

The Flower Round Order of Presentation and Script

There are two halves to a typical presentation. In the first hour the original round without the Flower or the Still Pond is demonstrated while explaining the celebrations. Everyone joins in an open eyed run through of the round, followed by a sharing of their experiences.

In the second hour on the same, or a subsequent day, the Round is quickly demonstrated replacing the sixth celebration, the Ascension, with the Ocean, the only one explained. Then participants begin with the Water Flower, go through the Round, in silence, eyes closed, moving as water in the Ocean, and join in the Still Pond.

*Texts in italics are notes for the presenter. Otherwise **the texts below are to be spoken.** Texts underlined are those added for the Rolling Rounds.*

Rounds roll when there are nine or a greater multiple of three, each three at a station around the circle. At each turn the guide becomes the holder in the station to their left and the held, the guide in the station to their right. (enacted in the opening Demonstration and the Run-through).

FIRST HOUR

I Demonstrate the Seven Celebrations

Demonstrate the first turn with the words below, changed as needed to the genders. Have the participants in front of you. If the Round rolls, have someone sitting to your left who will lie down to be held in the second turn.

1. Union Within

The receiver lies in a fetal position, head on a pillow. The holder sits as close as he can, one foot tucked in front, a raised and bent leg supporting the base of her spine. One forearm in the indentation alongside the trochanter, the other at the softest place at the top of the shoulder. The guide sits to the holder's left, a hand in the lower back, asking feedback as to the best placement and pressure. The holder closes his eyes and keeps them closed until he, too, has been held. His arms maintaining a gentle constant pressure are pushed apart each time she breathes in.

Yoga means union. In each of our seven holds in this one position, we celebrate an aspect of union. In this first hold we wait in the emptiness at the bottom of the breath until our arms are spread apart by the breathing in of the one between them. Just as in Watsu, when the one floating on our arms gets lighter, our breath is drawn up. Being drawn up out of the emptiness, drawn up through our core, our body and heart centers become one. Their union, the union within the holder, is the union celebrated in this first hold. A deeper and longer lasting engagement is established than synchronizing our breathing by watching someone which begins with a separation and ends when we look the other way. Once established, this engagement continues as long as we hold someone.

2. Union Within the Other

The holder reaches out and, without using his hand, lifts the arm and lays it over his right leg. The holder's right arm returns to where it was. His left arm reaches over the shoulder and leans into the upper corner of her chest.

In India this hollow, and the one alongside the trochanter, are considered gates where the spirit enters. We call them Heart Gate and Body Gate. Instead of holding from the outside so that our arms can be pushed apart, in this second hold we are invited to lean into these gates, into the continually balancing of someone's body and heart centers. In this hold the union within the other is celebrated. Up to now, instead of hands, which have a direct connection to the brain, the holder has used forearms which come more easily from our Core. Now that the Core is engaged the hand is slowly drawn from the Core to its first place.

3. Union With Another

With the guide's help, the hand comes to rest on the Heart Center. The other arm continues to lean into the Heart Gate.

Folded the way it is when we hold someone to our heart, what is celebrated here is our union with another.

4. Wholeness

While the right hand stays on the Heart Center, the other is slowly drawn to the biggest hollow under the occiput, the Mind Gate.

Holding body, and heart and mind, what is celebrated here is wholeness, that which is greater than the sum of the parts

5. Moving from Wholeness

He firmly clasps the shoulder and, engaging his whole body, each time he breathes in, he moves, spirals, up and around counter clockwise.

He celebrates moving from Wholeness. The guide with both hands on his back, moves with him.

6. Ascension

The arm is brought to a still point on his open held out hands. The guide places his left hand on the holder's hara just below the navel and his right on the spine in the lower back, fingers upward. The holder weighs the arm's lightness. It changes with the slightest movement. As the holder breathes up his spine, the arm gets lighter, the guide's hand rises higher up his spine.

The higher he breathes up the higher the arm rises, celebrating Ascension. After three or four breaths, he lowers her arm, laying it down in front and places his hands lightly on her spine, behind heart and body centers.

7. Absence

At the sound of a double chime the one held moves just far enough away to no longer be touched. The holder's hands stay where they were.

Whatever they still hold celebrates the union of absence.

We are three at a station in a circle. To each side of us are other stations. At a triple chime the one who had been the guide stands up and goes to the station to his left to become the holder. The one who had been held gets up and goes to the station to her right to become the guide. The one who had held, without opening his eyes, turns the pillow over, and lies down to be held.

In our demonstration of this second turn of the Round, the holder keeps his eyes open, as he is rapidly chimed through the seven celebrations, the way you will be chimed through them to prepare you to go through them a second time, slowly, in silence, eyes closed.

II The Standing

Stand. Find on your own body the places you will hold. With your right hand find the round bone of your trochanter and slip the heel of your hand into the soft tissue alongside it. Hold the softest tissue at the top of the shoulder with your other hand. These first places are where our forearms are pushed apart each time someone breathes in. Keep your right hand in the body gate and with your other hand hold the heart gate, the hollow in the corner of the chest. Instead of pushing our arms apart, these gates invite us into them. One hand stays on the heart gate while the other is drawn to the heart center. One hand stays on the heart center while the other is drawn to the mind gate the biggest hollow under the occiput, the mind gate.

Tantsuyoga comes out of Watsu® which takes Zen Shiatsu's principle of being not doing into the water. Hold out your arms, palms down, eyes closed. Someone is floating on them. Notice how each time you breathe out, your arms sink a little. The one on your arms is getting heavier. Each time you breathe in your arms rise a little. The one on your arms is getting lighter. Keep sinking to the bottom of each breath until you can no longer tell if it is your arms rising, or their getting lighter, that is drawing you up out of the emptiness. This is the waterbreath dance. Tantsuyoga brings the waterbreath dance onto land. With your arms still out, turn your palms to face each other. This time you are holding someone between your arms. Each time you breathe in your chest opens and your arms spread a little. It is their breathing that pushes your arms apart and draws you up out of the emptiness. Open your eyes.

III Run-Through the Round

Hold out pillows, one for every third. Those who want to be held first pick and hold a pillow in your left hand. Stand facing the center, your arms spread out as wide as possible, just touching the pillow to your right. Lie in a fetal position facing the center, your head on your pillow. *Determine they are equally spaced around the circle, head to toe.* Those who are holders take your positions behind them. *Check and help each holder find a comfortable position on one or more cushions (or at a table). Make sure each is halfway between the shoulder and the Body Gate..* Guides, take your position behind the holder, close enough to be able to help the holder's hand to the heart center. Holders place your forearms on the Body Gate and at the top of the shoulder. Guides place your hand on the lower back. Holders give feedback as to where and how much pressure provides the best support and close your eyes. Drop into the emptiness at the bottom of the breath. Let your breath be drawn up each time your arms are spread apart. *Have each, with the guide's support, continue connecting to the breath. When all have been checked, chime them rapidly through, adding directions as needed. At the turns have them change stations as had been demonstrated. After the three turns of the run-through have them stand and share their experience and introduce themselves if they haven't already. If any need to work at a table, demonstrate it now, or before the run through if they cannot be on the floor.*

SECOND HOUR

IV Demonstrate the OceanRound

We are going to quickly demonstrate the Round you have already shared. All the moves and celebrations are the same except for one in which we bring in the movement as water. *As you chime through the first five celebrations, the guide clarifies the placement of the forearms and hands as needed.*

6. Ocean

Rising

As before, the holder slips his hands, palm up, under the arm, letting it lie across them and the guide, reaching under the holder's arm, places one hand on the holder's hara, and the other on the back behind the hara. The higher the holder breathes up his spine, the higher the guide's hand slides up, the higher the arm floats up through an ocean. At its highest the holder slowly follows the arm in all the ways an arm can move in an ocean. The arm is freed from the ways it is used to control, from its responsibilities, from all it has had to hold onto. The holder appreciates how much is being surrendered, with joy and care, and avoids any bends or twists that would take the arm into an unnatural position and avoids repeated circling or any other movement that is more a doing than a being with. The guide freely using both arms and or hands on the holder's back also moves as water.

Opening (Chime)

He lowers the arm up over the head. Avoiding repetitive movement or massage like strokes his forearms and/or hands find their way through the ocean to wherever they are called, from the shoulder to the leg and back. The ocean is expansive. Rather than pushing into places they join the ocean's opening whatever is under the hand or forearm. The Guide's forearms and/or hands accompany with oceanic opening on the holder's back. All three join in the Ocean Within, the whole that is greater than the sum of all the movements within.

The Still Ocean (Chime)

The holder's hands come to rest just behind the body center and the heart center. The guide's hands come to rest behind the holder's centers. At the sound of a chime struck twice the one held moves just far enough away to be lying in the same position but no longer touched. The guide's hands move back, no longer touching. The holder's hands stay where they were, no longer touching, celebrating as in the original round the union of absence.

V Standing in Water

Stand in a circle. Close your eyes. ... Tantsuyoga comes out of the water. We begin all our celebrations as a water flower. Be the stems of a water plant moved to all sides by the currents. Water never stops moving.

VI Grand Flower Opening

Before they open their eyes, draw someone to sit on cushions on each side of you in the circle, right leg over the next person's left.

CHIME

Open your eyes and join us in this circle. Bring your cushions just close enough for you to link your legs like us. Sit on the edge of your cushion and tuck your left foot in close, knee down. Rest your right leg over the bent leg of your neighbor, your right feet pointing into the center, the roots of a water flower. Raise both arms. Lower your left over the leg to your left. Lower your right arm on the arm on your leg. Your hands are not touching. Watch how my hand slides in to hold his arm and press it out where his hand can find and join other hands being pressed out. When you feel your left arm being pressed out, without opening your eyes, press out the arm under your right hand. Close your eyes. keep them closed. We are a water plant moved to all sides by the currents around us. We are water, a continuum. Water moves in every direction. It does not stop to circle back or repeat any move.

Push the arm under your hand into the center. When your left arm is pushed out and all the hands have joined other hands (with additional instruction if needed), say

Keep your eyes closed. We are the bulb(s) of a plant floating on the surface, being moved by all the currents around us ... Water rises, higher and higher until the bulbs must open and the flower blossom and the petals, having reached their highest, fall back to support us, our hearts open..

VII Ocean Round

CHIME Those who want to be held first place your pillows in a circle and lie on them facing the center. One holder get into place behind each. And one guide behind each holder. *Once all seem thoroughly connected in their first celebration, slowly chime them through the rest. At the triple chime watch closely to make sure the guide stands first and goes to the station to his left and the one held to the right.*

VIII the Still Pond

At the triple chime, the staff sit again in the circle, legs linked as before: Bring your cushions and join us linking your legs as before. Raise and shake both your arms. This time we are on a Still Pond. Close your eyes. Reach out. and

hold the stillness. Cross your arms until the palms of your hands join up against the palms of those on each side. Notice how, without holding hands, your palms are held to the circle. We are lotus floating on a still pond. On a still pond there are no currents, no waves to open their petals. It is the light that opens all the flowers, that slowly drawing them up together, opens their petals.

After the blossoming: Sit up, eyes still closed, and, moving your cushions just far enough back to no longer be touching each other, sit. Let the light that opened the petals drop back into the emptiness at the bottom of the breath. Sit as long as you want. In 10(?) minutes I will sound the chime and those who wish to share, may.

Suggestions for Adaptations

a Demonstration without assistants

Invite a student to be your model and demonstrate the seven Celebrations without a guide. Invite students to be the held and the holder in the second turn. Assume and explain the role of the guide. Demonstrate how to help the holder become comfortable or, if needed hold someone at a table. Demonstrate the use of the chime.

Setting up a Run-through without a multiple of three

If there is one extra, engage that one to be held, guide and holder in the demonstration and the ringer of the chime in the Run Through. If the number is two more, have each be held and holder one time in the demonstration and work each other's second side during the Run-through.

Four Turn Rounds (without a Run-through)

When there are 4 participants a fourth turn can be added ensuring each participant gets held from both sides, the second side is held by the presenter, who has no guide, facing the other three going through the celebrations together. The guide can sound the chime when the instructor nods. At the triple chime, the one who had been held by the presenter gets up to be the guide in the triad and the one who had been held rolls over to be held on their second side. Since the guide always has the presenter demonstrating in front of him, this may replace the run-through. If it does and there is no assistant, at each turn the presenter should get up and go around to check the position of the new holder before returning to hold the one who had rolled over.

Rounds without a multiple of three

With numbers one less than a multiple of three the presenter can join one of the triads, first as a guide, placed in such a way that the guides in each can see their celebrations. With two less you can place two in the circle doing one on one (maybe the second side if the first had been done as a model). Having participants who just want to receive, presents other possibilities or challenges. Be prepared for anything.

Tables

Have massage tables available. If you have more than one have them set at different heights. If starting a turn of the run-through you can't get a holder comfortable on the floor, have the one they hold get up on a table where holder and guide continue. On the next turn they get back on the floor. After the run-through assign those who aren't comfortable on the floor to tables they adjust to their height. Any tables being used should be set up on the perimeter of the circle with the one being held facing the center. In the second celebration the arm that is usually draped over your leg can be set over the arm leaning into the body gate or placed between you and the table.

The guide can be to the right of the holder, providing the support at the base of the spine with the right knee on the table or his forearm as he leans into his right hand. At the same time his left hand supports the holder's back. If in a Rolling Round, one has to work at a table, have him be the first holder with someone on the table placed just outside the circle where the holder is to lie in the second turn. Guide the three to their places in the circle at the triple chime. If more than one have to work at a table have three stay together through the turns at a table.

Presenting in a Watsu Class

Though the full two halves can always be presented together, in classes they can be separated. In a Basic Watsu presenting the first half before the Gate Hold helps clarify the gates. The second half appears best after the Explore Flow. It can be a part of the closing ceremony at the end of a class.

In Presentations to the Public

Those who have already experienced the Flower Round can join the second half.