

INSTRUCTION MANUAL
FOR
WISEMAN TECHNIQUE FLOOR STRETCHING EXERCISES



– “*After* you have *studied* these *online* instructions you will *want* to *do* the *exercises*.”

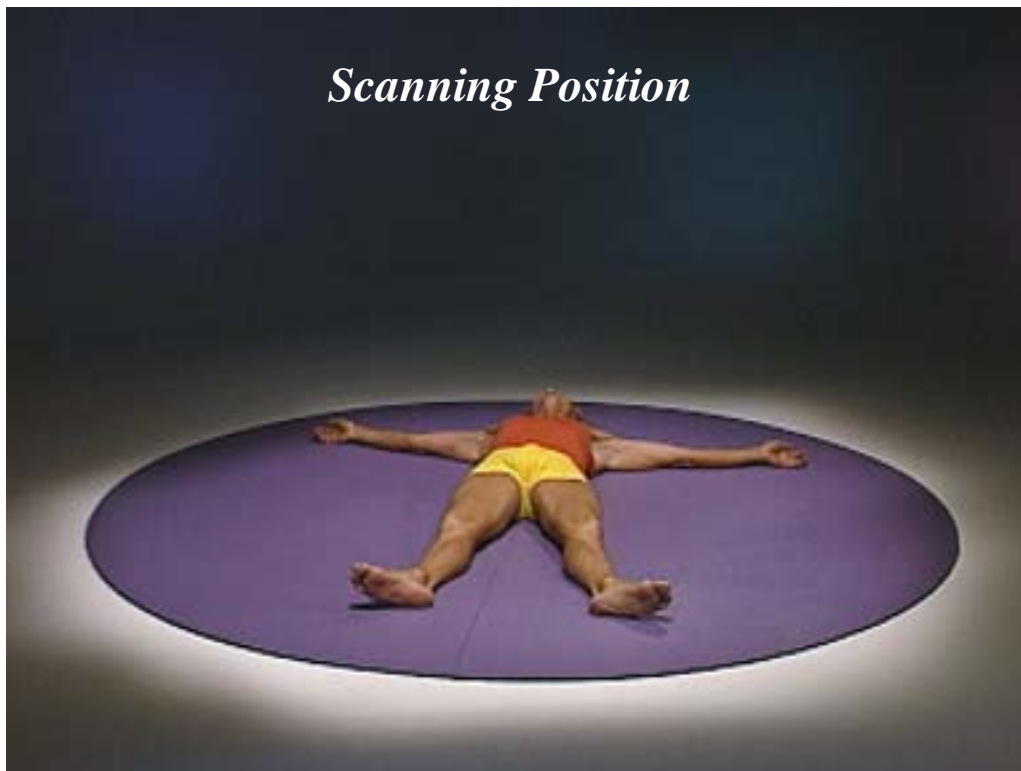
Shake – I recommend that you *begin* each day by doing ‘*the gentle shake*’. Stand with the *knees* very *slightly bent* so that you can *quickly bend* and *stretch* them *minimally* causing the rest of the body to *gently shake* and *wobble* about *freely*. Do this for *5 minutes* first thing *each morning* before you start any exercises or daily work. *You’ll be so glad you did!* It causes the *lymph system* to be *passively moved* thereby *cleansing* the *lymphatic fluid*. This provides a fresh *clean environment* in which the *individual cells* can *function* in a **healthy** way.

Good luck, enjoy, and *remember* that the *slower* you go at first, the *Better*. *Don’t* try to *force* any *desired results*. **Gradually** a *healthy change* will take place. Do this ‘routine’ no more than *once* a *week* at first and *daily later*.

If you would like **private tuition** regarding **Wiseman Technique**, or would like to **purchase** the **video** produced in 2002 of **myself** fully **demonstrating** these '**floor stretching exercises**' with a soundtrack. (see [HISTORY](#) at the end of these exercises) - check out my **life** and **work** as the **artist (Padam/J.M.Wiseman)** who **developed** this **technique**".

Visit – www.wiseman-padam.com

Contact – padam@direct.ca



Lie on the floor on your **back** on a firm but comfortable **gym mat** or pad. Make sure that you are **comfortably dressed**, ie: a fleesy soft track suit with no fasteners that may restrict your movement or cause you discomfort. Have your **arms stretched out** in a **relaxed line** with the **shoulders** and the **palms** of the **hands facing** the **ceiling(supinated)**. The **head** is **centre** with the face to the ceiling and the **neck** is **relaxed**. Your **legs** are stretched out **in front** of you and **relaxed**. The **eyes** are **closed** and the **breathing** is **constant** with care taken not to hold the breath while either **thinking** or **moving**.

Regulate your breathing – begin slowly by taking *larger breaths* than you obviously require and *notice* that there is *accompanying movement* in various parts of the body that *happens* in a *passive* way, *caused by* the *active* act of breathing. Now try making *quick, short, panting type breathing*. You will no doubt *notice* that the accompanying *passive movement* is also *speeded up*. This *passive movement* I call '**resultant movement**'. Your job is to *notice* the *resultant movement* and then *allow* it to happen quite freely *without forcing* the event. This *resultant movement* contains one of the important *keys to good health*. It *cleanses* the *lymphatic fluid*, providing a *clean environment* in which the individual *cells* can *function* in a *healthy* way.

Track 1 – Start time(0:00:00:00). Item length(0:04:44:09). End time(0:04:44:09).

Locating the Clock on the pelvis

Imagine that you have a large circular clock painted directly on the back of your pelvis.

12 o'clock corresponds to the *top* of the *pelvis* where the spine is attached.

6 o'clock corresponds to the *bottom* of the pelvis or *tail bone*.

3 o'clock corresponds to the *right side* of the pelvis at the *back*.

9 o'clock corresponds to the *left side* of the pelvis at the *back*.

Vertical axis of the pelvis – line formed when joining *12 o'clock* to *6 o'clock*.

Horizontal axis of the pelvis – line formed when joining *9 o'clock* to *3 o'clock*.

BEGIN EXERCISES – move into the *starting position*



Bend both *knees* and have the *soles* of the *feet* in ***fixed contact*** with the *floor* about the width of the *hips* apart.

(a) - ***Begin*** by applying a *gentle downward pressure* into the floor without allowing the feet to slide(***fixed contact***). This causes the *top lumbar* area of the pelvis to *passively sink* into the floor *12 o'clock* while the *tail bone* area (*6 o'clock*) is *lifted off* the floor. The *pelvis* is now in *12 o'clock* and is held there by the *active hamstrings(semi-t, and semi-m)*. ***During*** this *event* you are ***exhaling***.

Relax the *pressure* on the soles of the feet causing the *pelvis* to passively return to the *flat starting position*, as you slowly *inhale*. *Lighten* the weight on the *soles* of the *feet* without lifting them off the floor (*fixed contact*) as you further *inhale*. During this time the *pelvis* is *passively tilted* on to the *tail bone* (6 o'clock) while the *12 o'clock* area is *passively lifted off* the *floor*.

Relax the *lifting effort* causing the *pelvis* to passively return to the *flat starting position*, as you slowly start to *exhale*.

time signature – *begin in 6 o'clock position*. As you *exhale* take **3 counts** to move from **6 o'clock** through the *flat* position and on to the **12 o'clock** position.

Reverse – as you *inhale* take **3 counts** to move from **12 o'clock** through the *flat* position and on to **6 o'clock**.

Repeat 8 times using 16 bars

(b) – an exercise involving head, neck and arms



Prepare by *lacing* your *hands together* so that the *index finger* that is placed *nearest* you be the one that feels the most *unnatural* of the two choices. *Place* these unnaturally laced hands *under* the *head* so that the *knuckles* are in *contact* with the *floor* and the *head* is resting *in* the *palms* of your *hands*.

begin - as you begin to *exhale*, *lift* the bent *elbows* off the floor to *hug* the *head* on the count (1), using the *arms* to do the *work*, *lift* the *head without* using the *neck muscles*, a comfortable amount on the count (2), continue *lifting* the *head* and let the *eyes* fall *shut* on the count (3).

Reverse – as you begin to *inhale*, use the *arms* to *lower* the *head* with the *knuckles touching* the floor *on* the counts (1&2), and *separate* the *elbows* and *lower* them *to* the *floor* as the *eyes open* on the count (3).

(a + b) – these two exercises are done *together* as follows – begin to *exhale* as you push the *pelvis* into **12 o'clock** as the *arms hug* the *head* for count (1). Continue to exhale as you *lift* the *head off* the floor on the count (2). Further exhale as you continue to *lift* the *head* and *close* the *eyes* on count (3).

Reverse – (a + b) - as you begin to *inhale* use the *arms* to *lower* the *head* and relaxing the function in the legs to allow the *pelvis* to return passively to the *flat position* on count (1), - *knuckles* touch the *floor*

on the count (2). The *elbows* lower to the *floor* as the *eyes open* on count (3)
Repeat 4 times. - 8 bars of music.

Rest in the Scanning position.

Repeat all of the above (a), then (a + b) with the legs in the following starting position

- ½ Lotus , left leg on top , arms in the scanning position.



- the *upper left leg* remains *passive* while the *underneath right leg* extends minimally to move the *pelvis passively* into 12 o'clock (3 counts), *exhaling* and then the *left active leg* changes its function to a *minimal flexion* in the knee to cause the pelvis to passively move into 6 o'clock *inhaling* (3 counts). An *easier alternative* – have the *soles* of the *feet* in *contact* with each other, to replace the ½ lotus position.

Repeat 8 times – 16 bars of music.

(a+b) - above with the *arms* added. **Repeat 4 times** – 8 bars



Track 2 – Start time(0:04:44:09). Item length(0:02:36:07). End time(0:7:20:16).

While remaining in the ½ lotus position, sit up and bring the body forward with the arms stretched out forward and then relaxed.



– again the underneath leg does a *minimal extention* to encourage a small passive movement in a **12** o'clock direction *exhaling* (3 counts). Then the underneath leg does a *minimal flextion* causing minimal movement of the pelvis in a **6** o'clock direction *inhaling* (3 counts). – **8 times – 16 bars**

Right elbow lifts a small amount causing the ***right shoulder*** to *passively lower* as you *exhale* (3 counts) and you *inhale* as the ***right elbow*** is *lowered* back and the ***shoulder passively returns*** to the starting position (3 counts).– **4 times** with ***right*** elbow then **4 times** with ***left*** elbow and then ***both together*** **4 times – 24 bars** of music.

Track 3 – End time(0:07:20:16). Item length(0:00:54:74). End time(0:08:15:16).

Sit up in same ½ lotus position

– arms relaxed, do [**12** o'clock (3 counts, *exhaling*) and **6** o'clock (3 counts, *inhaling*)] **8 times – 16 bars**.

Track 4 – Start time(0:08:15:16). Item length(0:00:52:20). End time(0:09:07:36).



1st Ports de bras with 1/2 lotus position – starting position



arms in high 5th – head up

Begin – pelvis moves from vertical to 12 o'clock as arms amplify as head begins to move in conical movement to the left (negative conical movement), on count

(1). – *arms* move to 2nd, *palms up* as *head* to *left* on (2), - *arms* and *pelvis* are *fixed* as the *head* continues *conically* to *low centre* on (3). The *pelvis* sharply moves to 6 o'clock as the *arms* rotate to *palms down* on (1/2). The *pelvis* remains *fixed* in 6 o'clock as the *arms* raise to *high rotated amplified 5th*, the *head* continues in anticlockwise conical movement (negative) to *upper right* on (2). The *arms* rotate to *palms up* as *head* rotates to face *front* while tilted to the right on (1/2). The *arms* close to *high 5th* as *head* to *high* centre on (3).
 - repeat 2 times
 Repeat 2 times with the *head* going the *other way* around in *conical* movement .
 – 8 bars

Track 5 – Start time(0:09:07:36). Item length(0:01:22:62). End time(0:10:30:24).

2nd ports de bras with 1/2 lotus starting position



– starting position *arms* lower down through 1st position and open out to 2nd position to start.

Begin – hands remain stationary as the *shoulders* move *forward* causing the *chest* to *hollow*, as the *head* goes *up* while the *pelvis* moves to 12 o'clock (3 counts), *exhaling*.

- hands again remain stationary while the *shoulders* return normal and then continue to move *behind* the *spine*, elbows leading the way, *head* drops to *low* centre - *pelvis* moves to 6 o'clock, *inhaling* in (3 counts).

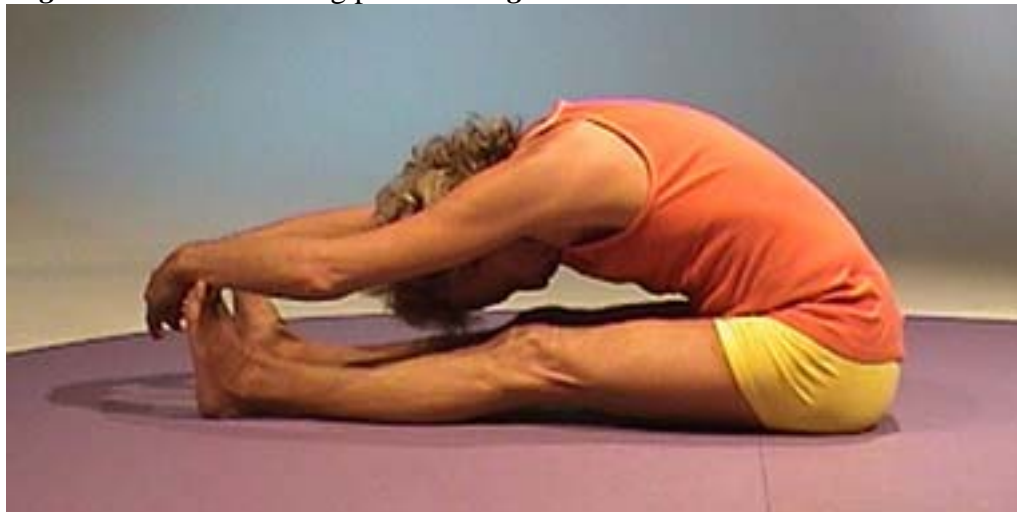
Track 6 – 0:10:30:24). Item length(0:08:33:64). End time(0:19:04:14).

Repeat symmetrically opposite - tracks 1-5 with *other leg* on *top* in the

½ lotus position.

Track 7 – Start time(0:19:04:14). Item length(0:02:33:38). End time(0:21:37:52).

Begin – from the scanning position –***high 5th***



- ***curl*** the body ***up***, - ***arch*** the ***back*** in the upright sitting position and ***reach*** the body ***forward*** to ***grab*** the ***flexed feet***, ***head*** hanging ***down***. - ***8 breaths***, – ***16 bars***. Then ***rotate*** the ***chest*** in ***negative rotation(acw)***, causing the ***right elbow*** to move ***towards*** the ***floor*** while ***exhaling*** for (3 counts), and ***reverse*** for (3 counts) ***inhaling***. ***Repeat 4 times***, then ***4 times*** with the chest ***rotating positively (cw)***, causing the ***left elbow*** to lower towards the ***floor***, then ***alternate 8 times***.

Track 8 – Start time(0:21:37:52). Item length(0:03:07). End time(0:24:44:74).

Raise the body up to ***sitting position*** with ***arms*** in ***high 5th*** position with the ***back arched*** (3 counts), then ***curl*** the body ***down*** through ***12*** to ***lie down*** and ***collapse*** (3 counts). ***Curl up*** again and ***arch*** for (3 counts), ***body forward to feet*** for (3 counts) to ***collapse***. ***Curl up*** to ***high 5th*** sitting position for (3 counts) and ***abduct*** the ***legs*** to wide ***2nd***, ***rotate*** the body ***cw*** or ***positively*** and reach ***forward*** to ***grab*** the ***right foot***, - ***8 breaths*** –***16 bars***.



Reach the body ***forward*** stretching the hands forward with the ***palms*** facing down.



for (3 counts) with *feet extended* then *reverse* back to floor for (3 counts) with *feet flexed*. *Repeat 4 times*, then *raise* the body up to *high 5th* and *rotate ccw* or *negatively* to the *left* and reach *forward* to *grab* the left *foot* to *repeat symmetrically opposite*.

Track 9 – Start time(0:24:44:74). Item length(0:03:12:31). End time(0:27:57:30).

Raise the body up to sitting position with the arms in *high 5th* and *lean* body *forward* to ground with *arms* stretched out *forwarded* in front and *breath 8 times*, – 16 bars.



Begin - move the *right leg* minimally *away* from the *midsagittal plane* (*abduct*) and allow the body to *resultantly move away* from the right leg (3 counts), *exhaling*. *Relax* the previous activity to allow the body to *shift back* to the *starting position* (3 counts), *inhaling*. – *repeat 4 times*. - *repeat 4 times with the left leg*. *Alternate 4 times*.

Begin – move the *right leg* minimally *towards* the *midsagittal plane* (*adduct*)

and allow the body to *resultantly move towards* the right working leg (**3 counts**), *inhaling*. *Relax* the previous activity to allow the body to *shift back* to the *starting position* (**3 counts**), *exhaling*. – *repeat 4 times*. - *repeat 4 times with the left leg*.
Alternate 4 times

Track 10 – Start time(0:27:57:30). Item length(0:01:27:09). End time(0:29:24:39)

Change to the Turtle for 8 breaths, – 16 bars.



Track 11 – Start time(0:29:24:39). Item length(0:01:39:49). End time(0:31:04:14).

Change to the Plow – *8 breaths*, then **6 o'clock**, **12 o'clock** with the *pelvis*,
- *inhale, exhale (3 counts each way)*.

Track 12 – Start time(0:31:04:14). Item length(0:01:17:08). End time(0:32:21:22).



Change to the Shoulder Stand.



- 8 breaths and then recover to the scanning position.

Track 13 – Start time(0:32:21:22). Item length(0:01:43:52). End time(0:34:05:00).

Clasp the right knee down to the chest.



- ***gently***, pull the ***leg down*** to the ***chest*** ***8*** times, ***16*** bars. Then as you ***inhale***, ***pull*** the ***leg down*** to the ***chest***, for ***3*** counts, and then try to ***hold*** the ***knee down*** towards the chest ***without*** the use of the ***hands*** as you ***exhale*** for ***3*** counts, - ***repeat 4 times***. Then ***pull*** the leg ***quickly down*** to the chest and relax the pull, ***without*** the use of the ***hands***, - ***repeat 8 times***, and relax the leg to the scanning position .

Track 14 – Start time(0:34:05:00). Item length(0:01:38:01). End time(0:35:43:01).

Repeat Track 13 symmetrically opposite

Track 15 – Start time(0:35:43:01). Item length(0:01:56:00). End time(0:37:39:01).

Clasp the leg behind the knee.



- ***pull*** the ***knee down*** to the ***chest***, ***foot flexed***, ***inhaling*** for ***3*** counts. ***Hold*** the ***knee down*** while you ***extend*** the flexed knee, ***exhaling***, for ***3*** counts. ***Repeat 4 times. Repeat symmetrically opposite.***

Track 16 – Start time(0:37:39:01). Item length(0:02:55:39). End time(0:40:34:41).

Prepare on your knees to stretch the thighs.



– ***kneel*** on your ***knees*** while ***sitting on*** your ***heels***. Lean back and **rest** your ***upper body weight*** on your ***hands*** which are placed comfortably ***behind*** you. **Tilt** the ***pelvis*** into 12 o'clock while ***sitting*** on your ***heels***. This ***stretches*** the ***thigh muscles***. **Repeat 8 times**. Then ***lift*** the ***right hip*** only causing the right thigh to be very stretched. **Repeat 4 times**. (exhale, inhale). **Repeat symmetrically opposite. Alternate.**
Relax and ***curl*** the body ***forward*** in fetal position ***to relieve*** the ***stretch***. Then make a ***small square*** with the ***hands*** and ***feet*** and ***curl*** the body ***up*** to the ***absolute zero*** position, prepared for further exercises.



HISTORY: “Wiseman Technique, Floor Stretching Exercises”



“I developed this *exercise routine* over *25 years ago* in the field of *dance internationally* and principally on *Australian* dancer *Evan Jones* at the *Staatstheater, Darmstadt, West Germany* where I was engaged as *ballet master* (1973-1975). My exercises developed his *strength, flexibility and awareness*.

In 1989, in *Vancouver B.C. Canada*, *David Jones*, a sound technician, musician and student of *Wiseman Technique*, recorded and I published a *sound-track* on *audio cassette*. I had provided the *voice* over and played the *drums* while *Kim Pechet*, a dancer well versed in *my* technique, processed the routine. *David Low* then added a *keyboard track*. In 2002 I published it on *CD* and using this soundtrack, *Larry Davis* directed a *video*, now brought to you by *AM productions Inc* – www.amproductions.com”

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[Top](#)