

KLEIN TECHNIQUE™
SUSAN KLEIN SCHOOL OF MOVEMENT AND DANCE



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INTRODUCTION TO KLEIN TECHNIQUE™ By Susan Klein

Klein Technique™ is a corrective approach to movement and dance techniques. It works on the interface of body work and formal dance training, and aims at helping people physically re-educate themselves, teaching them to move from muscles of deep skeletal support. Over time this approach develops increased efficiency, power, range, and ease in movement, which becomes an integral part of each person's life.

Klein Technique™ teaches people, in part, to mobilize and energize the foundation and semi-foundation joints of the body. This enables an individual to correct difficulties, which arise in these joints, and helps them guard against the resulting compensations in other body parts. In class much attention is focused on the coccyx and sacrum. The pelvic floor muscles are awakened, and one learns to initiate movement from the below the center of weight, and the tail, the end of the long lever of spine. The pelvic floor muscles are awakened and gained control of. All sagittal movements such as walking, running, and leaping find their initiation in the coccyx (the foundation chakra) via the pelvic floor muscles, with the sacrum following in a figure of eight motion. In these movements, the weight is then transferred side-side from the sacrum through the pelvis out to the greater trochanters down the bones of the legs through the feet and into the floor. Once these connections are found, articulation and integration result in the proper sequencing and ease of movement. All this is eventually done, not by rote, but with conscious control and understanding. Each aspect is worked on in great detail, always working to separate and articulate each part so the body can eventually be integrated into a well functioning and organically connected whole. After some degree of stability and connection is achieved in the lower body, the upper body (the head, neck, and torso) becomes the focus. Here, we begin freeing the shoulder blades from the ribs in order to allow the shoulder girdle to sit softly on the torso, and increase movement and expression. The torso (the center of lightness) is the root of expression and communication. It reaches upward and outward and needs to be free to glide on the ribs. Finally, we work to integrate and connect the upper and lower halves through the diagonals and spirals of the body. We work to integrate the thrusts and counterthrusts in the body: the dynamics between mobility and stability, lightness and strength, soaring upward and being rooted to the earth.

Our classes focus on: the spine, the sacro-iliac joints of the pelvis and the sacrum, the hip joints, the rib heads via the shoulder blade articulation, the head, the neck, and the feet. Working on these brings movement, breath, energy flow, and health to the body. The aim of these classes, however, is primarily efficiency and beauty in movement. We want to teach people to move properly in order to increase their longevity and possibilities as dancers, as movers, and as people. I believe that the body can dance and express without being in constant pain, and that the life of a dancer does not have to be short and end in injury. The main thrust of the work is to teach people to use their bodies fully and totally - to properly initiate movement, and

then allow it to sequence unobstructed through the body. We very often help people work through injuries, which are preventing them from pursuing their careers. We concentrate on key connective, integrative, and supportive muscles such as the pelvic floor, the psoas, the hamstrings, the external rotators and the external and internal obliques. Breath is of prime importance, as is attention to space and the support of the spatial planes. All this comes back to the ultimate aim of increased connectedness, flow, and balance on the levels of both body structure and energy.

