

# Relaxing Body and Mind

The Relaxation Record  
Conceived by  
The Milton Feher School of  
Dance and Relaxation  
Narrated by Milton Feher

ways Records FX 6191

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1962  
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MUSIC LP

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# Folkways Records FX 6191

## The Relaxation Record



# The Relaxation Record

Conceived by Milton Feher School of Dance  
and Relaxation

## NARRATION BY MILTON FEHER

### AN INTRODUCTION TO THE RELAXATION RECORD

Wherever you go, people are talking about the need to relax body and mind. On the skating rink the teacher gently advises, "Just relax and you'll find skating is a very easy natural motion." The dentist pleads, "Now, Mrs. Smith, if you just relax, this would be so easy for you, and for me!" The riding instructor explains, "Everything in riding comes most easily when you relax. Even if you fall, just relax and you are less likely to hurt yourself." In the crowded stores there is no Christmas Spirit when clerks and shoppers feel harassed and tense. Husbands tell wives, "Just relax, dear!" and wives respond irritably, "Now, darling, why don't you take it easy?"

The Merriam-Webster dictionary defines tension in this way: "State or degree of being strained to stiffness. Hence: a) Mental strain; intensity of striving; b) Nervous anxiety, with attendant muscular tenseness." Being "relaxed" as used in relaxation training means being as easy as possible in whatever you are doing. If you grind your teeth in sleep you are not as "relaxed" as possible. When you argue bitterly you are tense, but when you calmly discuss a difference you are "relaxed" and even more forceful. In this sense it is the opposite of being weak, lax, or disconnected. In work or sports it means being loose and smoothly coordinated, getting the best possible result from the smallest expenditure of energy.

Doctors are urging their patients to relax. They know that a relaxed mind and body offer the patient a better chance to retain or regain his health. The doctor explains that some illnesses, like nervous headache, are due directly to the patient's excessive, unnecessary tension.

Some tensions are necessary. If you are about to be hit in the stomach it is good to tense your abdominal muscles to resist the impact. After the danger is over the muscles relax. Alternating tension and relaxation favor the circulation of blood and the good tone of your muscles. But if, for example, you are nervous about riding in a car and you continually tighten your muscles to resist an accident which may never happen, your muscles never have a chance to refresh themselves by relaxing.

You may end a "pleasant ride" with a backache, headache, or other symptom of having held yourself unnecessarily tense. You may be relaxed in a car, but tense in a plane or train.

You may be tense in the presence of certain people. With a little thought you will identify a number of daily situations which evoke unnecessary tension in you. Most people have habits of tension of which they are unaware.

A recent survey reported widely in newspapers and in the American Medical Association's magazine, TODAY'S HEALTH, stated that in mid-Manhattan eighty per cent suffered "various burdens of tension" and that this was probably true of all large cities. Another report indicates that the same situation exists in rural areas. In other words, although it may be "normal" to be tense, we feel it is even better to be relaxed.

The person trained to avoid tension can feel a growing pressure in his muscles and can take steps to avert trouble. The "nervous headache" is preceded by a warning period of increasing

pressure. The backache due to nervous tension is preceded by increasing pressure in the back muscles. The untrained person does not sense the warning and therefore cannot help himself. The mounting pressure itself can cause anxiety which generates additional pressure. The untrained person can be a helpless victim of a growing threat which he does not recognize.

Unfortunately, doctors find that many patients do not believe they are tense. Their hands may be shaking, they may have a chronic, nervous cough, they may be irritable, but they say to the doctor, "I'm perfectly relaxed!" After a little more discussion the patient reveals that he is anxious about a number of things. It may be his job, his relations with people, the health of his family. Anxiety makes him grip himself without realizing it.

Other patients find it still more difficult to believe they are unnecessarily tense. The physician may see only that the person stares more than average or grips his jaw tightly. Some patients reveal their tension by making unconscious movements with their hands and feet. These movements can be seen in people of all ages, but especially in older patients who need to learn to relax. Some other signs of habitual tension are sweating palms, frequent swallowing or clearing of the throat, hunched shoulders, nail biting, speaking too softly, protruding the tongue, frowning, heavy and shallow breathing, unconscious sighing, grinding teeth, fisting the hands, clenching pencils, phones, or the arm of a companion when walking.

Have you during a test, found yourself gripping your pencil as if it weighed a hundred pounds instead of its actual one sixth of an ounce? Have you finished a delightful telephone conversation and found your hand stiff from having gripped the receiver with unnecessary tension? It was not just your hand that was undesirably tense. Muscles all over your body were gripping unnecessarily in the same way, wasting your energy and possibly building toward a backache or other symptom.

Habits of tension interfere with normal functions of the body. It has been observed that sight and hearing can be impaired by tension. Ulcers and other stomach disorders seem more common among high-strung individuals. Heart attacks after great excitement are examples of how extreme tension can damage the body. Doctors insist that patients with heart troubles learn to take things more easily. If it is so important after troubles develop, possibly learning to let go can help prevent some forms of heart trouble.

The medical profession has recommended training in relaxation as part of the treatment in such disorders as headache, eyeache, arthritis, bursitis, certain types of backache, convalescence after illness, operations and accidents, emotional exhaustion, nervous tension, painful feet and legs. Relaxation training is a vital part of muscle reeducation after polio. It is indispensable to improving motion in cerebral palsy. It is the basis of better speech.

Telling a person to relax often makes him more tense. A qualified teacher is necessary. THE RELAXATION RECORD can be your teacher in your own home, giving to you the training which has, over a sixteen year period, helped many pupils relax at the Milton Feher School of Dance and Relaxation.

#### SIDE I, Band 1: Relaxing Body and Mind --

introduces you to the advantage of letting your body rest more completely against your support, whether it is the floor, a chair, or your bed. Most people take it for granted that in sitting and standing we have to "hold ourselves up". This is true of poor posture because the body segments such as the head, neck, and chest are falling out of balance and the muscles have to strain to resist their falling further. With effortless good posture the body segments are aligned more like a straight, upright column of blocks. Each body segment needs little help in remaining "up" because it is resting down, completely supported by the part below. The body as a whole can thus remain erect with almost no expenditure of energy for maintaining your posture.

In lying down people continue the bad habit of "holding themselves up". Muscles which could be resting continue to work unnecessarily. Band 1 of Side One shows you how to let go to rest more completely. Once you become aware, tense muscles feel "hard" or full of uncomfortable pressure, although, oddly enough, some tense muscles may be flabby in certain positions. In extreme cases the pressure can cause numbness, pain, or a feeling of panic. As you relax, the "hardness" or sense of pressure dissolves and the muscles seem to be empty, as if there were air through them. This sensation of ease is soothing to your mind, reminding you of things in your life which are easy and pleasant.

Almost all adults suffer from tension in the neck at one time or another. When the tension is high the slightest draft can cause stiffness and pain. Undue fatigue also allows the tension to mount so that its presence intrudes upon the consciousness. Side One offers many suggestions for reducing this unhealthy condition.

The small of the back may be the commonest seat of muscular tension in the body. This tension originates in faulty posture and is aggravated by mental strain. Relaxing the mind allows the arched back to straighten as the short, tight back muscles stretch into a more relaxed position. Whenever the back relaxes the mind experiences less pressure from the body and therefore can relax a little more. Pupils who use the record say they can control the tension in their backs to the point of avoiding some backaches.

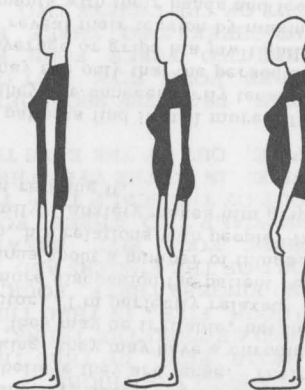
Because of the strain to which they are subjected, the legs are a large reservoir of fatigue and tension. Tight leg muscles can make you more nervous than you would be with relaxed, refreshed limbs. Learning to relax the legs can be of great value to the entire body.

As your eyes relax, the entire body tends to follow suit. The RELAXATION RECORD can help you learn to rest your eyes at will. Students, typists and others who use their eyes a great deal may find that listening to the record before and in between long stretches of work can reduce eye-strain.

#### SIDE II, Band 2: Going to Sleep

This section often helps people sleep soundly. Don't expect to sleep each time you listen. Use this section at times to enjoy the deep repose which the suggestions convey. If you wake during the night or too early in the morning use Going to Sleep to put you back to sleep. If you have suffered with insomnia for years be

content sometimes to feel just a little more relaxed than you would have been without the record. Relaxing a little builds your ability to relax which ultimately can bring you to the point of sleeping peacefully at will.



As posture becomes worse, muscle strains increase.

From PREVENTION MAGAZINE

Drawing by R. Young

#### SIDE II, Band 1: The Habit of Relaxing

The habit of tension can be counteracted by the habit of relaxation. Just as a child learns not to put its hand in a flame, so your muscles can learn not to be tense unnecessarily. At any given time, the normal person is more tense than he need be though only the trained person is aware of this. If you relax as you listen to the record, it means that you were unnecessarily tense before that. A formula is suggested which helps build the habit of relaxing.

#### Band 2: Breathing Without Effort

Deep breathing exercises have been used to calm the body and the mind by many peoples. The RELAXATION RECORD emphasizes the need for effortless breathing because many of us have been doing our breathing exercises in such a way as to limit the benefits. Breathing with unnecessary tension is bad for your posture because it arches the back. An arched back also tightens the breathing muscles so that they are unable to expand and contract freely. As with all tense movements, you are wasting a great deal of energy by using it in a negative direction. Effortless breathing tends to



straighten the back, expanding the rib cage to its fullest. A deep, effortless breath can coordinate the body more effectively than can any purely muscular effort. A skillful sportsman who wishes to strike powerfully, will first take a deep breath and then exhale completely as he delivers his blow. This action may be unconscious, but our studies show that it is done to coordinate all body movements. As a result of the improved coordination the blow itself seems effortless. The awkward sportsman holds his breath and tightens his muscles in a vain search for power.

Each inhalation and each exhalation can brace the body against the ground. Very few people have ever experienced this truth. When you do, you will feel yourself rested and calmed more completely by your breathing exercises. Once you understand the suggestions on breathing without effort, you can practice breathing anywhere - waiting for an elevator, riding a train, watching television.

### Band 3: How to Sit Correctly

For many people sitting is a tiring and painful posture. The tension and stiffness they experience may be due largely to poor alignment of the body, especially the head and trunk. If you allow yourself to slump, your head falls forward of the shoulders, and the shoulders are more rounded than in standing. (The neck and back muscles must work continuously to keep the head and shoulders from slumping further.) This unattractive position may feel comfortable for years but eventually the strain can cause fatigue, stiffness, and severe pain.

Perhaps you have tried to correct your slumping by pulling yourself up into a better posture. Most of us give this up because it is too great an effort. Our new concept makes it possible to have good posture without strain. Prove this to yourself by bending way forward as you sit, to exaggerate your usual slumping. Now say to yourself, "Don't pull myself up. Just relax as I am. Feel the hips rested on the chair, the waist on the hips. The chest on the waist." You will find yourself "floating" back toward an effortless good sitting posture.

You will have to practice not pulling the head back on purpose, but waiting for it to straighten by itself. Your abdomen can flatten without your pulling it in - just because the straight body rests the abdominal wall back against the spine. Typists, musicians, and others who work as they sit may find sitting less of a strain if they do their work remembering the words of the RELAXATION RECORD.

### Band 4: Standing without Effort

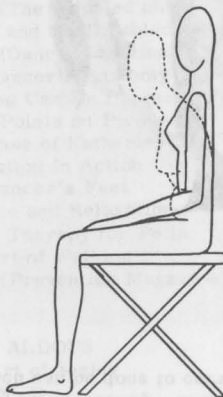
Man's upright posture has been credited for making possible the high development of the hand and brain.



The RELAXATION RECORD can sometimes refresh your eyes more quickly than ordinary rest.

Photo by Margaret Markham

It may be a major factor in man's long life span. If you have every felt your head, eyes or nose congested after lying down for a while and felt them clear up as soon as you got up and walked around, you can appreciate the fact that the erect posture helps drain congestion from the upper body. However, when your standing posture is poor so that the head is forward of the shoulders, your neck muscles



Exaggerate slumping then relax to let your body straighten by itself.

From PREVENTION MAGAZINE Drawing by R. Young

work continuously to keep the head from falling further out of alignment. This gripping interferes with the best drainage. Learning to relax the neck allows the head to fall back into a straight line over the shoulders, releasing the muscles.

While standing, bend forward from the waist and repeat the exercise described above in the section on How to Sit Correctly. Again, if you follow directions, you will find that the body straightens itself best when you make no effort to straighten. Your abdomen will flatten automatically and your arches will improve. If they don't you need professional guidance in recognizing the tensions in your posture.

### Band 5: Walking Without Effort

Walking is the most characteristic exercise of the human body. Done correctly it can be the most beneficial of all exercises. Done incorrectly it can be the cause of many types of physical breakdown. Effortless good posture in walking allows the skeleton to support the weight efficiently, maintaining your balance with little help from the muscles. Your muscles are free to move you. Poor posture is effortful because the muscles must work wastefully to keep you from falling. Round shoulders, cords at the back of the neck, an arched back, flat feet are signs of poor posture in walking.

People who tire from walking are those who use too much of their energy maintaining their balance. Muscles get tired, frequently to the point of causing painful feet, calves, or backs. In walking don't lean forward. The trunk should have the same erectness as in sitting. Bands 3, 4, and 5 of Side Two can teach you to relax the trunk as you walk. A slight improvement in your ability to relax as you walk might mean the difference between pain and pleasure.

Most people relax so much the first time they listen to the RELAXATION RECORD that they ask for a copy to take home for themselves and their families. Their deep pleasure in becoming relaxed is often matched by their amazement at how tense they had been before letting go. There will be times when the record does not seem to help you. You may be so wound up that you are not capable of attention. Nevertheless, the soothing tones and thoughts expressed by the RELAXATION RECORD can reduce the level of your tension. While there will be variations in your response, listening to the record grows more rewarding the more you use it. When the words become familiar to you, you should be able to relax yourself by just repeating the words. However, it will always be most restful to just lie back and let the record tell you how to relax.

You will find your daily exercises more fun when you play Band 1 and Band 2 of Side Two (The Habit of Relaxing and Breathing Without Effort). Band 1 will give you an experience of effortless motion as you permit the exercises "to happen by themselves" and Band 2 will teach you to coordinate your breathing with the exercises.

Many people exercise daily in the belief that they are protecting themselves from physical deterioration only to find themselves victims of serious trouble in the muscles and joints. Exercising with good posture and without tension is necessary for avoiding trouble.

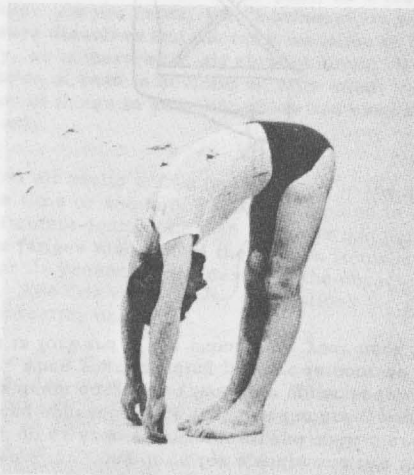
Psychotherapy tries to make people more relaxed in their attitudes toward life. To make the necessary changes, you must learn that you do not know enough



With good posture there is no need "to hold yourself up". Each segment can rest on the one below.

about yourself. You can be taught that powerful muscular responses mirror your emotional reactions. Recognizing the tension, pain, or ease of your muscles can tell you more about how you really feel. Psychiatrists who have studied relaxation techniques feel that patients who are aware of their physical responses have a stronger foundation for emotional development.

Certain new concepts which are relatively easy to accept can relax the mind and body very much. For example, it is relaxing to learn that you are not the only one suffering from a sense of inferiority. Kings and cowboys, rich and poor, all suffer from various forms of inferiority. It is relaxing, too, to know that much can be done to correct the miscon-



How to relax in a familiar exercise.

ceptions which permitted this problem to develop. It is a great help to recognize the response of your muscles to a feeling of inferiority. Shyness or aggressiveness is often expressed by unconscious motions which try to relieve a mental insecurity. When such tensions slip by unnoticed they can add up to a truly painful crisis. Another serious cause of emotional tension is the fear that advancing age must bring increasing amounts of sickness and disability. A student who finds that an arthritic knee stops hurting because he knows how to relax in walking, feels more optimistic about the future. Many of our pupils in their fifties and sixties are growing more flexible. They feel that they have a good chance of improving in many ways as time goes on. It is encouraging to discover that because mental and physical strains are interdependent, mental strain can sometimes be reduced by physical means.

Everything your golf pro teaches you aims to make you more relaxed in action. While practicing his instructions at home, listen to Bands 1, 2, 3 and 4, of Side Two. Each band will contribute to a feeling of ease throughout the swing. There will be fewer "tight spots" and you will be free to deliver all your power to the ball. If you feel that you already have a relaxed swing you may be pleasantly surprised to find out how much more relaxed you can be. Many golfers who have been forced to give up golf because

of bad backs or bursitis or sciatica have had trouble only because they tense unnecessarily. Some of our pupils have been able to resume play and have played for many years after learning to let go in action.

Tennis becomes a sheer joy when you move without effort. Practice your strokes as you listen. You will find your weight rest upon your feet to give you effortless security as you twist. The harder you hit the ball the more important it is that you be easy on your feet. Relax with the record before you go out for your game and then try to keep the feeling of freedom as you play. In 1949 two of our present pupils were told to give up tennis because of bad backs. Instead they studied relaxation and now play (1962) as well as ever.

The best dancers in all forms of dance are those who move with the greatest ease. Fred Astaire always expresses the joy of effortless motion no matter how difficult his steps. A social dancer may know all the steps, but he will not be considered a fine dancer unless he moves with a relaxed flowing motion. In ballet, Nijinsky said, "Every step should be as easy as taking a breath!" The pupils at the Milton Feher School of Dance dance more gracefully after listening to the record. An important part of the clientele at the Milton Feher School consists of dancers who have hurt themselves while dancing. Relaxation training teaches them to move more gracefully while at the same time correcting their injuries. Specific cases have been described in Dance Magazine.

Many of our pupils have had the thrilling experience of natural child birth. They found their knowledge of relaxation a wonderful means of avoiding many of the discomforts of pregnancy. In most cases no anesthetics were required during delivery because of the mother's freedom from pain. Several of the mothers have danced up to the final day.

Skating offers a unique experience of effortless, gliding motion. The smoothness of the ice allows you to glide as if you were flying. The most beautiful skating and the most complete release from tension is possible only if you do not hold your muscles stiffly. The balance is so delicate that any use of force tends to push you off balance. Most skaters use too much force and in spite of skating expertly, their skating is not as attractive as it might be. It is easier to glide effortlessly after listening to the record.

In all sports, players are urged not to "press". How to stop pressing has always been a difficult problem. The RELAXATION RECORD offers help in solving it.

Singers who have used the RELAXATION RECORD find their tones more beautiful and their range more secure. It is especially helpful just before a lesson and before a performance.

To look your best when going out on a date, make yourself almost completely ready, then lie down



for a few minutes to listen to your favorite part of the record. Your face will relax into its most attractive expression. Whenever you are faced with a difficult situation, such as applying for a job, let the RELAXATION RECORD help you to look your best because it helps you feel more calm and sure of yourself.

The RELAXATION RECORD can give you a feeling of ease which can help you in everything you do. It is not a substitute for the many other measures required for good health. However, the majority of our students often enjoy complete relief from mental and physical pressures as they listen to the RELAXATION RECORD. They can, in the midst of daily stresses, look forward to periods of refreshing quiet, when they will regain their peace of mind and experience tranquility without tranquilizers.

Please note:

Don't worry about turning off your phonograph if the record makes you go to sleep. You will automatically awaken in a few moments, remain sleepy as you turn it off, and then go back to sleep.



Bobby Jones, greatest golfer of all time, demonstrates effortless good posture despite the most powerful swing.  
U.P. photo courtesy Bobby Jones

The following exercises may be done just before listening to the record to deepen your response.

1. Lying on your back, legs outstretched, arms at your side.
  - a. Let both arms "float" up till they point to the ceiling.
  - b. Let both arms "float" back to your sides. 20 times.
2. Same position.
  - a. Let the right foot slide in to the buttock, stopping with the sole flat and the knee toward the ceiling.
  - b. Let the right foot slide back to starting position. Alternate doing each leg 20 times.
3. Same position.
  - a. Press your abdomen flat and feel the small of the back rest on the floor. (The floor is better than your bed for exercise.)
  - b. Relax to the original position. 8 times.
4. Same position.
  - a. Breathe deeply to expand your chest in all directions. (Feel the back of the chest pressed against the floor.)
  - b. Exhale as you relax downward. 8 times.

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Alicia Alonso developed her own method of relaxation in action as shown in this example of effortless motion.

Photo by Walter Owen courtesy Dance Magazine

Born Cleveland, Ohio, 1912.  
 Graduated Neighborhood Playhouse Dramatic School '34. (NYC)  
 Danced in Broadway Shows '35-'46 (among them, I'd Rather Be Right, Radio City, Olsen and Johnson's Sons O' Fun, Song of Norway, Ballet Russe de Monte Carlo).  
 Developed a technique to straighten the body and reduce muscle strain, in order to produce effortless motion.  
 Cured his own arthritic knee, helped disabled dancers to resume their careers, relieved neuro-muscular tensions of patients referred by physicians.

Dance Therapist for Federation of the Handicapped, NYC '45-49, Newark Branch of New Jersey Cerebral Palsy League '47-52, Staten Island Branch of New York State Cerebral Palsy Association '50, and the Blythedale Hospital for Orthopedically Handicapped Children '49. Teacher of coordination and body mechanics for Dance Educators of America '46-'55, the Long Island Chapter of the Dance Teachers Guild '62, and the Metropolitan Opera's Kathryn Long's School of Opera '62. Associate Editor '49-'52 and Contributor of articles on posture, relaxation and dance therapy for Dance Magazine, NYC, '45-'58. Director of MILTON FEHER SCHOOL of Dance and Relaxation at 200 W. 58 St., NYC, since '46.

\*Dance Magazine: 9 articles above.



Keeping flexible counteracted the feeling of heaviness common to the last weeks of pregnancy.

Band 1: RELAXING MIND AND BODY

THE BEST WAY TO RELAX IS TO LIE DOWN UPON YOUR BED AND STRETCH OUT. IF YOU ARE LYING ON THE FLOOR OR RESTING ON A CHAIR, THINK OF THESE AS YOUR BED.

RESTING, REST DOWN UPON YOUR BED.

LET YOUR EYES BE CLOSED AND LET YOURSELF SINK DOWN, WAY WAY DOWN.

DON'T PUSH YOURSELF DOWN. DO NOTHING BUT REST WITH EVERY PART OF YOUR BODY.

LET YOUR HEAD SINK DOWN. LET YOUR EYES REST.

RESTING EYES ARE EMPTY OF TENSION.

YOU CAN PICTURE AIR THRU THE EYES. AIR THRU THE EYES.

THE EMPTY EYES CAN EMPTY THE MIND OF TENSION.

YOUR MIND CAN FEEL CALM.

THE RELAXED MIND CAN TELL THE WHOLE BODY TO BE EASY.

THE MIND CAN MAKE THE EYELIDS REST GENTLY ON THE EYES.

DON'T PRESS THE LIPS TOGETHER. LET THEM JUST REST TOGETHER.

THE LIPS CAN REST UPON THE TEETH. THE UPPER LIP CAN REST UPON THE UPPER TEETH.

THE LOWER LIP CAN REST UPON THE LOWER TEETH.

THE TONGUE RELAXING CAN SETTLE DOWN TOWARD THE FLOOR OF YOUR MOUTH.

DON'T HOLD IT UP TOWARD THE ROOF.

DON'T HOLD YOUR BODY UP. REST DOWN UPON YOUR BED.

RELAX YOUR NECK FROM THE HEAD TO THE SHOULDERS. LET ANY TENSION WITHIN YOUR NECK DISSOLVE TILL THE NECK IS AS EMPTY AS THE RESTED EYES AND AS CALM AS THE RELAXED MIND.

THE NECK CAN LET GO OF THE HEAD. YOUR NECK CAN RELEASE THE SHOULDERS.

THE SHOULDERS REST WIDE AND FREE FROM ONE SIDE TO THE OTHER.

LET YOUR CHEST FEEL DROPPED AND EASY.

THE CHEST HELPS THE WAIST SETTLE DOWN.

DON'T HOLD YOUR HIPS. LET YOUR HIPS BE CARRIED BY THE BED.

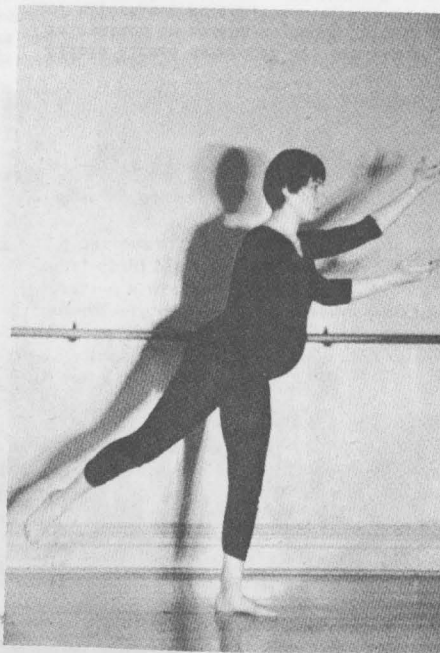
LET GO OF YOUR THIGHS. FEEL YOUR THIGHS DROP AWAY FROM THE HIPS AND STRETCH OUT TOWARD THE TOES.

RELAXED THIGHS CAN FEEL EMPTY AS IF THERE WERE AIR FROM THE HIPS DOWN TO THE KNEES.

LET GO OF ALL THE TIGHTNESS FROM THE KNEES DOWN TO THE ANKLES.

LET THE HARDNESS SOFTEN AND DISSOLVE.

LET THE TIRED FEET DROP FROM THE ANKLES.



One week before delivery this enthusiastic pupil wanted everyone to know how much dancing without effort had helped throughout her pregnancy.

TEN TOES CAN REST UPON THE FEET.

SOMETIMES WHEN YOU RELAX YOUR TOES WIGGLE TO STRETCH THEMSELVES FREE.

LET YOUR FINGERS BE AS LIGHT AS AIR. LET EACH FINGER DROP AWAY FROM THE PALM.



AS TEN LITTLE STICKS.

THE RIGHT HAND BALANCES THE LEFT.  
THE LEFT HAND BALANCES THE RIGHT.

THE LONG FOREARMS CAN SETTLE  
DOWNWARD. THERE IS STILL TOO  
MUCH TENSION WITHIN THE FORE-  
ARMS.

DON'T HOLD THEM TIGHTLY. LET  
THEM BE EMPTY FROM THE WRISTS  
UP TO THE ELBOWS.

YOUR SCALP CAN FIT YOUR HEAD  
LIKE A CAP. LET YOUR SCALP REST  
ON YOUR HEAD.

YOUR EYES REMAIN SHUT WITHOUT  
EFFORT. DON'T WORK TO KEEP  
THEM CLOSED.

THE EYELIDS PROTECT THE EYES.

RELAX THE EYELIDS TOGETHER.  
RELAX THE EYELIDS TOGETHER  
WITHIN THE EYES A VELVET DARK-  
NESS. EVERYTHING WITHIN YOUR  
EYES CAN BE SOOTHING AND DARK.

RELAX YOUR CHEEKS. LET YOUR  
FACE EXPERIENCE A DEEP REPOSE.

YOUR BED IS UNDER YOU. GIVE  
THE WEIGHT OF YOUR LEGS TO  
THE BED.

GIVE THE WEIGHT OF YOUR ARMS  
TO THE BED.

LET THE WEIGHT OF YOUR HEAD  
HOLD IT DOWN.

FEEL YOURSELF GO LIMP AGAINST  
THE BED. WHEN YOU ARE LIMP  
FROM HEAD TO TOE EACH PART  
OF YOUR BODY SINKS DOWN TO REST  
BY ITSELF.

EACH PART IS FREE OF THE ADJOIN-  
ING PARTS. YOUR HEAD SEEMS FAR  
AWAY FROM THE NECK.

YOU CAN FEEL A SPACE OF AIR  
BETWEEN THE HEAD AND THE NECK.

A LARGE AIR CUSHION BETWEEN  
THE NECK AND THE SHOULDERS.

A VERY COMFORTABLE AIR SPACE  
BETWEEN THE WAIST AND THE HIPS.

FEEL THE SOFTNESS OF AIR THRU  
BOTH LEGS.

ENJOY THE SENSATION OF AIR  
FLOWING THRU THE TOES.

Band 2: GOING TO SLEEP

WHEN YOU ARE VERY RELAXED,  
YOUR MIND SLOWS DOWN TO REST.  
YOUR MIND SLOWS DOWN TO REST.

IT IS VERY COMFORTING TO LET  
YOUR MIND SINK DOWN WITH THE  
RESTING BODY.

LET YOUR MIND SINK DOWN  
HEAVILY TOWARD SLUMBER.

DON'T HOLD IT BACK. LET IT GO  
DOWN HEAVY AND COMFORTABLE.

FEEL VERY TIRED AND SO PEACE-  
FUL AS YOUR MUSCLES ALL FEEL  
HEAVY.

YOUR MIND CAN SINK DOWN  
HEAVIER THAN YOUR BODY  
AND SINK FURTHER TOWARD  
SLUMBER.

LET YOUR ARMS FEEL VERY  
TIRED AND VERY HEAVY.

LET THE HEAVY BODY HOLD THE  
TIRED MIND DEEP INTO YOUR  
BED.

FEEL SLEEP ENTERING YOUR  
MIND QUIETLY. SOOTHING  
EVERY PART OF YOUR MIND.

LET YOUR MIND DISSOLVE IN  
THE PITCH BLACK SPACE WITH-  
IN YOUR HEAD.

LET GO NOW THRU THE WHOLE  
TIRED BODY AND SLEEP LIKE  
A BABY. SLEEP LIKE A BABY.

SIDE II, Band 1:

TO DEVELOP THE HABIT OF RE-  
LAXING IN EVERY THING YOU DO,  
LET US PRACTICE A BASIC FORM-  
ULA. ONE: LET THE ARMS REST.  
TWO: LET THE HEAD AND TRUNK

THOUGHTS WHICH COVER THE  
WHOLE BODY. ONE: LET THE ARMS  
REST. TWO: LET THE HEAD AND  
TRUNK SINK DOWN. THREE: LET  
YOUR LEGS RELAX.

WHEN YOU THINK "LET THE ARMS  
REST", DON'T HURRY BECAUSE  
WHEN YOUR MIND IS FOCUSED ON  
THE ARMS, THE MIND RELAXES.  
THE RELAXED MIND RELAXES THE  
ENTIRE BODY. WHEN YOU THINK  
"LET THE HEAD AND TRUNK SINK  
DOWN", DON'T RUSH. WHEN YOUR  
MIND IS FOCUSED ON THE HEAD  
AND TRUNK, THE LEGS AND ARMS  
ALSO SINK DOWN. WITHOUT YOUR  
DOING ANYTHING.

WHEN YOU CONCENTRATE ON PER-  
MITTING THE LEGS TO RELAX THE  
MIND IS RESTED AND YOUR ENTIRE  
BODY RELAXES. SO DON'T HURRY.  
ENJOY STAYING WITH EACH THOUGHT.  
ONE: LET THE ARMS REST. TWO:  
LET THE HEAD AND TRUNK SINK  
DOWN. THREE: LET THE LEGS RE-  
LAX. THREE SIMPLE THOUGHTS  
WHICH COVER THE ENTIRE BODY.  
AT FIRST YOU WILL BE MOST suc-  
cessful WHEN YOU ARE LYING DOWN  
OR SEATED, BUT SOON YOU WILL BE  
ABLE TO RELAX AT WORK, EXERCIS-  
ING, OR AT ANYTHING YOU WANT TO  
DO MORE SKILLFULLY OR MORE EN-  
JOYABLY.

Band 2: BREATHING WITHOUT EFFORT

WE WOULD LIKE TO LEARN TO  
BREATHE DEEPLY BUT WITHOUT  
EFFORT.

TAKE ANY COMFORTABLE POSITION.  
SITTING CROSS-LEGGED IS GOOD AND  
LYING DOWN CAN BE EVEN MORE  
RESTFUL.

OBSERVE YOUR BREATH. DON'T  
DRAW IT IN. WAIT TILL IT GOES  
IN BY ITSELF. DON'T PUSH IT OUT.  
AT THE PROPER TIME THE CHEST  
DROPS AND EXPELLS THE BREATH.  
AT FIRST THE BREATH GOES IN  
AND OUT RAPIDLY, EXPANDING THE  
CHEST AND LETTING IT DROP. OB-  
SERVE THE MOTION OF THE CHEST.  
SOON THE BREATHING SLOWS DOWN  
AS YOU REFRAIN FROM BREATHING  
ON PURPOSE. OBSERVE THAT THE  
DEEPER BREATH EXPANDS THE  
ABDOMEN AND THEN LETS IT DROP.



DON'T DO IT. JUST NOTICE THAT THE BREATH RAISE THE ABDOMINAL WALL AND THEN GENTLY LETS IT DROP. LET THE BREATH GO DEEPER AS IF THE BREATH COULD EMPTY THE CHEST AND WAIST AND FILL THEM WITH AIR.

AS I COUNT TO FIVE PICTURE THE BREATH GRADUALLY FILL EVERY PART OF THE CHEST AND WAIST. ON THE NEXT FIVE LET EVERY BIT OF THE BREATH GO OUT OF THE CHEST AND WAIST.

READY, BREATHE IN! GRADUALLY TWO THREE FOUR FIVE. OUT SLOWLY, TWO THREE FOUR FIVE. IN TO THE CHEST AND WAIST, THREE FOUR FIVE. OUT OF THE CHEST AND WAIST, THREE FOUR FIVE. IN TWO THREE FOUR FIVE. OUT TWO THREE FOUR FIVE. DEEPER, TWO THREE FOUR FIVE. OUT TO THREE FOUR FIVE. WHEN YOU BREATHE CORRECTLY, THE ENTIRE BODY IS STRETCHED AND RELAXED, SO THAT THE BREATH SEEMS TO ENTER EVERY PART OF YOUR BODY. ON THE NEXT COUNTS PICTURE THE BREATH ENTERING AND LEAVING THE VARIOUS PARTS. READY. BREATHE IN. DOWN THRU THE TRUNK INTO THE THIGHS. THREE, FOUR, FIVE. UP THRU THE THIGAS AND UP THRU THE TRUNK, THREE, FOUR, FIVE. IN THRU THE ARMS AND FINGERS THREE, FOUR, FIVE. OUT OF THE FINGERS AND ARMS THREE, FOUR, FIVE. BREATHE INTO THE SCALP TWO, THREE, FOUR, FIVE. OUT OF THE SCALP TWO, THREE, FOUR, FIVE. IN TO THE EYES THREE, FOUR, FIVE. OUT OF THE EYES THREE,

FOUR, FIVE. IN TO THE SHOULDERS TWO, THREE, FOUR, FIVE. OUT OF THE SHOULDERS TWO, THREE, FOUR, FIVE. IN TO THE CHEEKS TWO, THREE, FOUR, FIVE. OUT OF THE CHEEKS TWO, THREE, FOUR, FIVE. DOWN THRU THE BACK TWO, THREE, FOUR, FIVE. UP OUT OF THE BACK TWO, THREE, FOUR, FIVE. IN TO THE WHOLE BODY THREE, FOUR, FIVE. OUT OF THE WHOLE BODY THREE, FOUR, FIVE. IN TO FILL THE ENTIRE BODY THREE, FOUR, FIVE. OUT TO EMPTY THE ENTIRE BODY THREE, FOUR, FIVE. BREATHE THRU THE WHOLE BODY TO FIVE. OUT FROM THE FINGERS AND TOES THREE FOUR FIVE. IN TO YOUR ENTIRE BODY TO FEEL LIGHTENED

AND REFRESHED WITH THE DEEP BREATHING WHICH STRETCHES EVERY PART OF YOUR BODY.

### Band 3: HOW TO SIT CORRECTLY

TO SIT WITHOUT EFFORT REQUIRES A NEW CONCEPT. DON'T HOLD YOURSELF. REST AGAINST THE BACK OF YOUR CHAIR SO THAT THE SMALL OF THE BACK HAS A FIRM SUPPORT. LET YOUR HANDS REST IN YOUR LAP. LET THE SOLES OF YOUR FEET REST UPON THE FLOOR. THE TOES ARE STRETCHED OUT AND REST DOWNWARD. THE BALL OF THE FOOT CAN FEEL THE FLOOR. THE ARCHES REST ON THE BALL AND ON THE HEEL. LET THE FLOOR HOLD THE FEET. LET THE LOWER LEGS REST UPON THE FEET. LET THE THIGHS REST ON THE KNEES. GIVE THE WEIGHT OF THE THIGHS TO THE KNEES. ALSO TO THE CHAIR. LET THE CHAIR TAKE THE WEIGHT OUT OF THE THIGHS LEAVING THE THIGHS LONG AND EMPTY. LET THE HIPS REST DOWN UPON THE CHAIR AND BACK AGAINST THE CHAIR. FEEL THE HIPS CARRIED LIGHTLY BY THE CHAIR. LET YOUR WAIST BE EASY UPON THE HIPS. THE FRONT OF THE WAIST RESTS UPON THE FRONT OF THE HIPS. THE BACK OF THE WAIST RESTS ON THE BACK OF THE HIPS.

THE CHEST IS TALL AND WIDE BUT IT IS CARRIED LIKE A FEATHER BY THE WAIST. YOUR SHOULDERS ARE WIDE AND FREE AND DROPPED AT EASE UPON THE CHEST. YOUR NECK IS LIKE A CHIMNEY PIPE RISING FROM THE SHOULDERS TO THE HEAD. IT GOES STRAIGHT UP BECAUSE THE TRUNK CARRIES IT STRAIGHT UP. THE NECK CARRIES THE HEAD AS IF THE HEAD HAD NO WEIGHT AT ALL.

WHEN YOU SIT RESTFULLY, DOWN UPON THE CHAIR, THE CHAIR HOLDS YOU STRAIGHT UP. LET GO. DON'T HOLD YOURSELF, BUT REST YOUR HIPS ON THE CHAIR, THE WAIST ON THE HIPS, THE CHEST ON THE WAIST, THE SHOULDERS DROPPED ON THE CHEST, THE NECK STRAIGHT DOWN ON THE SHOULDERS, AND THE HEAD CAPPING THE STRAIGHT LINE TO THE CHAIR. THE HEAD ON THE NECK HOLDING YOUR WHOLE BODY RESTED STRAIGHT DOWN TO BE RESTED

STRAIGHT UP BY THE CHAIR. DON'T HOLD YOURSELF. LET THE CHAIR DO ALL THE WORK.

### Band 4: EFFORTLESS GOOD POSTURE

TO STAND IN EFFORTLESS, GOOD POSTURE LET YOUR FEET REST UPON THE FLOOR. DON'T HOLD YOURSELF UP. THE FLOOR CAN CARRY TEN TIMES YOUR WEIGHT WITHOUT ANY EFFORT. LET YOUR STRAIGHT LEGS REST UPON THE FEET. LET YOUR TRUNK BE AT EASE UPON YOUR LEGS. DON'T HOLD YOUR TRUNK. THE FLOOR CARRIES YOUR FEET. YOUR FEET SUPPORT THE LEGS. THE LEGS CARRY THE TRUNK. THE TRUNK CARRIES THE NECK. THE NECK RESTS THE HEAD UPWARD TOWARD THE SKY. THE ENTIRE BODY CAN BE THOUGHT OF AS A STRAIGHT LINE RESTING VERTICALLY ON THE FLOOR. THIS STRAIGHT LINE DOESN'T LEAN FORWARD OR BACK. IT RESTS STRAIGHT DOWN AND THEREFORE THE FLOOR CARRIES IT STRAIGHT UP. FEEL RESTED STRAIGHT DOWN UPON THE FLOOR. THE FLOOR CAN HOLD YOU UP AS IF YOU HAD NO WEIGHT AT ALL.

### Band 5: WALKING WITHOUT EFFORT

AS YOU WALK RETAIN THE IMAGE OF THE STRAIGHT LINE RESTED UPON THE FLOOR. DON'T HOLD YOURSELF. REMEMBER THAT AS YOU WALK THE FLOOR SUPPORTS YOU CONTINUOUSLY. REMAIN AT EASE AS THE MOVING LEGS PROPEL YOU. ONE LEG IS ALWAYS AGAINST THE FLOOR AND MUCH OF THE TIME BOTH LEGS ARE IN CONTACT WITH THE FLOOR.

THE TRUNK MAKES NO EFFORT AND NO MOTION OF ITS OWN AS YOU WALK.

THE TRUNK CAN BE AS SEATED ON YOUR LEGS AS IF IT WERE SEATED ON A CHAIR.

THE QUIET TRUNK HOLDS THE LEGS AT EASE AGAINST THE FLOOR. WHEN YOU WALK ENJOYING THE SUPPORT OF THE FLOOR YOU SEEM TO WALK ON AIR.

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