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# Soft Tissue Balancing

A method to harmonise alignment and synchronise movement patterns developed by Zsuzsa Rózsavölgyi



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Soft Tissue Balancing is the special workshop I developed for the students of Budapest Contemporary Academy of Dance and SEAD students. It is an experiential anatomy workshop built for the physical and intellectual need of a contemporary dancer. It contains the knowledge of the latest research on human anatomy combined with hands-on practices and special therapeutic movement exercises.

Download the 50 pages manual here:

[https://a85e3f0a-0b94-49ba-a501-990ebb36bb03.filesusr.com/ugd/2b2915\\_e3782912120741168d0d2c0e6a1724c9.pdf](https://a85e3f0a-0b94-49ba-a501-990ebb36bb03.filesusr.com/ugd/2b2915_e3782912120741168d0d2c0e6a1724c9.pdf)

## Introduction

During my education, I was fascinated by anatomy. I wanted to find out how my body works, how I can unlock the potential that was already there but not yet accessible. In anatomy classes we learned the muscles, the bones and joints separately, and when I found the book of Mabel E. Todd: *The Thinking Body* it changed the way I think about my anatomy: "When one part moves, the body as a whole responds. Functionally, the only tissue that can mediate such responsiveness is the connective tissue. If there is a disturbance in the flow of motion (blocked joint, injury, scar tissue, over-use...) the body's response is to shift the structure away from the pain, some parts starts to hold more weight and becomes harder that leads to over-use and the pain you had originally is moving to an other part."

Fifteen years of study and research on the interconnectedness of the body and the structure of the connective tissue gave me the courage to teach a different anatomy class to the next generation of dancers.

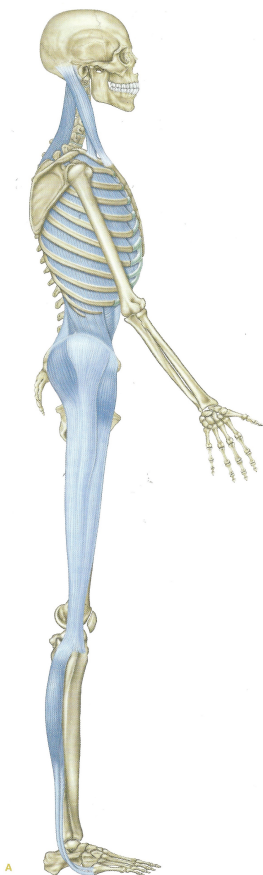
## The basic principle of the work

The Anatomy Trains Myofascial Meridian map came out in 2001 and has become widely used in the bodywork and movement therapy community. Linking the muscles together through the fascial fabric allows us to understand the anatomy of posture and functional movement in a more holistic way than the piecemeal 'origin-insertion-action-innervation' study that has occupied anatomists for the last hundred years. When one part moves, the body as a whole respond. Functionally, the only tissue that can mediate such responsiveness is the connective tissue. If there is a disturbance in the flow of motion (blocked joint, injury, scar tissue, over-use), the body's response is to shift the structure away from the pain. Some parts start to hold more weight and becomes harder leading to over-use. The pain is moving to another region, away from the source. Thanks to my osteopaths, my movement therapists, doctors, yoga and dance teachers, I put together a program for dancers to learn how to detangle the knots. They will learn the structure of the soft tissue (fascia), get to know exercises to maintain a balanced structure. The application of Myoreflex Therapy gives knowledge for the dancers to learn their movement patterns and create a more sustainable workload on the muscular-skeletal system.

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## Methodology



### ***First part: Fascia anatomy***

We start by learning the structure of the fascia. It is a connective tissue web designed to hold the body together and gives it's shape. Nine fascia meridians allow different movement patterns. These meridians are similar to the ones used in acupuncture but not identical. For example, the Side-Line is corresponding to the Gallbladder Meridian. As you can see it on the picture, the muscles connect the top to the bottom. The first part of the workshop is a holistic and essential lecture on human anatomy.

### ***Second part: Body mapping***

We map the asymmetries and imbalances of the fascia layers. We search for lack of movements in joints by testing the capacity of movement. With this work, the participants can draw their inner map and find answers for many of their questions, such as:

- Why they experience chronic lower back pain, knee pain?
- Why their shoulders are inwards looking?
- Why they overstretched their hamstring?
- Why they have a stiff hip joint?

### ***Third part: Applying manual techniques***

We learn the exact location and techniques to loosen up and generate motion between fascia layers. Touch is a perfect tool to engage the nervous system to help us feel and localise body parts and create conscious movement. The other effect of contact is that the body feels it's own structure and performs actions in sync with its nature. It creates harmony in the proprioceptive system.



### ***Forth part: Magic exercises and Movement Imprint***

The core of the workshop. All the movements we learn are designed to enhance the potential of muscles and correct the asymmetries in the body. The exercises will act as agencies to maintain a healthy structure. These are the best warm-up and cool-down tools before and after classes. The classes are closing with a movement imprint, with special imaginary improvisation techniques. We can reach the superficial muscles through our conscious command, but the deeper we want to engage the muscular layers the more imaginative have to go. The superficial muscles have connections to the pallium, but the deep muscles that are responsible for the alignment have links to the brainstem, the deeper layers of the brain. The workshop is closed with an attempt to reach the state of flow which I experienced so many times with improvisation.

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## Moduls of teaching

The total amount of hours needed to give all the detailed information on Soft Tissue Balancing Method is 50 hours. According to my experience dancers benefit largely already from shorter workshops.

### 10 hours workshop:

- The dancers can learn the 4 major fascia meridians:
  - Superficial Back Line
  - Superficial Front Line
  - Side Line
  - Spiral Line
- The most important mapping issues, such as tilted head, shoulders, hips, knees,
- The most important self-manipulation exercises,
- And learn the 5 most important movement exercise per line to work on alignment, heal old injuries and strengthen their technique.

### 30 hours:

- Dancers will learn all the 9 fascia lines,
- Most of the mapping issues,
- Self-manipulation techniques and the most important partner manipulations,
- Most of movement exercises to change the alignment, heal old injuries and strengthen their technique.

### 50 hours:

- Dancers will learn all the 9 fascia lines,
  - All the mapping details to be able to see shifts, tilts and rotations in the body,
  - Detailed manipulation techniques for each alignment problem,
  - All of the movement exercises to change the alignment, heal old injuries and strengthen their technique.
  - Deepen the connections with improvisation, connect the knowledge to movement vocabulary.
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