

The Tree Pose and Pranayama

Feet separated at hip-width. The floor feels very alive; feel the whole foot, both feet taking support on the floor, settling. All parts of the foot: the toes, the outer edge, the inner edge, the heel.

Put a bit more presence on the left leg. With the right leg, go out to the side obliquely, toes pointed, and return. Several times. It doesn't matter where the foot falls. And let the leg return in a relaxed way. Toes pointed and return. Take an instant here to feel what happens: the hips, the right hip, maybe also the shoulder.

Shoulders completely relaxed, arms hanging. We're going towards the left with both arms a bit and relax. Let the arms fall back. Attention: nothing in the shoulders. It's like a pendulum movement. I go a bit towards the left, without any demand on the shoulders. Relax. And again.

Now we do it x: the right foot toward the right, in point, and the arms toward the left. And release. Several times. As if you were a puppet when the limbs return: x relaxes.

This time, we're x until the vertical with the arms and we accommodate the foot to enter the tree posture. Come to the tree, against the left leg. You can adjust with one hand if x. Align the pelvis frontally. The chest rises, shoulders low. The anchoring in the left leg is x tonic. You can redo the movement several times or stay still in the posture.

Return. And feel the reactions. In fact, all this we do is of no use in itself; it's like a x. What truly interests us are the reactions after, the deep feeling, what this suscitates. Listen to the reactions here.

Good. We do the same on the x side: a bit more presence on the right leg. The left leg rises towards the x, toes pointed. And relax. Do it several times. Maybe you feel something cede in the hip. Stay there. Feel the x, what happens. The left shoulder, the right. Both feet very alive.

Arms and x well relaxed. The arms rise towards the right and I let them fall. Several times. Verify the shoulders: no tension. We observe what happens.

We do the movement simultaneously: the leg to the x, the arms to the right. And then let them fall. Several times, as if taking momentum before going to the tree

position.

When you feel it, the x foot comes towards the leg, under the groin fold or at any level. Pelvis in front; if you're in x of a wall, maybe it's easier to align it. The chest rises. The base of x pubis forward, the coccyx at the plumb line. Shoulders well low. Two or three breaths here. If you want, you can restart the movement. Return, slowly if x. Let the feet traverse the floor. Feel the whole body, the floor, the space around. All at once.

The arms rise in x softly. Attention to restrictions in the shoulders, don't force; if necessary, adjust. Hands x shoulders. Lean forward with a straight back. You can slightly flex the x. Stop an instant in the parallel to the floor. Ensure the line from pubis to throat is very long. The navel moves away from the pubis, the chest too. And relax, abandon yourself. Abandon the belly, x chest, the head; let the shoulders flow towards the hands. Long exhalation, until the inspiration springs alone.

The knees flex and advance, the pelvis advances and the spine unrolls softly to return to verticality. Feel.

Feel what happens. All the sensations. Return to the x: the floor, the body, the space.

Tranquilly, we're going to sit. With legs crossed, with or without support, so you can x the legs and pelvis. Allow a natural verticality to present itself, to become x alive.

Discover the ebb and flow of respiration. We're going to slow down the exhalation. After exhaling, there's a time of x, but don't force it. Maybe you can deposit yourself in that void. Don't try to lengthen it; short or long, it x little. Let the inspiration spring. Slow down the exhalation and seek to deposit x in the subsequent void time, until the inspiration resurges by itself.

In the next exhalation, you could also reduce the thread of air. x so, a soft sound arises: we call this Ujjayi. If you hear this sound, verify if the thickness stays x from the beginning to the end of the exhalation. Try to care for it x be harmonious and uniform, until the body has the instinctive need to inspire.

If this is easy for you, if you're familiar, you can also care for the inspiration x do Ujjayi when inhaling, creating that same x sound. Care that the sound is even from beginning to end. If it seems complicated, limit x only to the exhalation and let the inspiration be free and easy. Reducing the thread of air produces an even sound.

In the time of repose after the exhalation, maybe you take advantage to deposit yourself a bit more. After the inspiration, a time of x, the deployment... but don't try to x the pause. It's the natural air.

Stop controlling the respiration, leave it as it is now. We're going to dive x, letting the hands slide towards the front, with the awareness of what they touch. Don't force anything, stop before the slightest tension.

We constat that we're seated on the x part of the sit-bones. You can let the torso rise maintaining that seat, the verticality. Place the back of the right hand in the x of the left, so there's no tension in the shoulders. Deliver yourself to the sensation, the vibration.

Thank you.