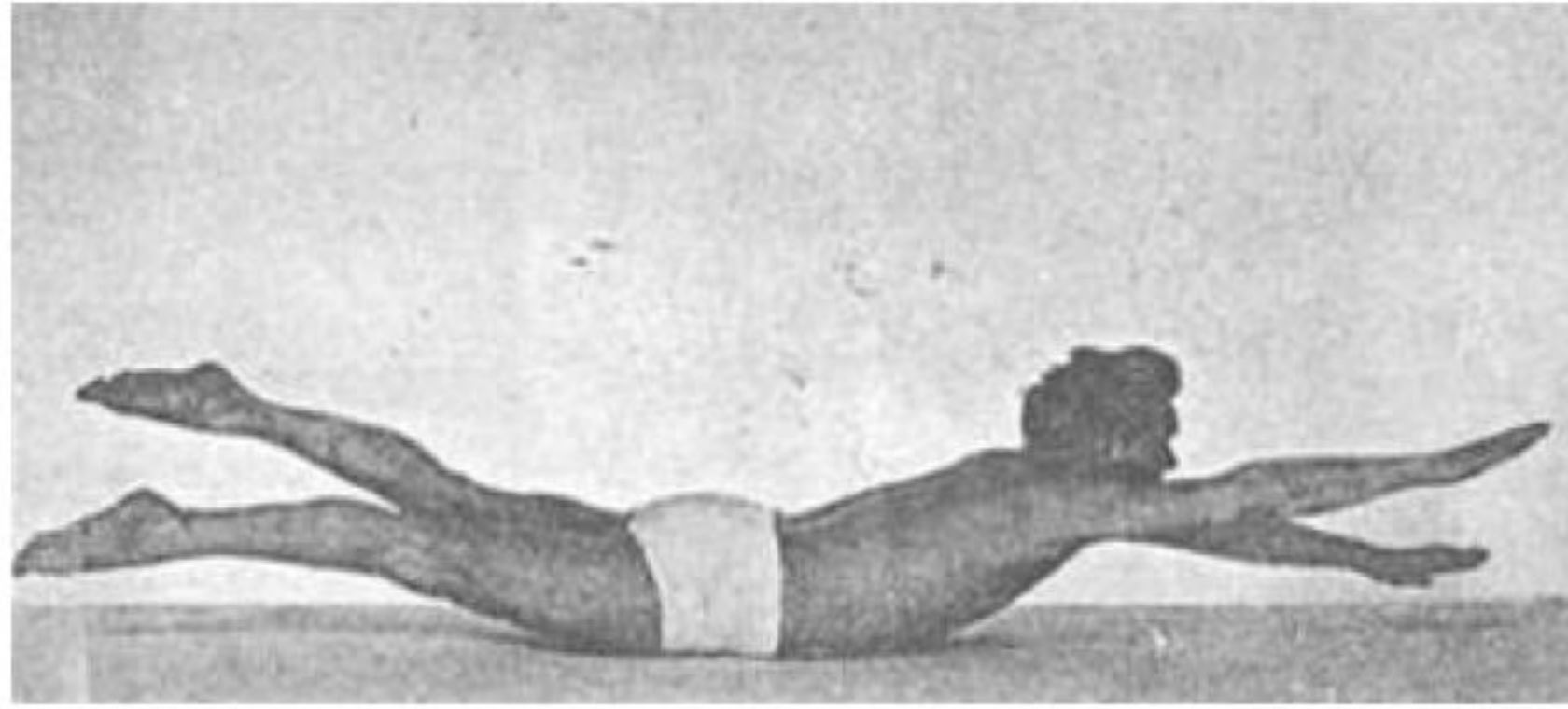


Fig.3.110

Pose Four (Fig.3.110)

(1) Right leg and left arm position as shown in the fig. 3.110

Cautions:

Pose Three- While performing the exercise alternate arm and legs should as up as possible and any of them should not touch the mat. Body should be stiff, only arms and legs will move.

25. The leg-pull-front:

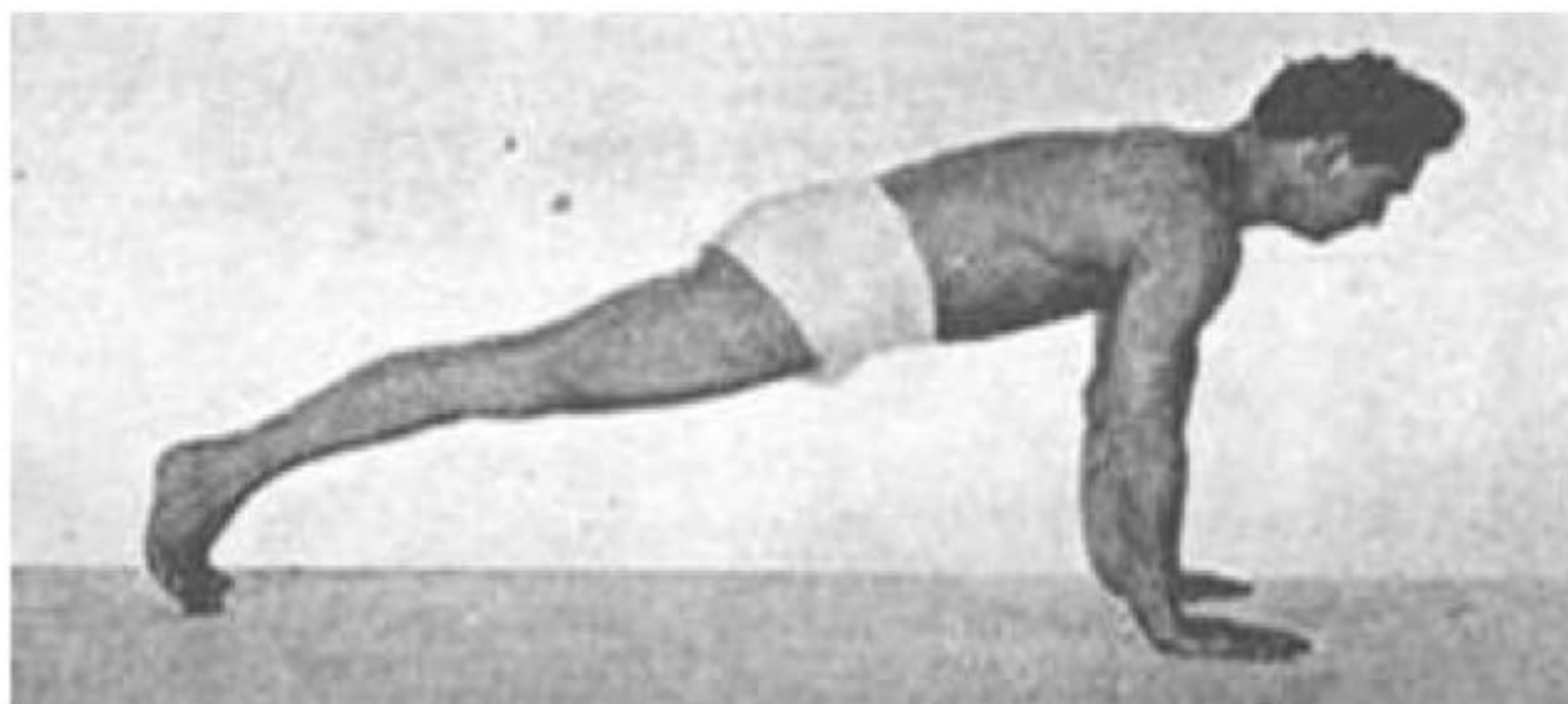


Fig.3.111

Pose One (Fig.3.111)

- (1) Take stance shown in the fig.3.111
- (2) Shoulders wide and arms straight
- (3) Hold plank position, hands and head straight
- (4) Legs together and toes pointed towards the ground
- (5) Knees locked and heels touched each other

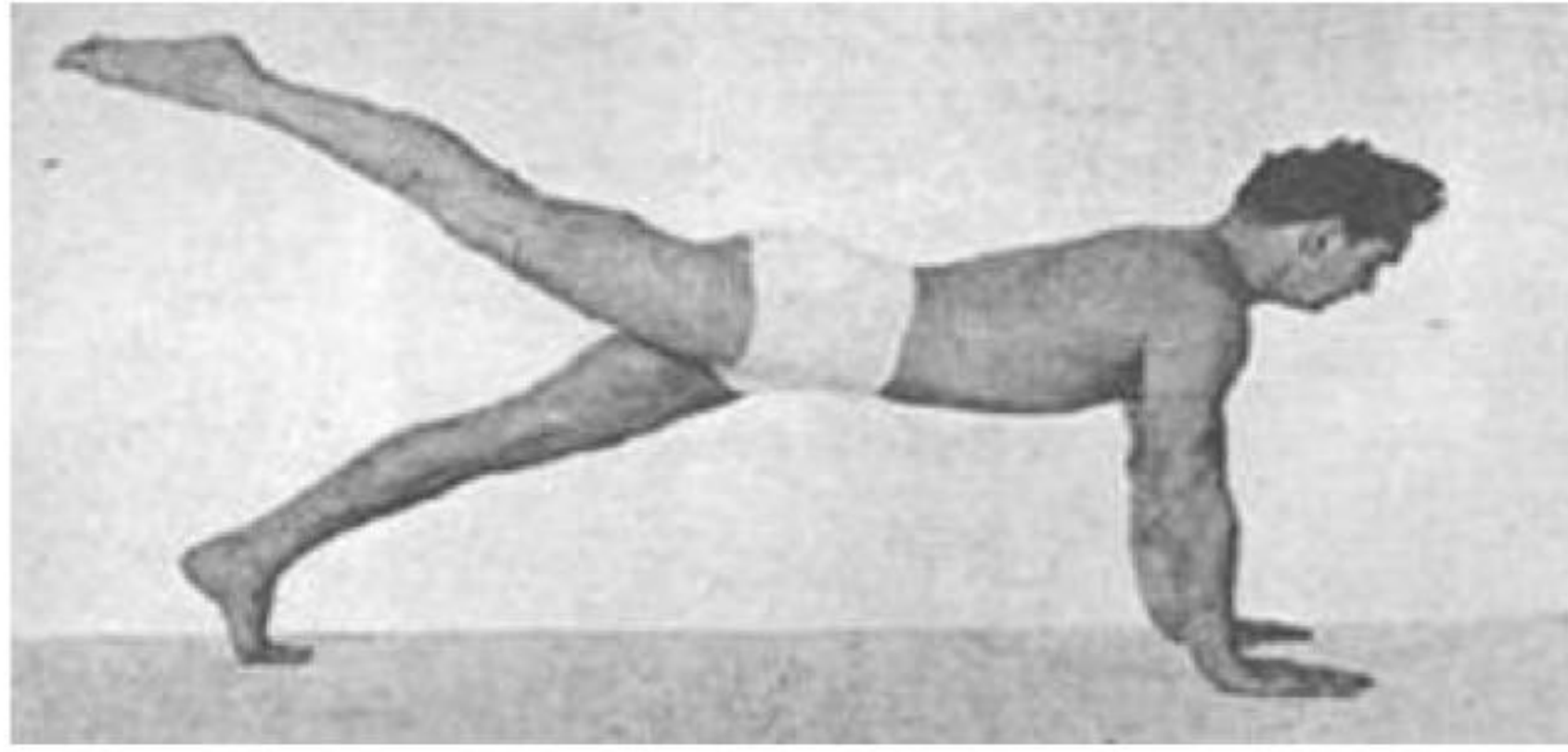


Fig.3.112

Pose Two (Fig3.112)

- (1) Breathe in slowly
- (2) Raise your right leg up as high as possible, keep it straight.
- (3) Breathe out slowly
- (4) Come to the pose one position

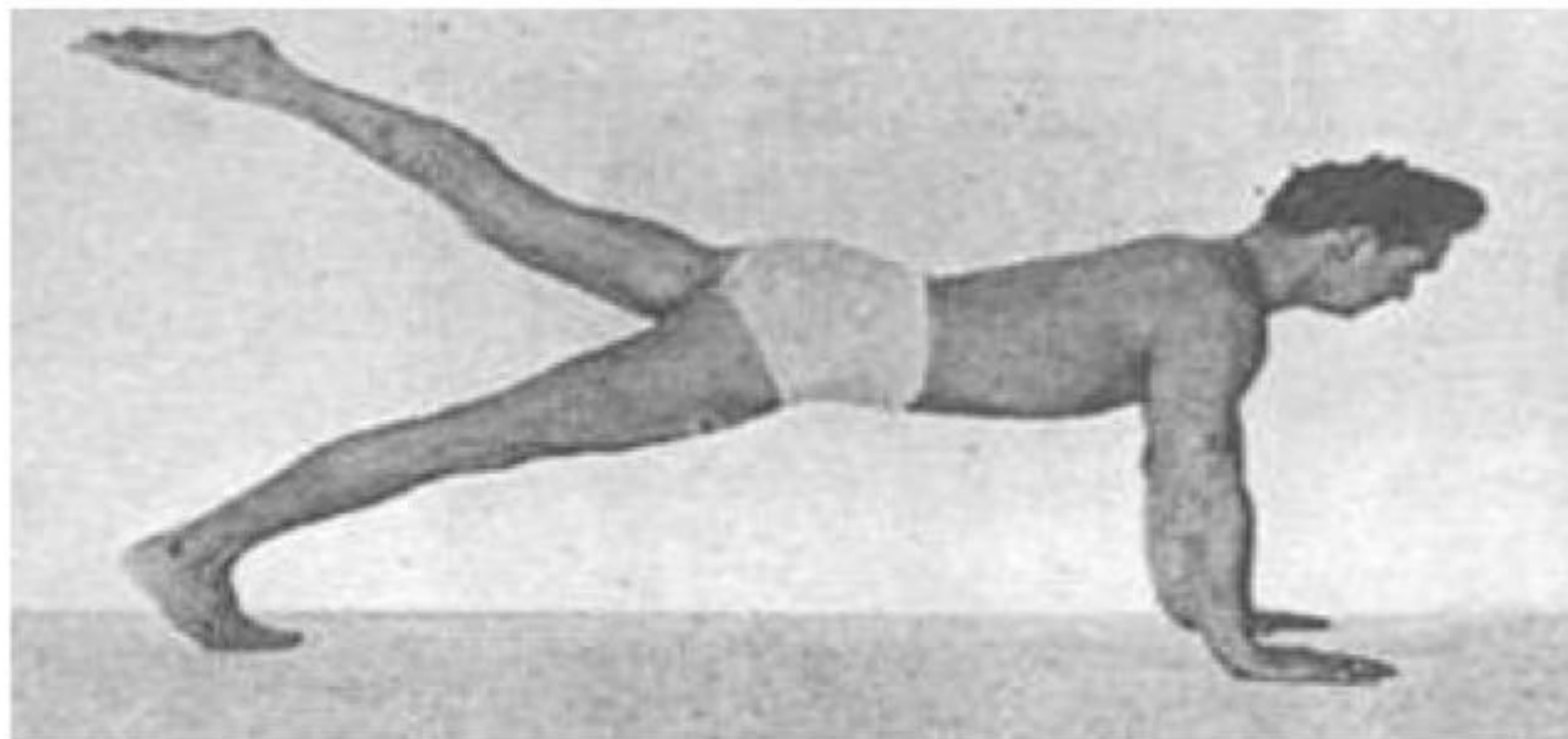


Fig.3.113

Pose Three (Fig.3.113)

- (1) Breathe in slowly
- (2) Raise your left leg up as high as possible, keep it straight.
- (3) Breathe out slowly
- (4) Come to the pose one position

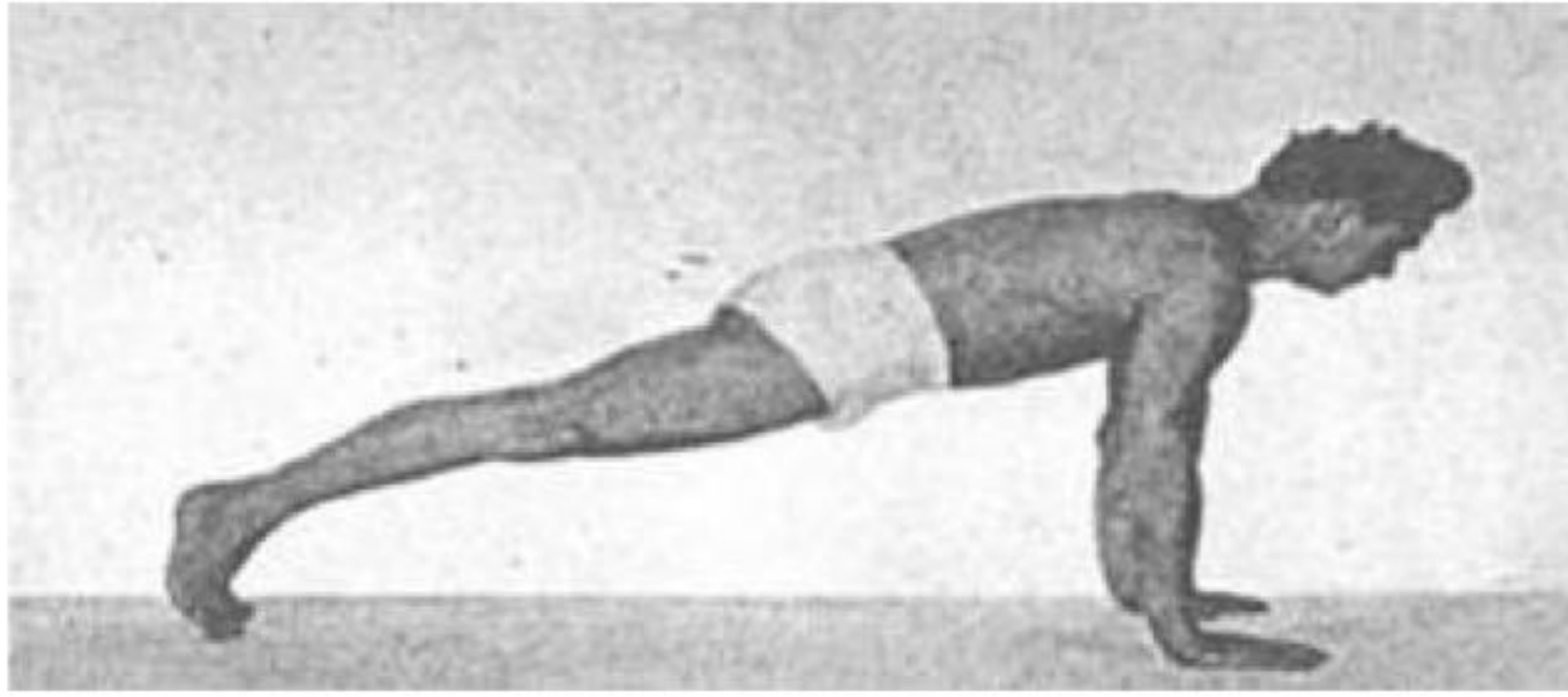


Fig.3.114

Cautions:

Pose One- arms must be shoulder-wide in right angle position.

Pose Two- only legs will move and knees will be locked

Pose Three- only legs will move and knees will be locked

26. Instructions for “The leg-pull”

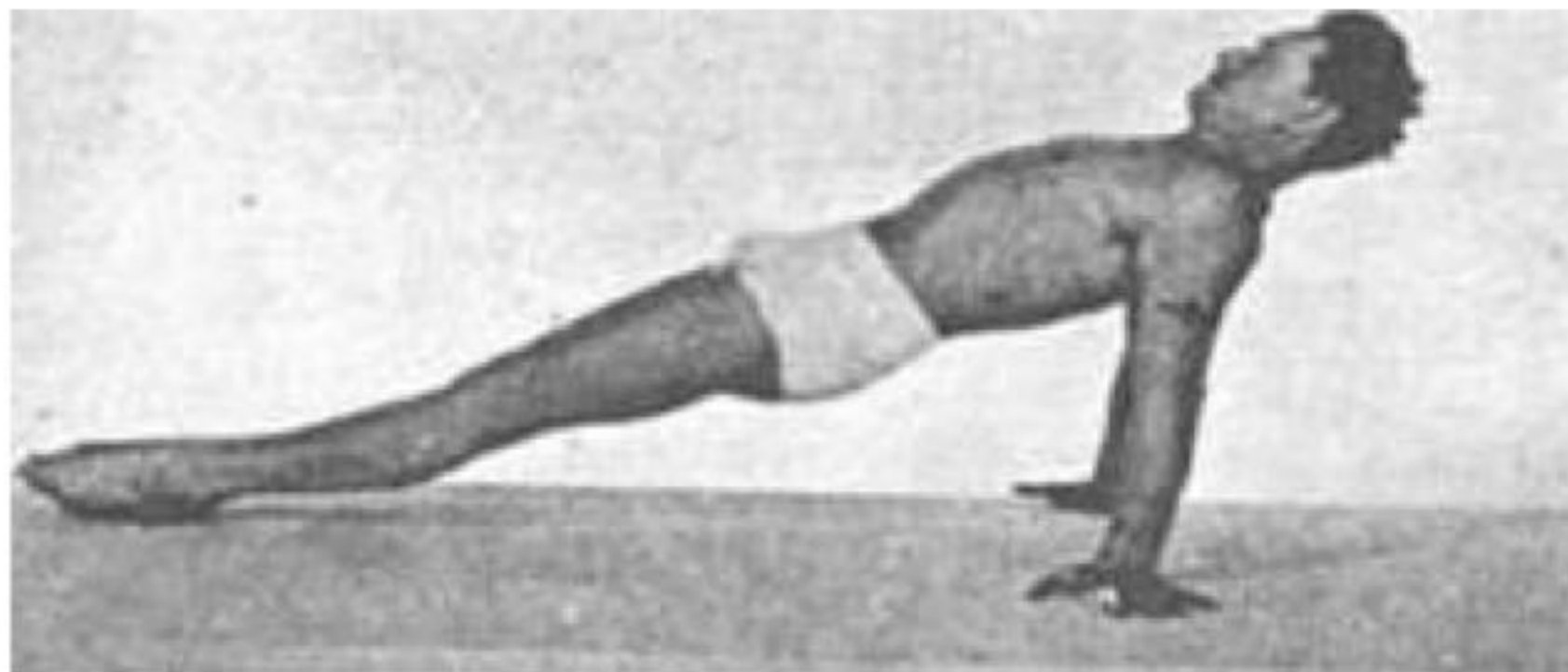


Fig.3.115

Pose One (Fig.3.115)

- (1) Take stance shown in fig.3.115
- (2) Shoulders wide and arms straight
- (3) Hold plank position, hands and head straight
- (4) Legs together and toes pointed towards the ground
- (5) Knees locked and heels touched each other

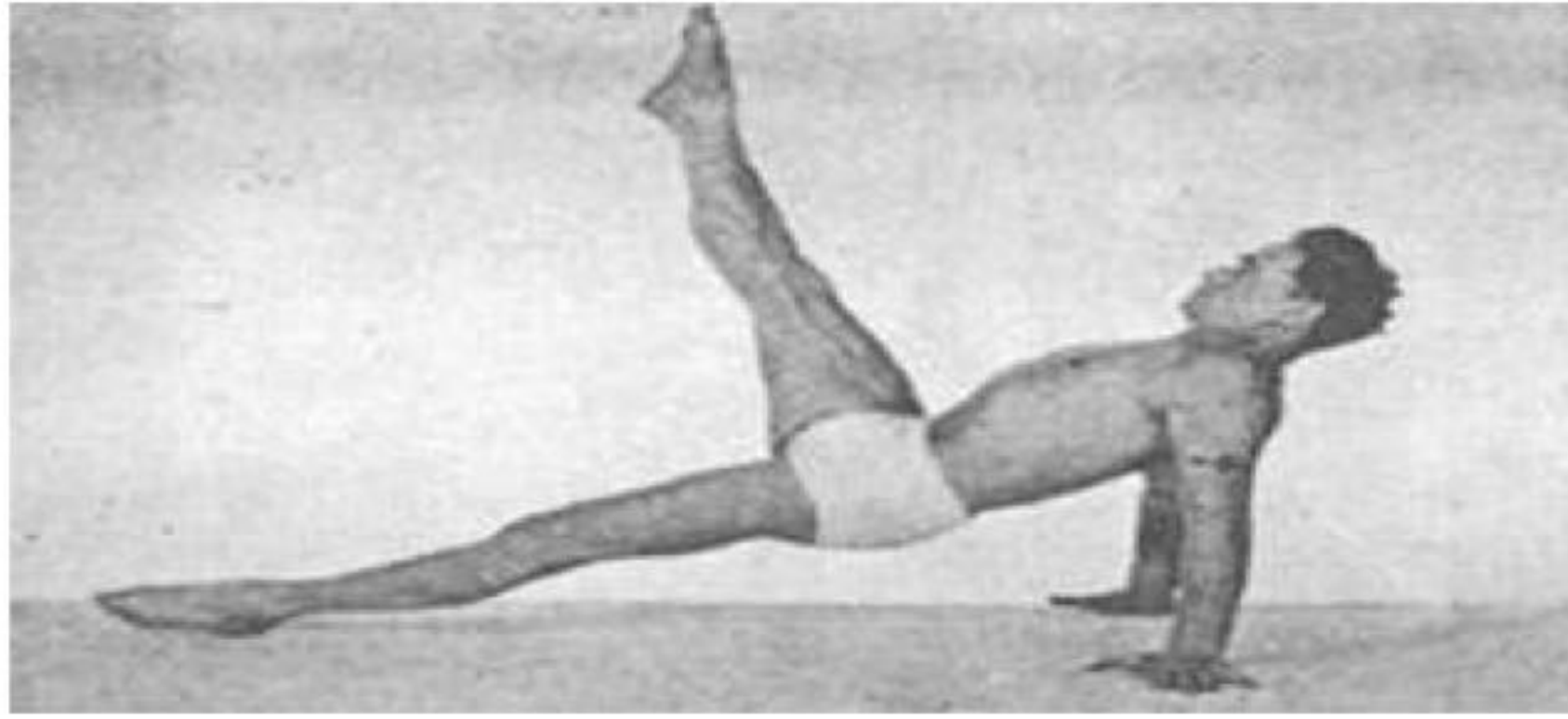


Fig.3.116

Pose Two (Fig.3.116)

- (1) Breathe in slowly
- (2) Raise your right leg up as high as possible, keep it straight
- (3) Breathe out slowly
- (4) Come to the pose one position

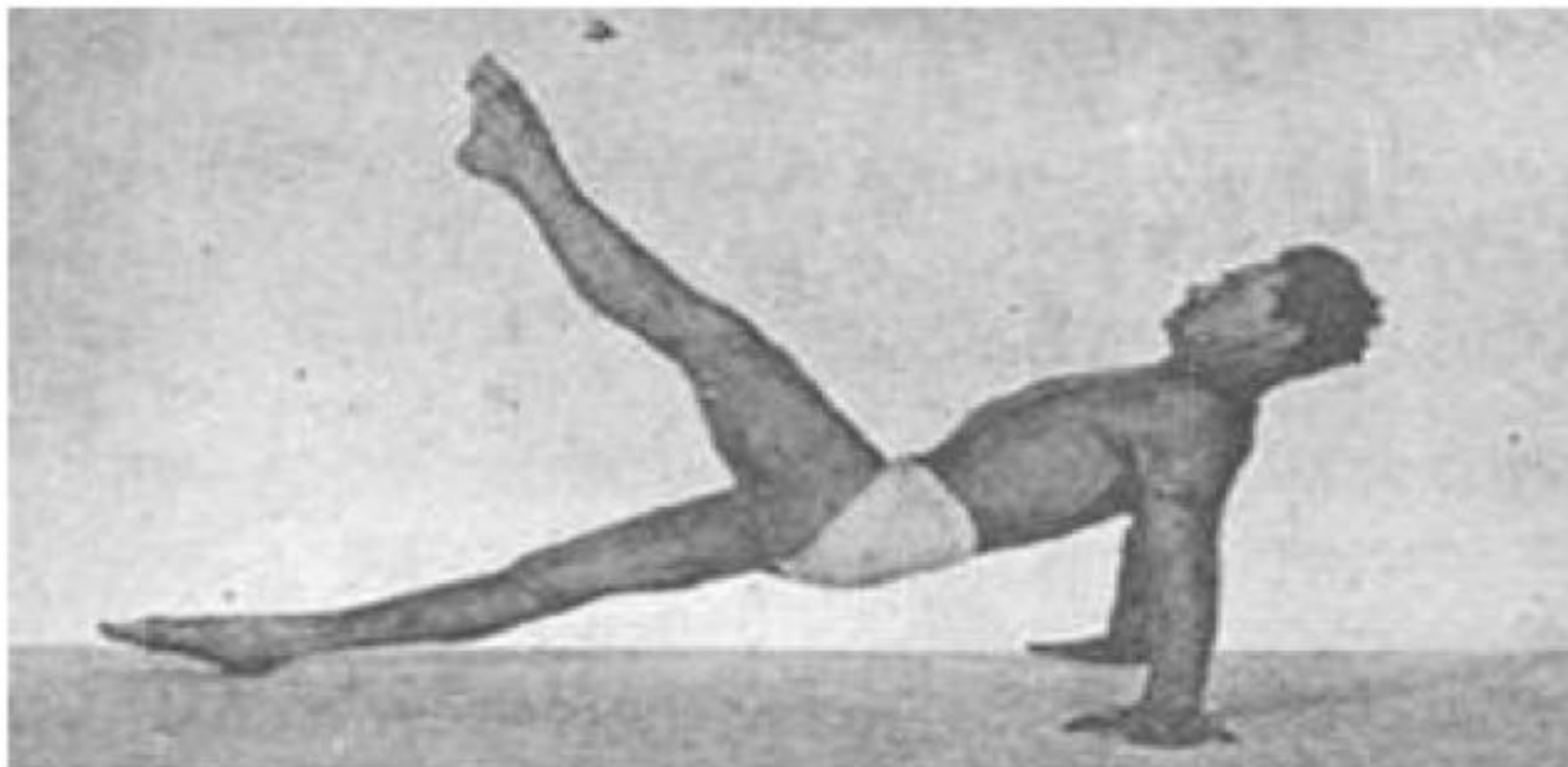


Fig.3.117

Pose Three (Fig.3.117)

- (1) Breathe in slowly

(2) Raise your left leg up as high as possible, keep it straight

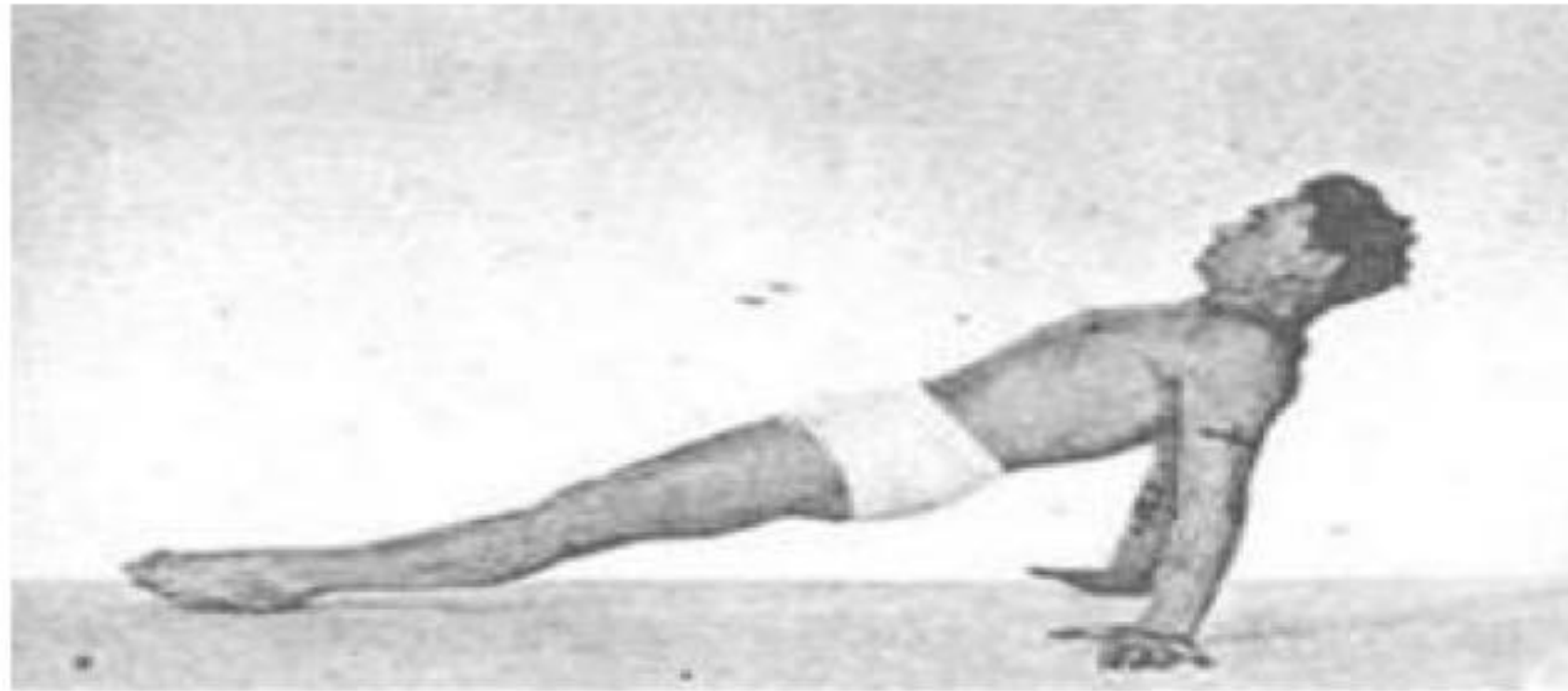


Fig. 3.118

3) Breathe out slowly

4) Come to the pose one position

Cautions:

Pose One- arms must be shoulder-wide in right angle position.

Pose Two- only legs will move and knees will be locked

Pose Three- only legs will move and knees will be locked

27. Instructions for “The side kick kneeling”



Fig.3.119

Pose One (Fig.3.119)

(1) Take stance shown in fig. 3.119

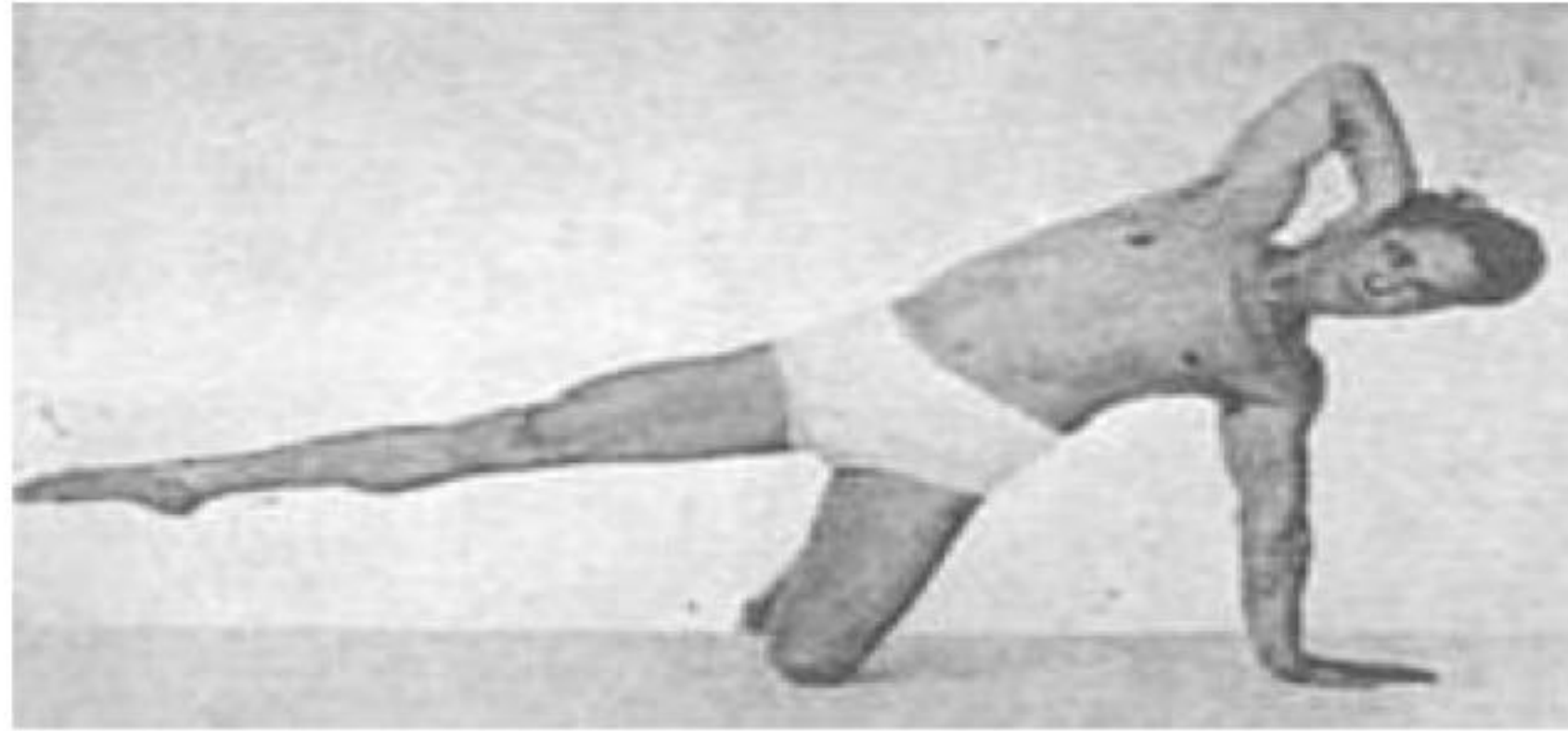


Fig.3.120

Pose Two (Fig.3.120)

- (1) Come on the left knee as shown in fig. 3.119
- (2) Support the body with your left arm, then
- (3) Right leg will be raised in straight line with the body with locked knee
- (4) Toes pointed, then
- (5) Right arm behind the head



Fig.3.121

Pose Three (Fig.3.121)

- 1) Breathe in quickly
- 2) Waving right leg forward as far as possible



Fig.3.122

Pose Four (Fig.3.122)

- 1) Breathe out quickly
- 2) Waving right leg backward as far as possible

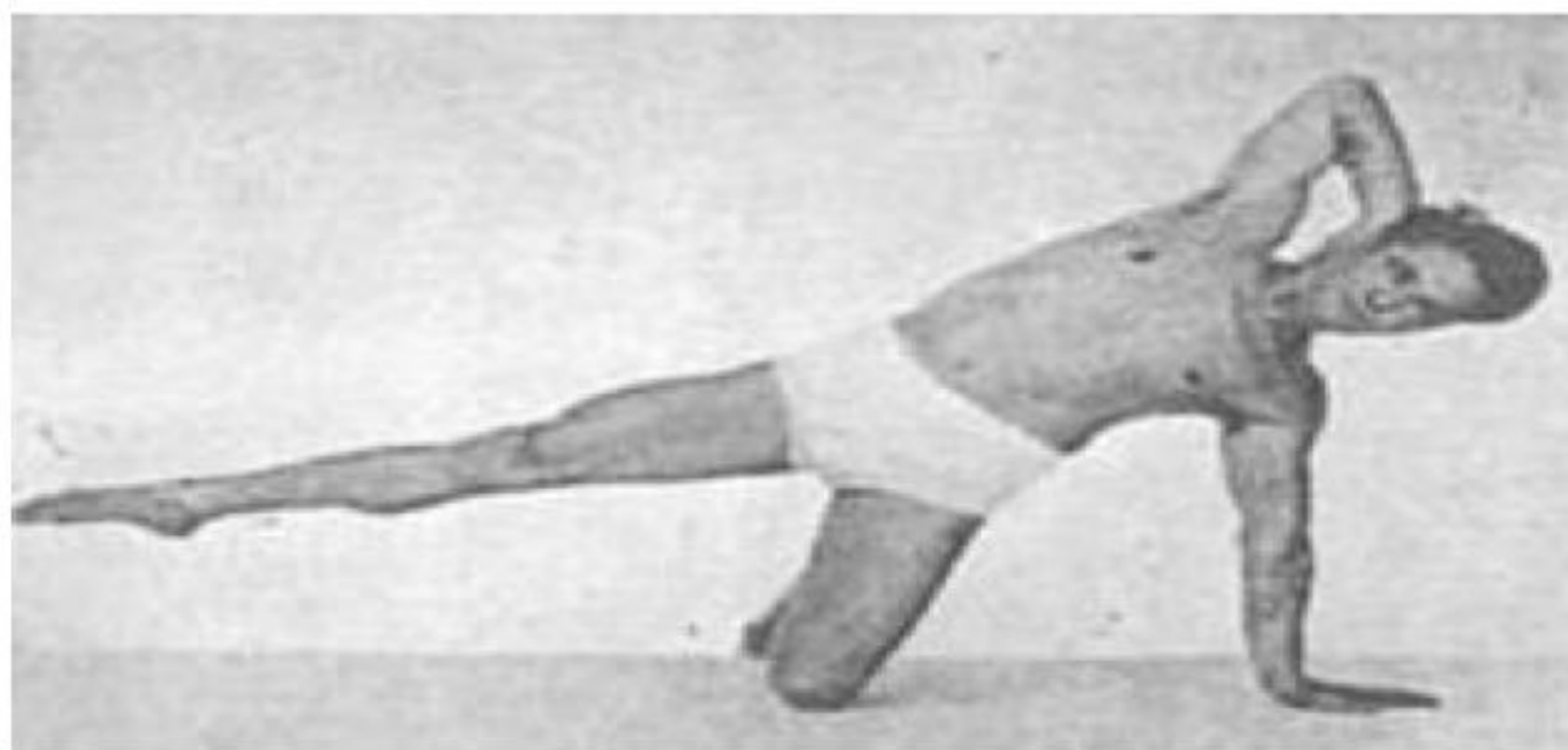


Fig.3.123

Pose Five (Fig.3.123)

- (1) Come on the right knee as shown in fig. 3.123
- (2) Support the body with your right arm, then
- (3) Left leg will be raised in straight line with the body with locked knee
- (4) Toes pointed, then
- (5) Left arm behind the head

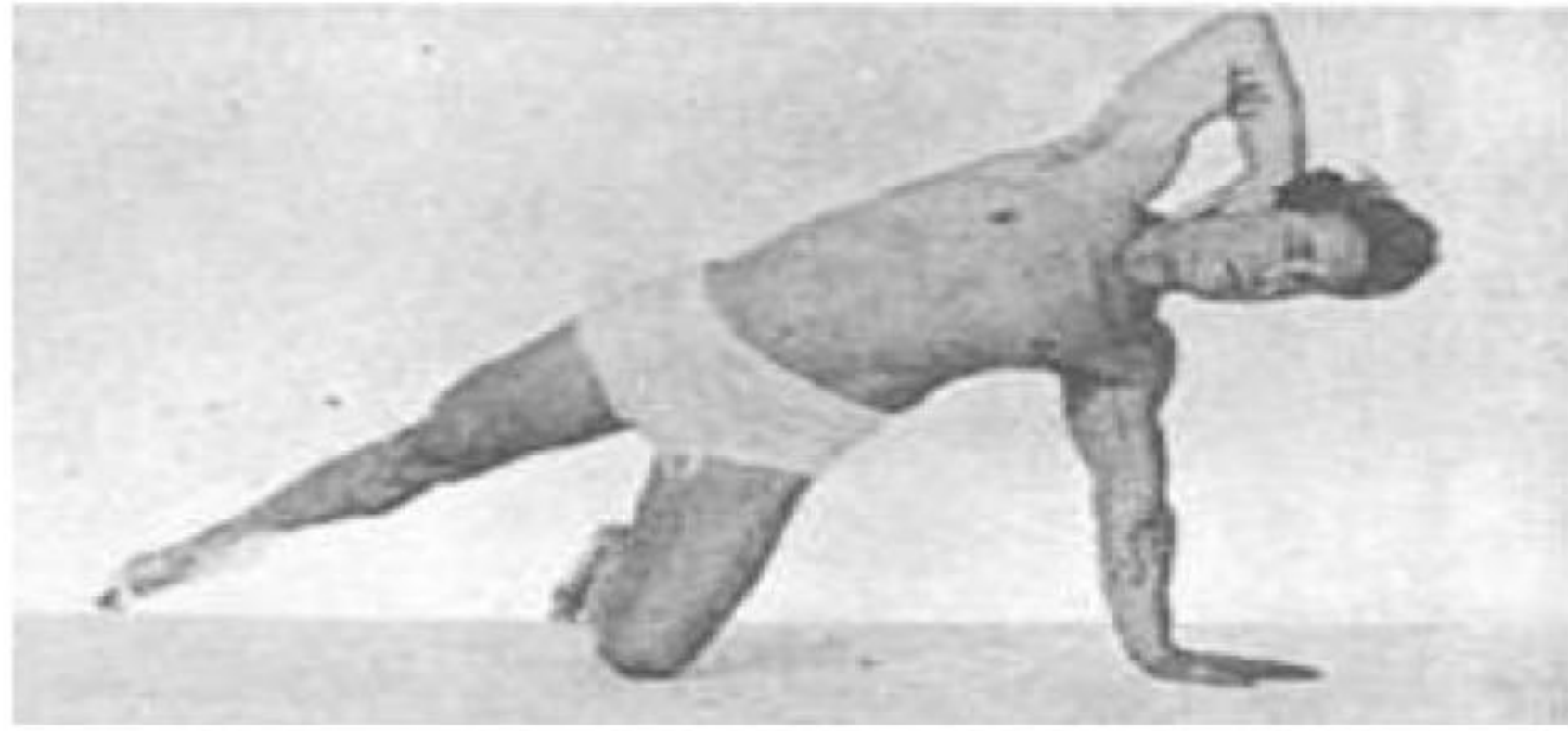


Fig.3.124

Pose Four (Fig.3.124)

- (1) Breathe in quickly
- (2) Wave left leg backward as far as possible



Fig.3.125

Pose Five (Fig.3.125)

- (1) Breathe out quickly
- (2) Wave left leg backward as far as possible

Cautions:

Pose Two- Head straight, chest out and abdomen contracted, elbows back, keep the body stiff, only legs will move. Breathe in quickly when waving the legs forward and exhale quickly when waving the legs backward.

Remarks:

For improving balance and coordination concentrate on waistline and hips.

28. Instructions for “The side bend”

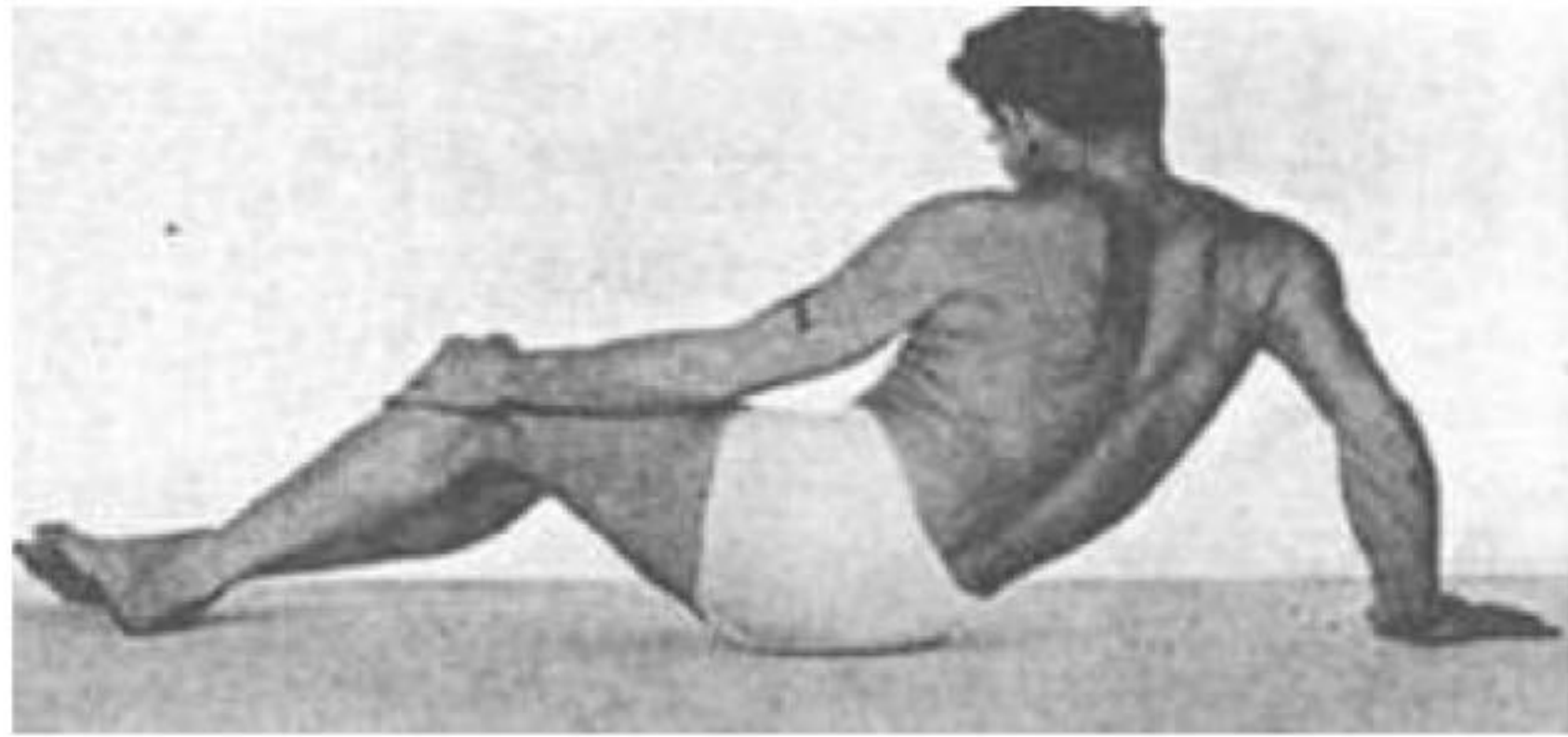


Fig. 3.126

Pose One (Fig. 3.126)

(1) Take stance shown in the fig.3.126

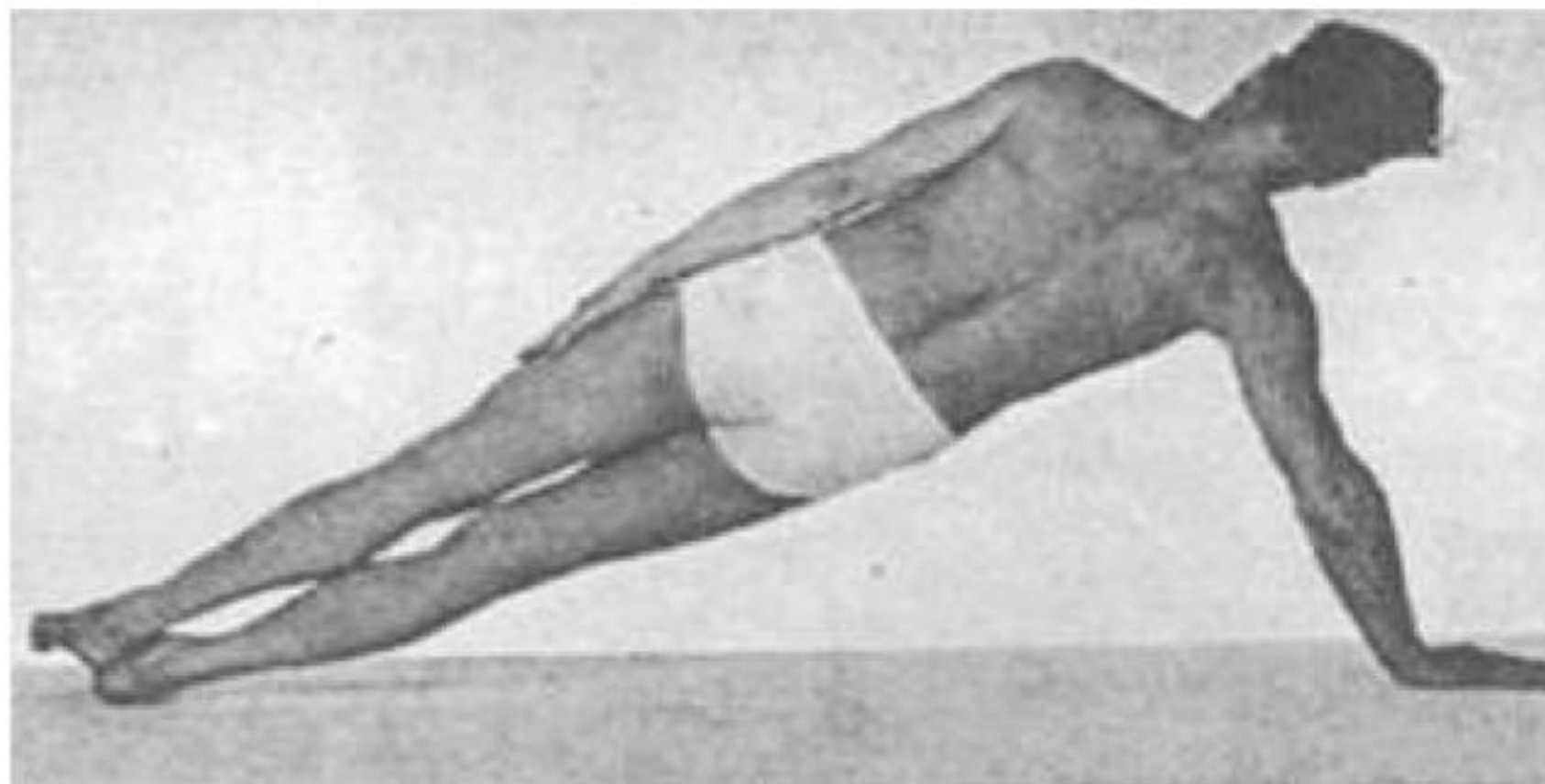


Fig. 3.127

Pose Two (Fig.3.127)

- (1) Right hand will be in line with the right shoulder
- (2) Left arm straight and touched to the body as shown in the fig. 3.127
- (3) Head straight and chin up
- 4) Breathe in slowly

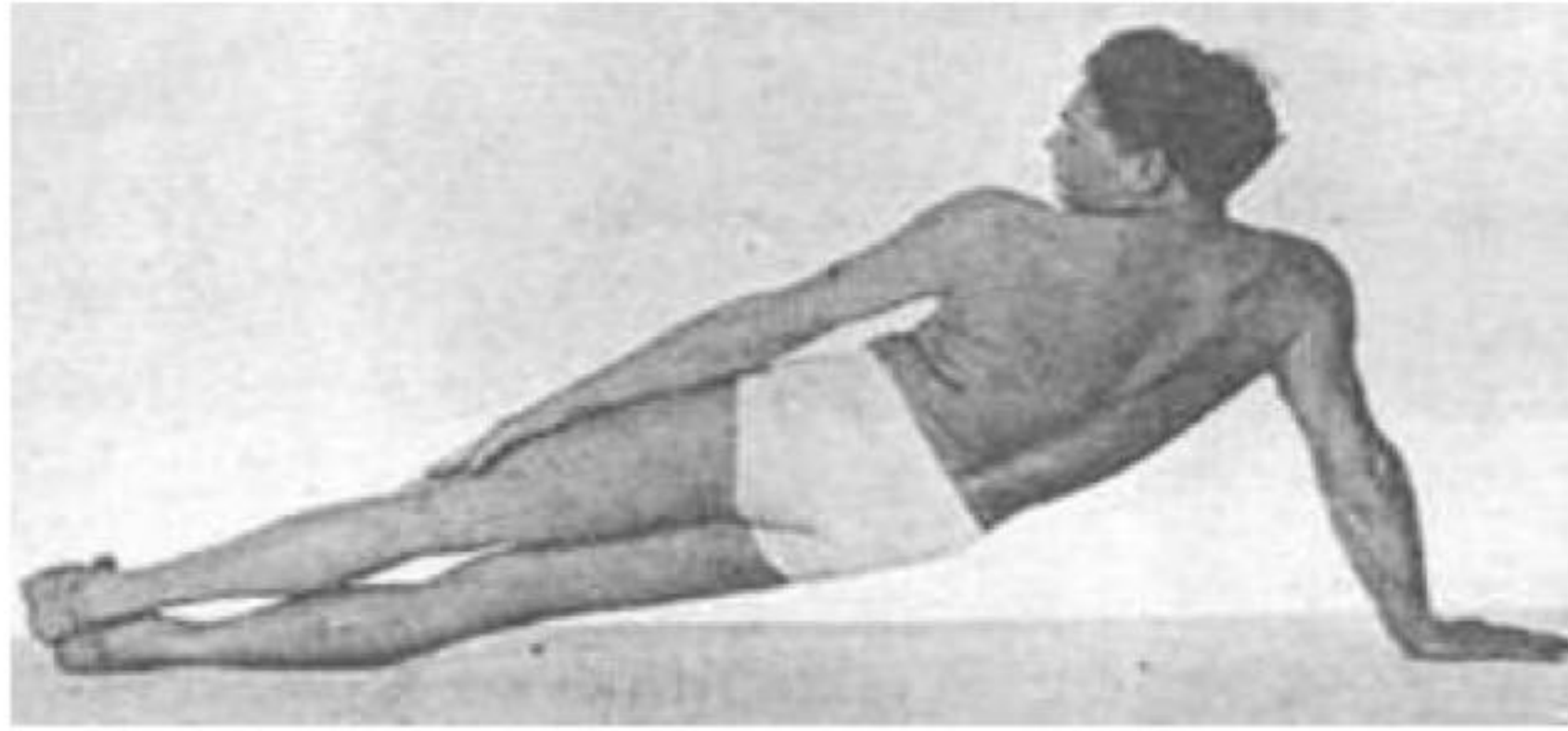


Fig. 3.128

Pose Three (Fig. 3.128)

- (1) Chin touched to the left shoulder as you turn your head left
- (2) Bring your body down until your calf muscle should touch the mat
- (3) Breathe out slowly

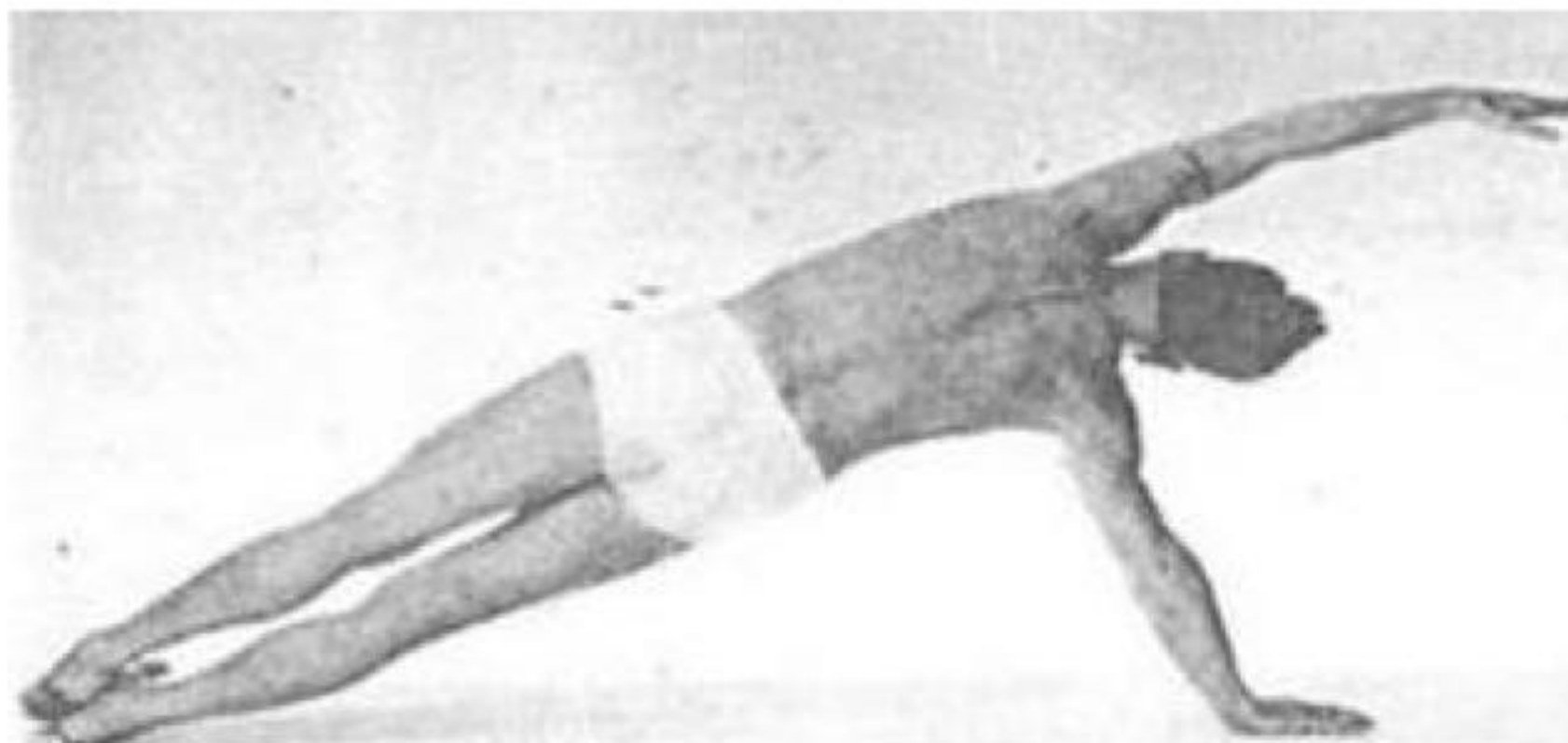


Fig.3.129

- (4) Go to the pose two position
- (5) Breathe in slowly

Cautions:

Pose Two- Keep the body- head straight, chest out and abdomen contracted.

Pose Three- When lowered, just the left and right calf should make contact with the mat.

Remarks:

This exercise targets the arm, shoulder, and wrist muscles while also stretching the hips and waistline and improving balance and coordination. You begin by switching between stances two and three. After one month, alternate between positions four and two.

29. The boomerang:

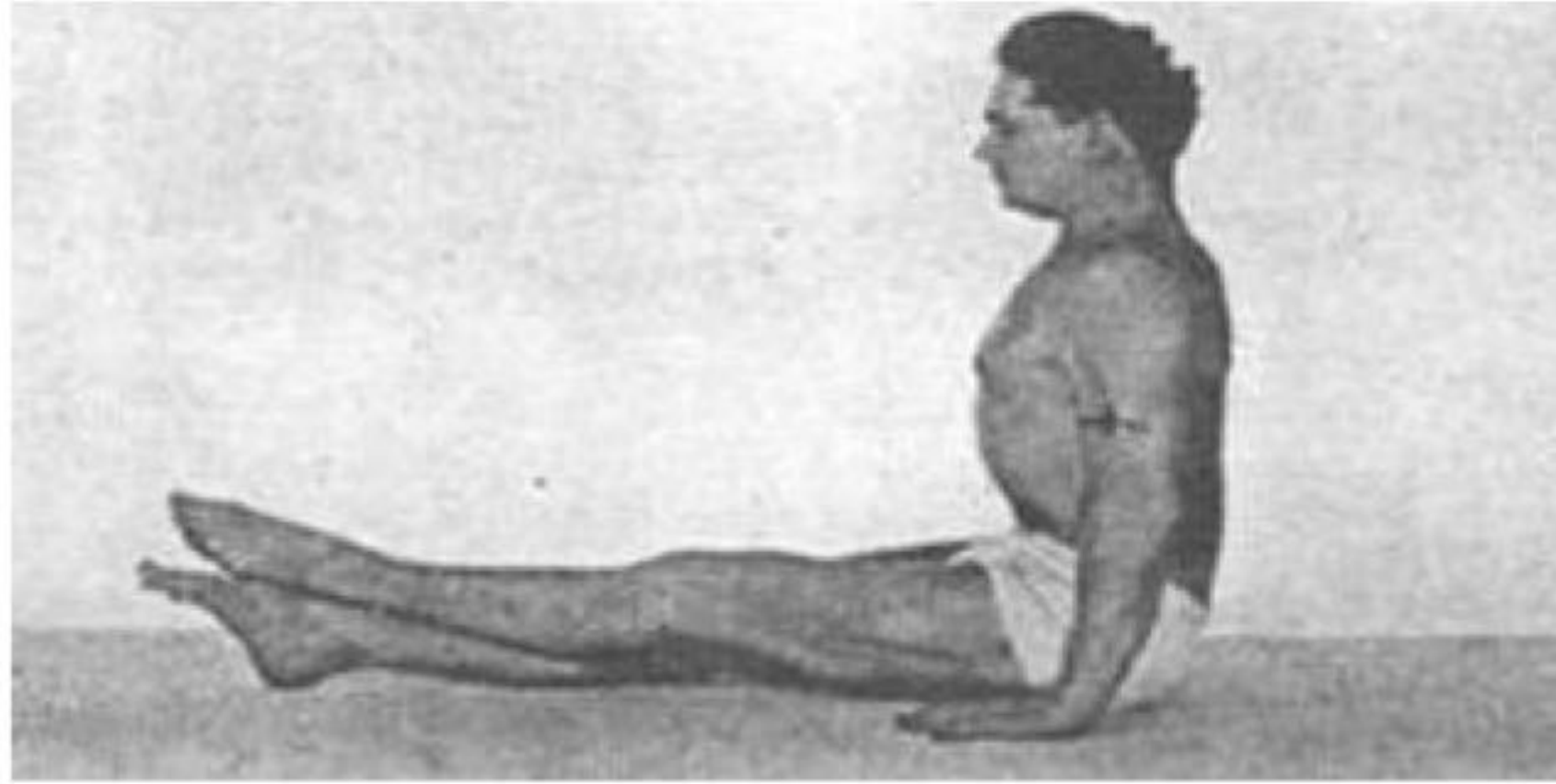


Fig.3.130

Pose One (Fig.3.130)

- (1) Take stance shown in fig.3.130
- (2) Breathe in slowly
- (3) Seat straight, head straight abdomen contracted
- (4) Cross both the leg left leg over right leg
- (5) Arms on the side
- (6) Hands pressed on the mat

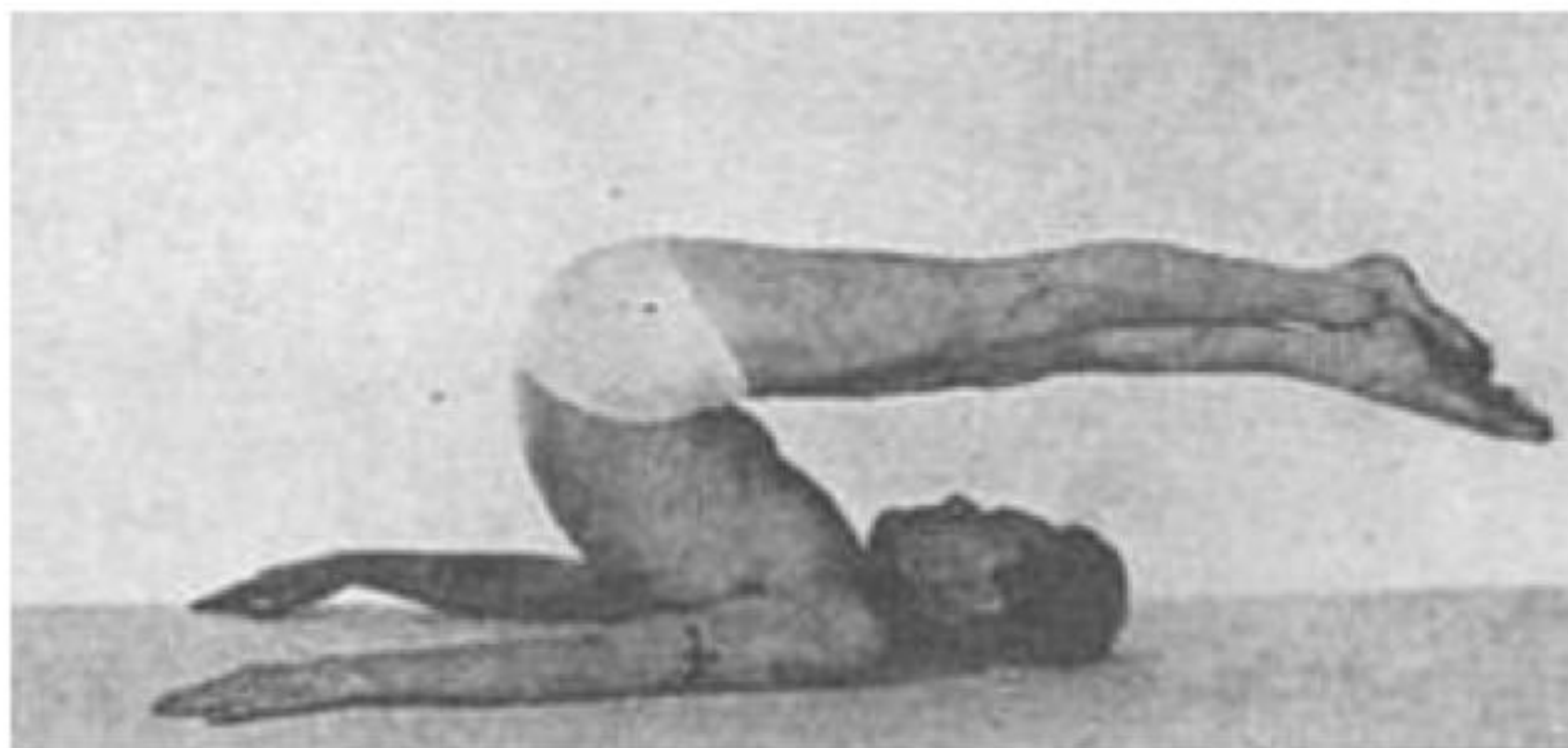


Fig.3.131

Pose Two (Fig.3.131)

- (1) Breathe out slowly
- (2) Right leg over left leg crossed and roll backward as far as possible

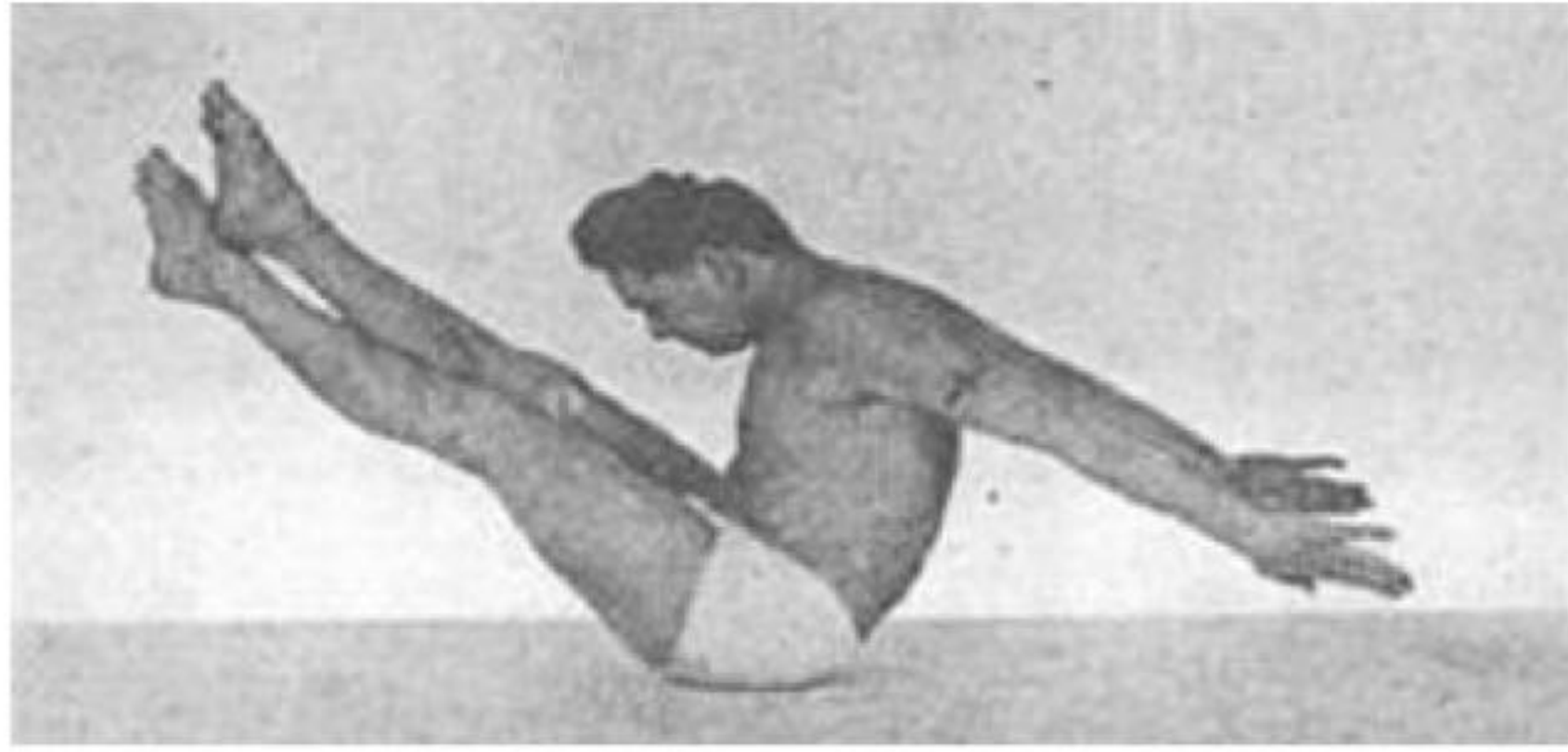


Fig.3.132

Pose Three (Fig.3.132)

- (1) Breathe in slowly
- (2) Roll forward and wave arms backward



Fig.3.133

Pose Four (Fig.3.133)

- (1) Breathe out when bringing both legs to mat
- (2) Touch the head to knee
- (3) Arms stretched backward as far as possible
- (4) Come back to pose two position

Cautions:

Pose Two- Maintain a solid grip on the mat with your arms and shoulders. When returning to pose three reverse your legs while in the above position.

Pose Four- Make an attempt to touch your head to your knees. Stretch your arms (palms up) as far backward and upward as possible.

30. Instructions for “The seal”

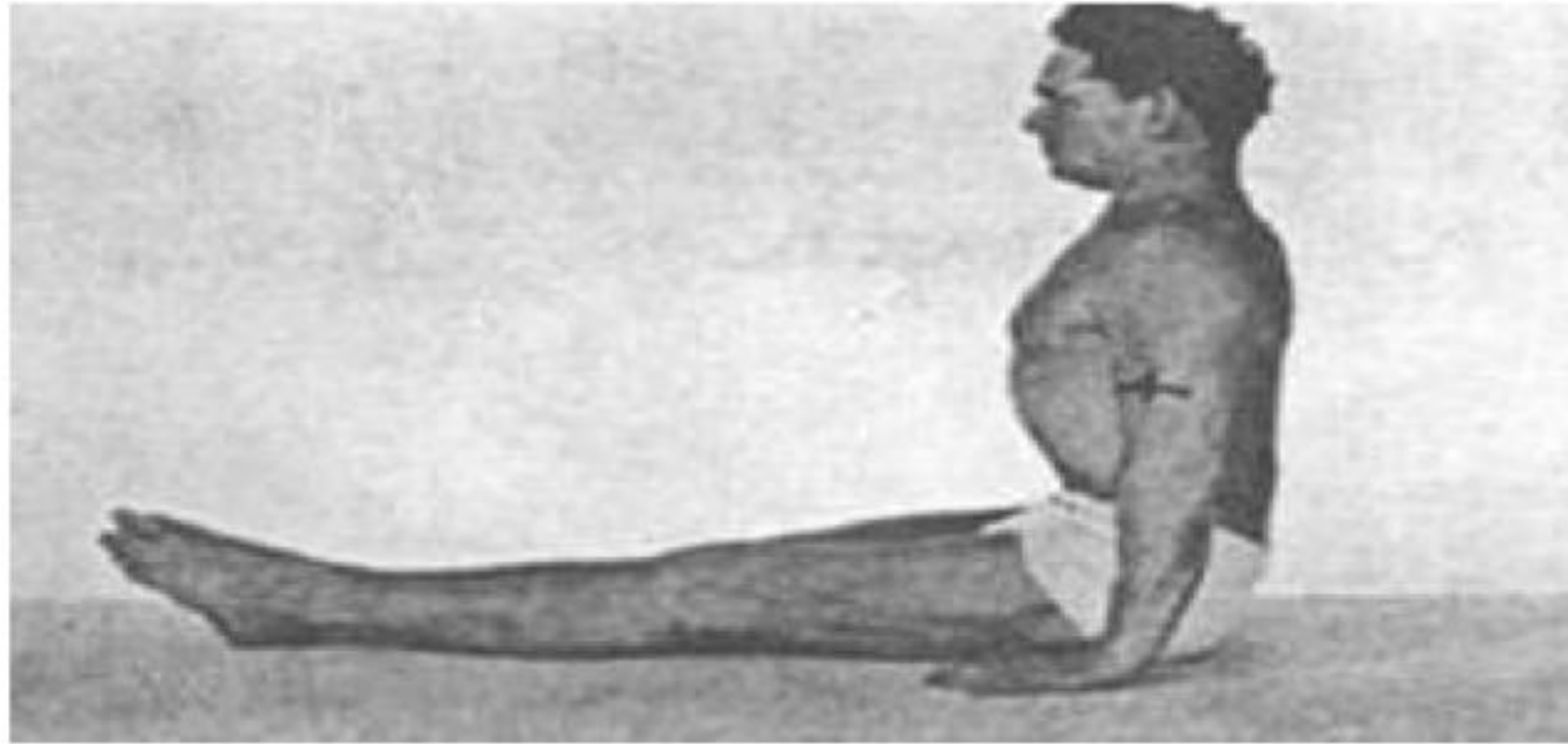


Fig.3.134

Pose One (Fig.3.134)

(1) Take stance shown in fig.3.134



Fig.3.135

Pose Two (Fig.3.135)

(1) Breathe in slowly

(2) Abdomen contracted and head bended forward to chest

(3) Soles and heel touched and calf and knees apart

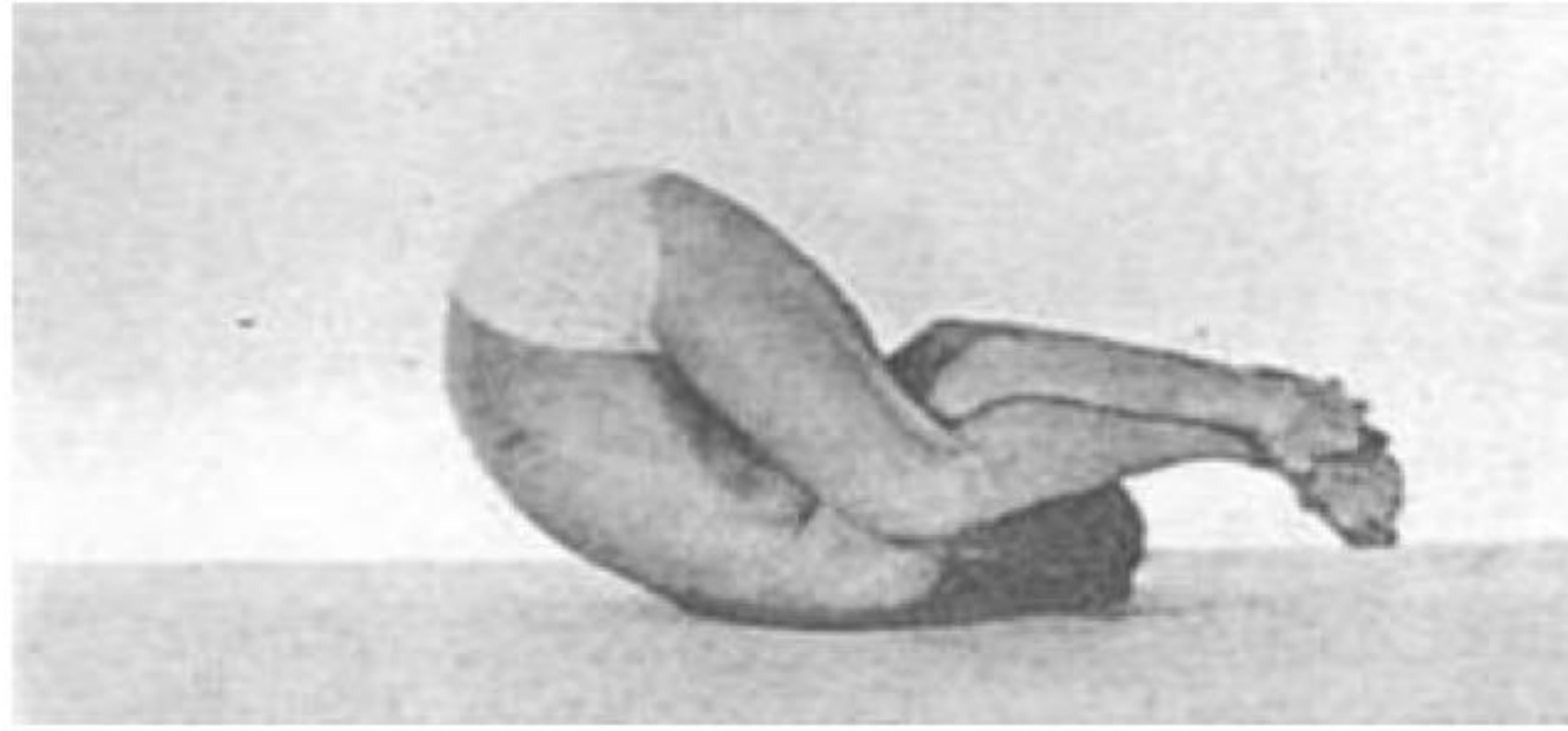


Fig.3.136

Pose Three (Fig.3.136)

- (1) Breathe out slowly
- (2) Hands coming out under the legs as shown in the fig. 3.136
- (3) Hold left foot with left hand
- (4) Hold right foot with right hand
- (5) Soles and heels close together pointed and pressed firmly`



Fig.3.137

Pose Four (Fig.3.137)

- (1) Breathe in slowly
- (2) Roll back as far as possible
- (3) Breathe out slowly
- (4) Come to pose three position
- (5) Clap with your soles

Cautions:

Pose Two- Chest pressed in, body tilted backward, raise your legs from mat, and bend your body forward

Pose Three- Breathe in while rolling backward

Pose Four- Head pressed firmly to mat when rolling up and breathe out when doing so.

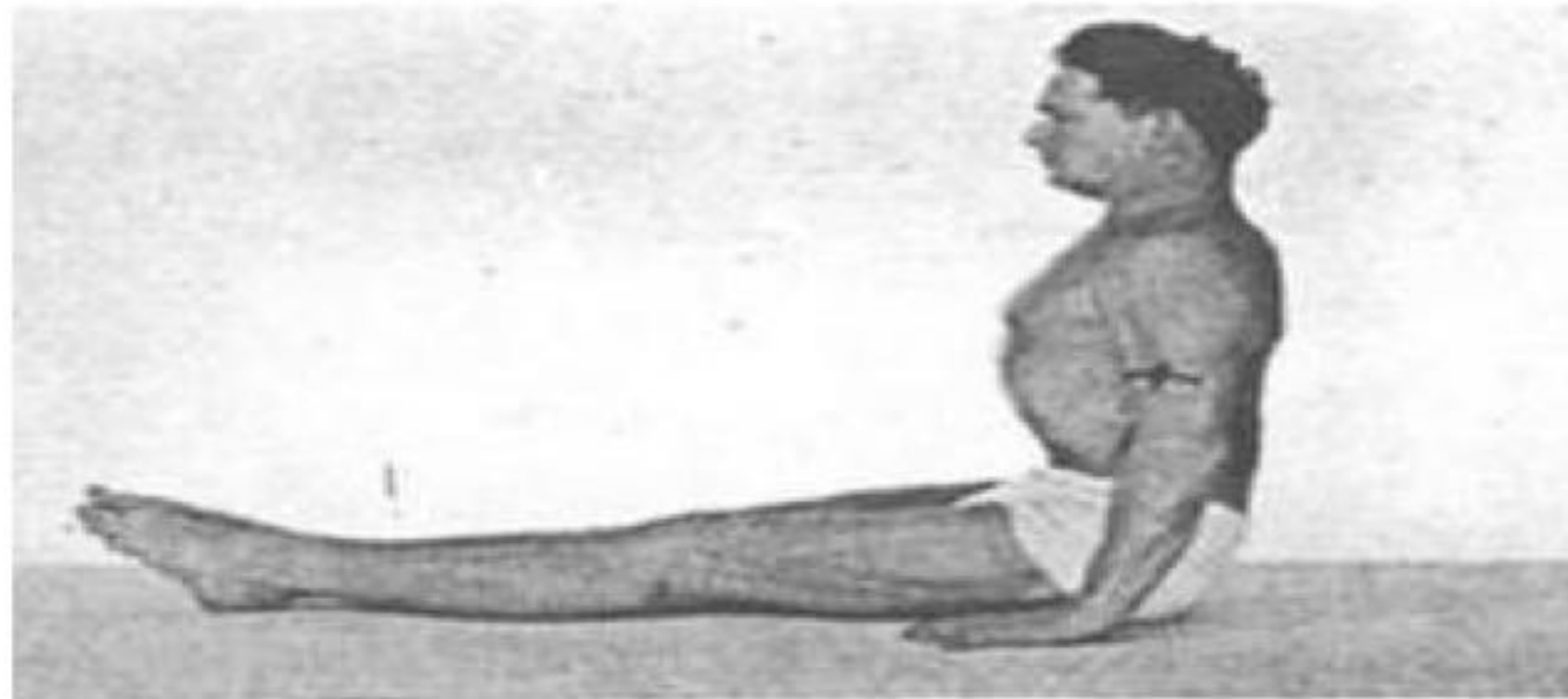
31. Instructions for “The crab”

Fig.3.138

Pose One (Fig.3.138)

- (1) Take stance as shown in the fig.3.138
- (2) Breathe in slowly



Fig.3.139

Pose Two (Fig.3.139)

- (1) Breathe out slowly
- (2) Bend your head forward, cross your legs as shown in fig.3.137
- (3) Abdomen contracted and chin touched to chest

- (4) Hold your foot firmly, right leg with left hand and left leg with right hand
- (5) Knees towards the shoulder, press as much as possible



Fig.3.140

Pose Three (Fig.3.140)

- (1) Breathe in slowly and
- (2) Roll back
- (3) Breathe out slowly and roll up



Fig.3.141

Pose Four (Fig.3.141)

- (1) Head on mat
- (2) Breathe in slowly when returning to pose three
- (3) Breathe out slowly when roll up
- (4) Head on mat as shown in pose four

Caution:

Pose Two- Head to chest as close as possible, abdomen contracted, round your back, Knees to shoulder as close as possible.

32. Instructions for “The rocking”

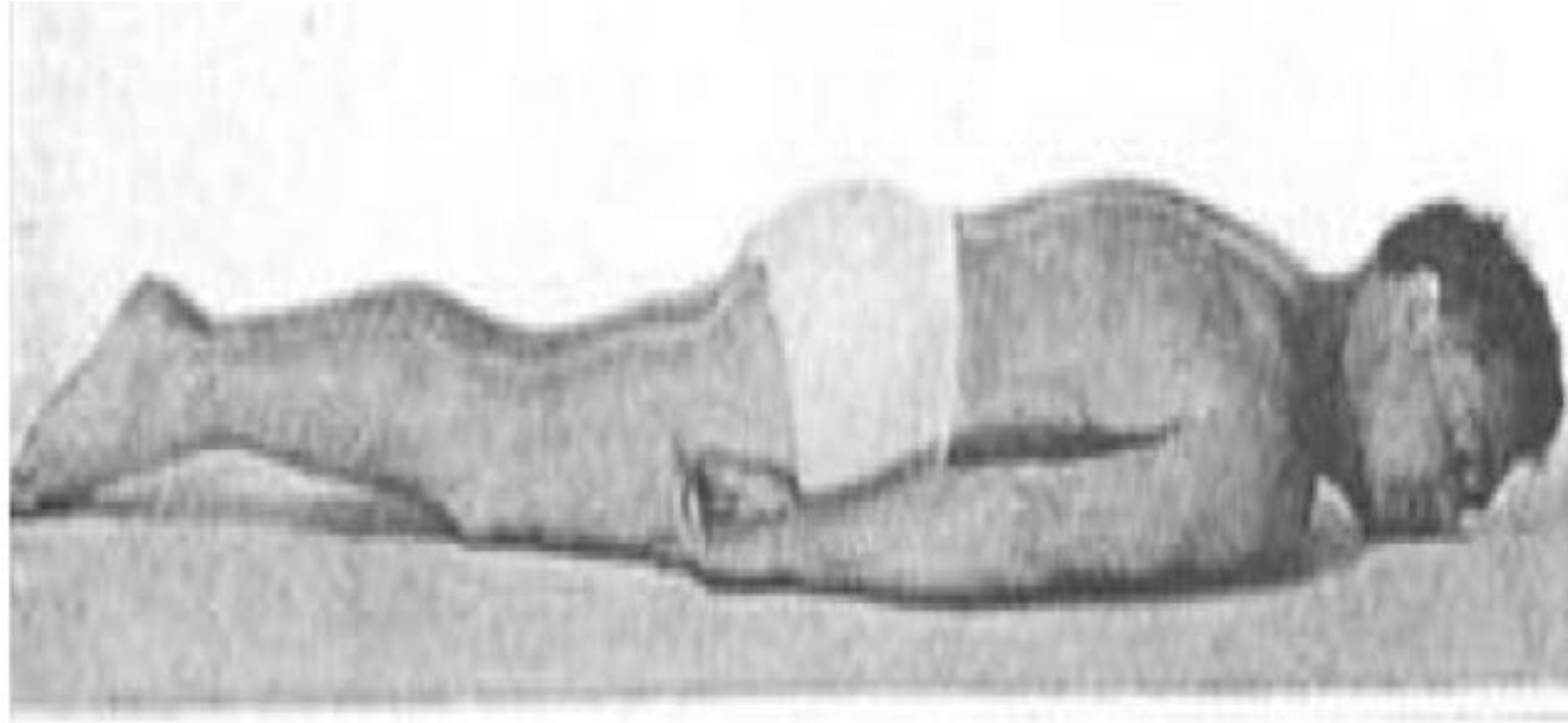


Fig.3.142

Pose One (Fig.3.141)

- (1) Take stance shown in the fig.3.141
- (2) Body resting on mat
- (3) Hands on side as shown in fig.3.141 and palms upwards
- (4) Legs straight backward
- (5) Toes pointed

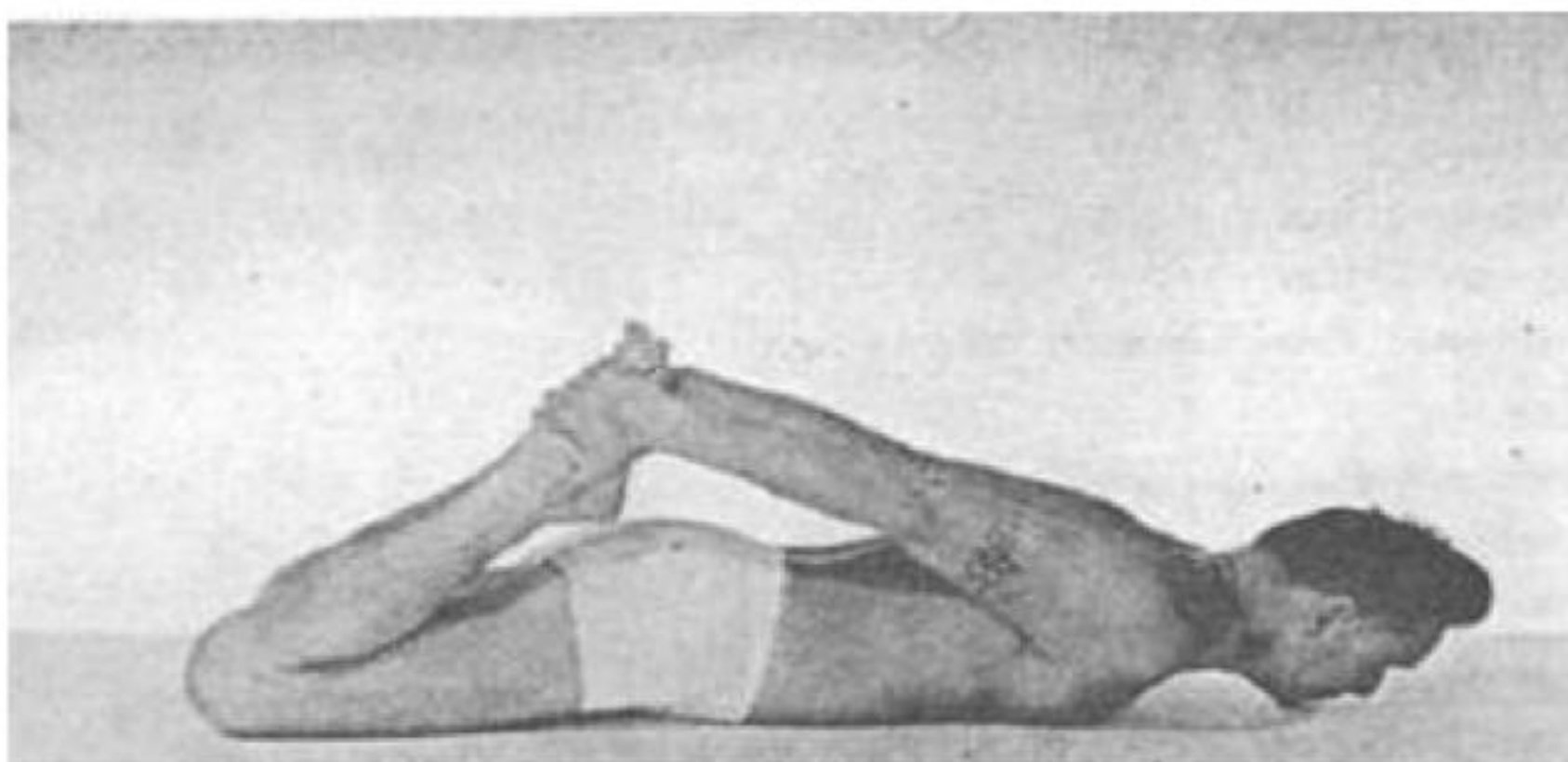


Fig.3.143

Pose Two (Fig.3.143)

- (1) Bend your legs from knees

(2) Hold your foot with your hands

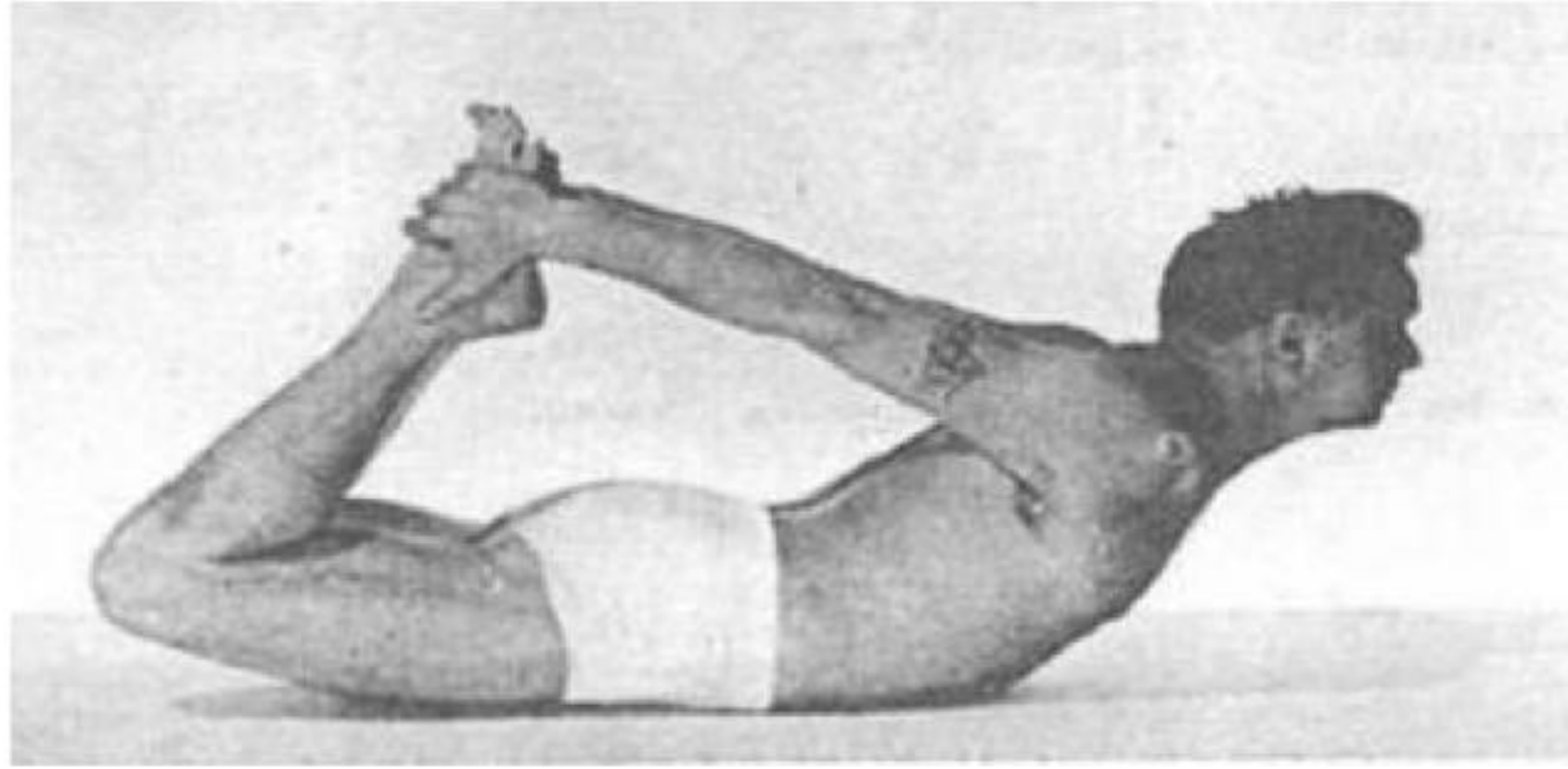


Fig.3.144

Pose Three (Fig.3.144)

(1) Breathe in slowly

(2) Lift your chest and your head as shown in fig.3.144

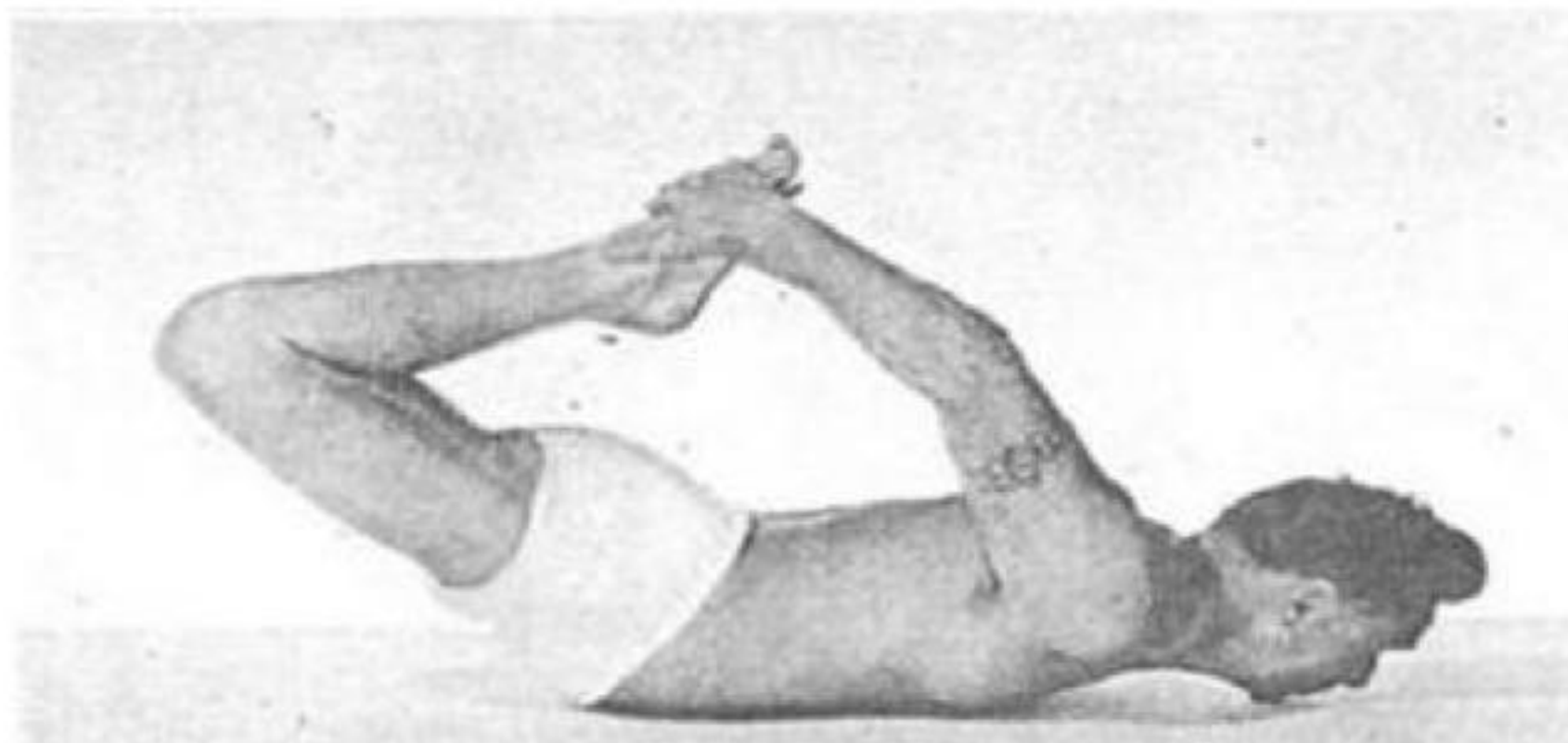


Fig.3.145

Pose Four (Fig.3.145)

(1) Chin will touch the mat, rocking movement will be there

(2) Go back as far as possible

(3) Breathe in slowly when you rock forward and breathe out slowly as you rock backward

Cautions:

Pose Two- stretch your head back as far as possible

33. Instructions for “The control balance”

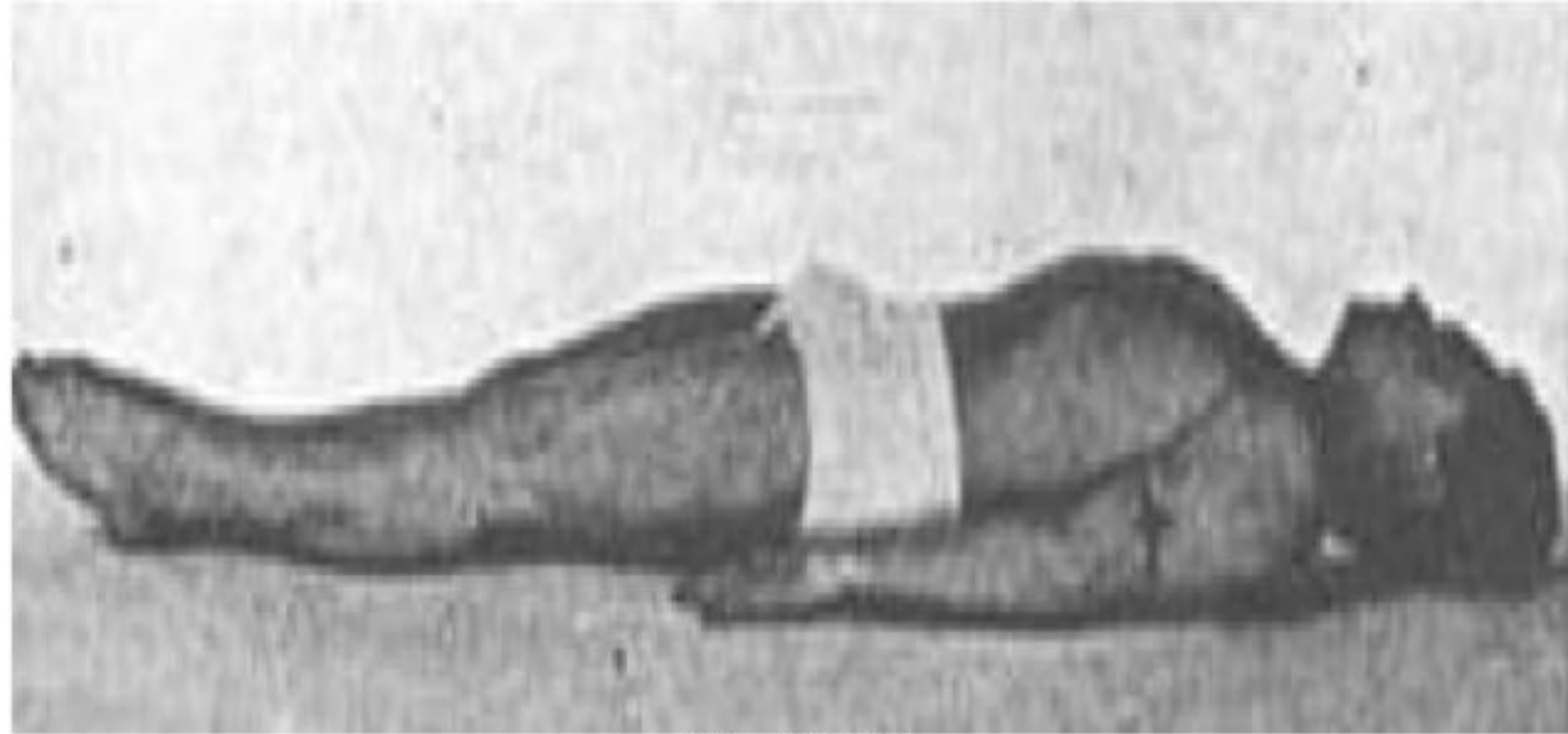


Fig.3.146

Pose One (Fig.3.146)

- (1) Take stance shown in fig.3.146
- (2) Body resting on the mat
- (3) Legs straight and close to each other
- (4) Toes pointed
- (5) Hands straight near the body and palms down
- (6) Breathe in slowly

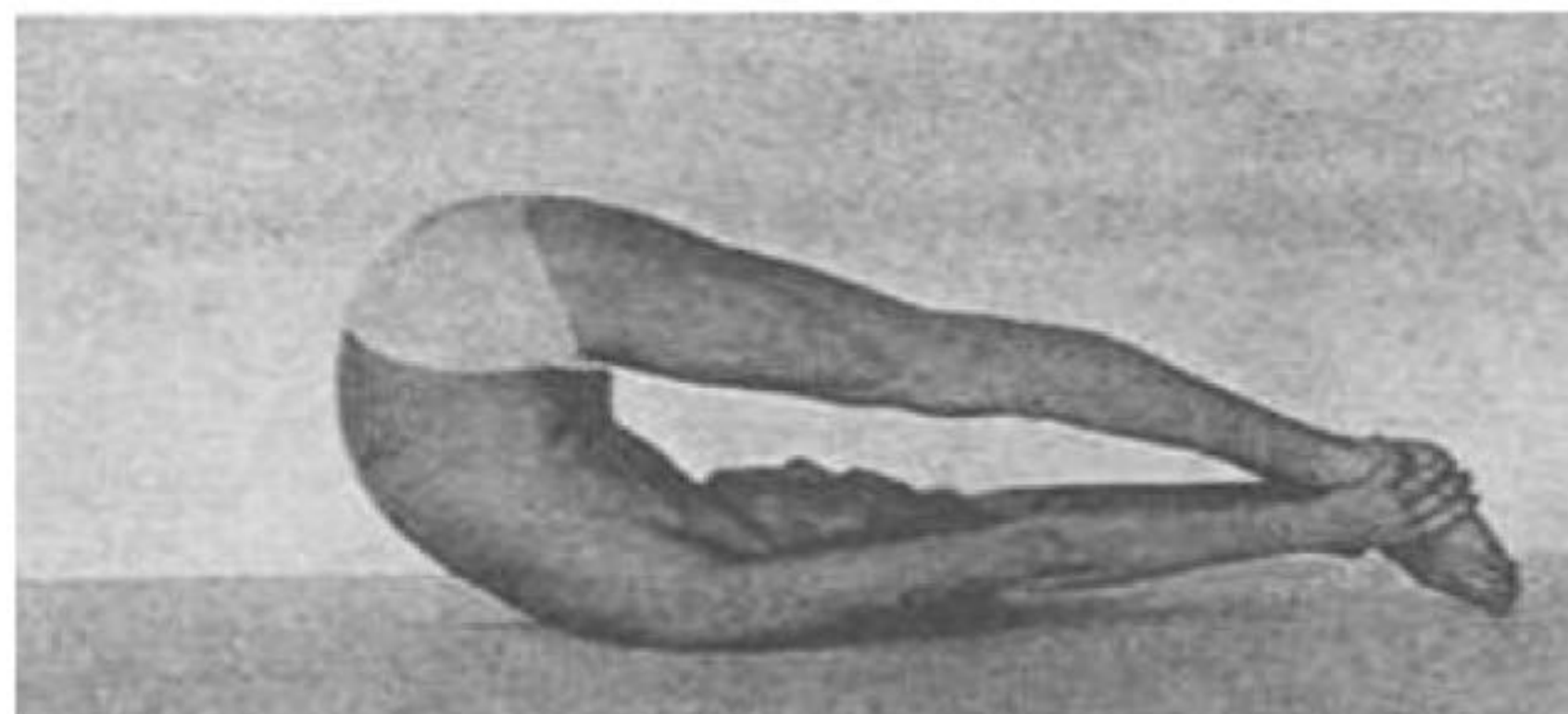


Fig.3.147

Pose Two (Fig.3.147)

- (1) Breathe in slowly
- (2) Lift your leg and roll, body weight on shoulders, arms and neck



Fig.3.148

Pose Three (Fig.3.148)

- (1) Breathe in slowly
- (2) Touch your right toe to the mat
- (3) Both the hands holding right leg firmly
- (4) Hold your left leg straight and as up as possible possible



Fig.3.149

Pose Four (Fig.3.149)

- (1) Bring left leg down and left tow will touch the mat Breathe out slowly
- (2) Release right foot and hold the left foot tightly with both the hands
- (3) Stretch the right leg straight in upward position

Cautions:

Pose Two- Keeping balance when on shoulders, arms and back, knees locked

34. Instructions for “The push up”



Fig.3.150

Pose One (Fig.3.150)

- (1) Take stance shown in the fig.3.150
- (2) Extend your arms and palms and touch the mat



Fig.3.151

Pose Two (Fig.3.151)

- (1) Heels touched on mat tightly
- (2) Begin to walk forward with the palms
- (3) Head down and continue to walk

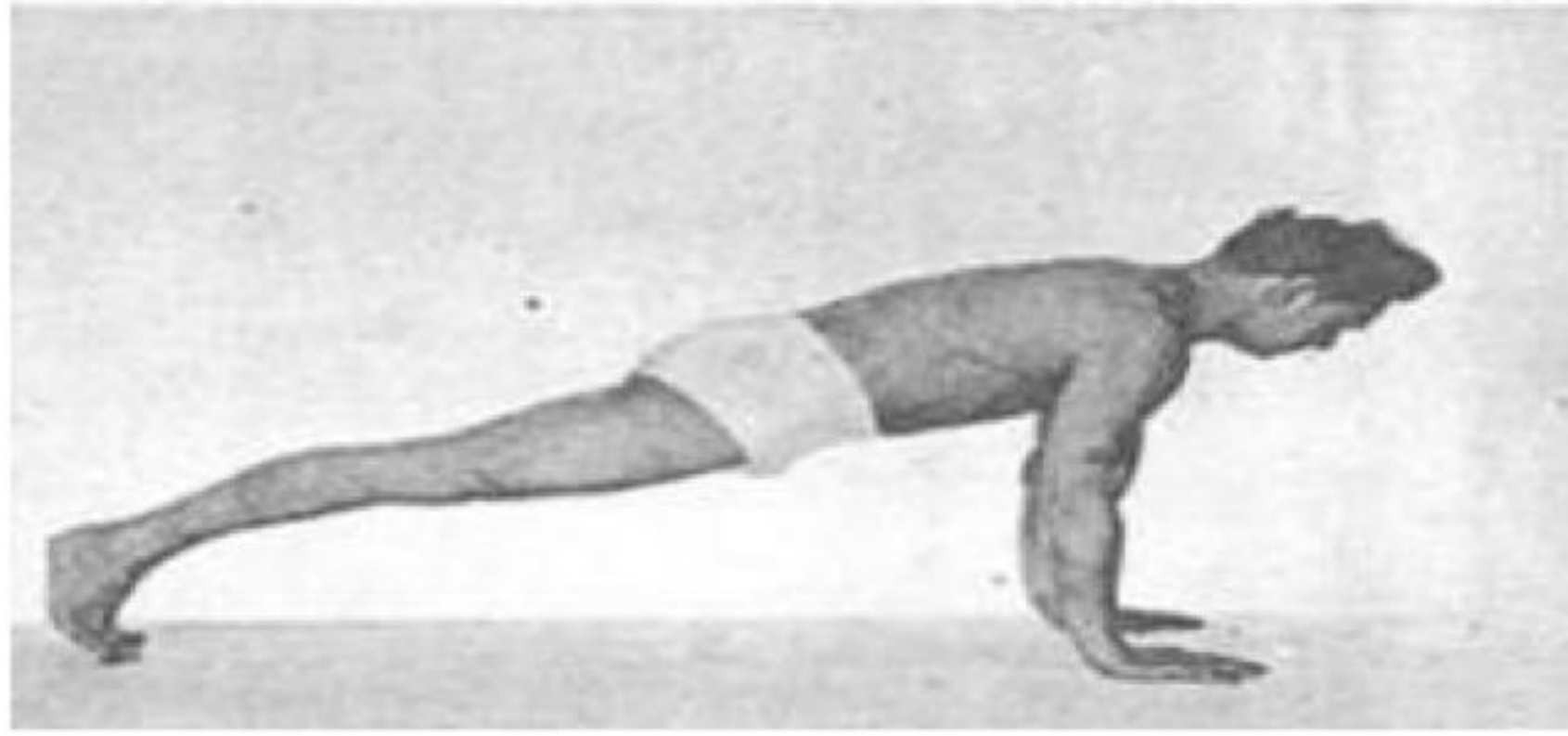


Fig.3.152

Pose Three (Fig.3.152)

- (1) Come in the pose shown in fig.3.152
- (2) Keep your body stiff and in straight line from head to heel
- (3) Body weight on palms and heels

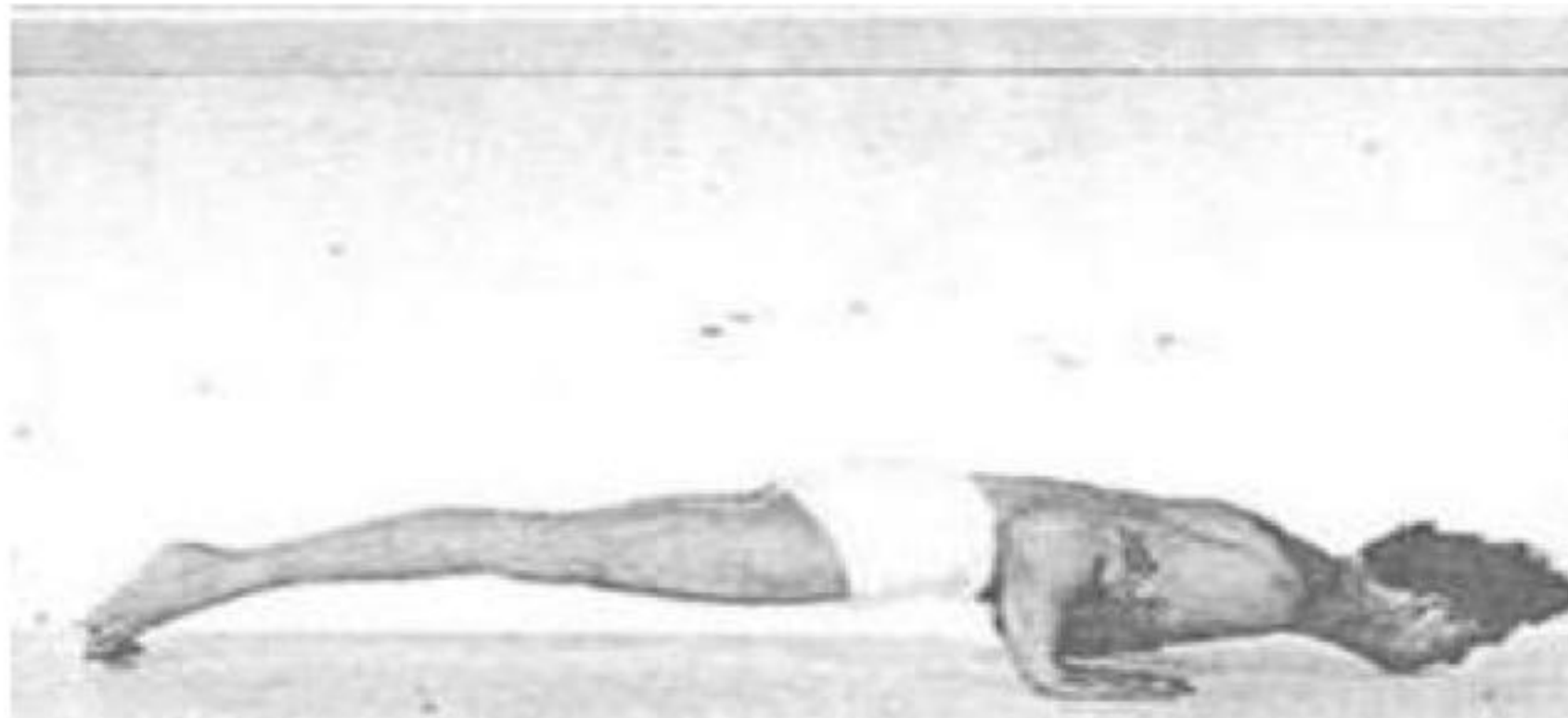


Fig.3.153

Pose Four (Fig.3.153)

- (1) Keep body stiff and straight
- (2) Back is also locked, stiff and straight
- (3) Bend your hands from elbows
- (4) Triceps touching body tightly
- (5) Slowly breathe in
- (6) Try to touch the mat with your chin
- (7) Hips stiff and neck stretched straight out
- (8) Abdomen contracted
- (9) Chest lifted as shown in fig.3.153

(10) Breathe out slowly

Cautions:

Pose Three- Hips stiff, shoulders in a straight line, head is also in a straight line with the body, and only chin will touch the mat and not the entire body or chest.¹

Given above are the 34 mat exercises invented by Joseph Pilates with his own pictures and explanations.

3.10 Conclusion:

According to the researcher, using the Pilates method involves performing whole body exercises, promoting movement through concentration on breathing, and efficiently involving joints through balanced muscular strength and flexibility development. Maintaining throughout mental concentration using the muscle strength required for each exercise, using controlled and steady movement, i.e. using energy properly to begin all the body movement from the core. To perform precisely it is important to channel the natural rhythm of movement and stimulate muscle engagement through the breath, all these aspects are covered when practicing Pilates exercise. The researcher and many more Pilates exercise practitioners have experienced this. After this positive impact, in next chapter integration of Pilates in Bharatanatyam is explained. So, we will see the application of combination of 34 exercises invented by Joseph Pilates in Bharatanatyam nritta part in next chapter which may help Bharatanatyam dancers in injury prevention and career extension.

1. Robbins, Judd and Lin Van Heuit- Robbins, Pilates' Return to life through Contrology revised edition for the 21st Century originally published in 1945 as Return to Life through Contrology