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Introduction

Greetings!

Welcome to the world of **TouchPro Chair Massage**.

This manual contains the combined wisdom and experience of all the TouchPro trainers. It is offered as a supplement to the TouchPro technique workshop or home study course and as a tool to assist you on your path to becoming a Certified TouchPro Specialist.

Our belief is that the best way to learn massage is by doing massage. Thus, learning the technique is only the beginning. The next step is to practice, practice, practice. This manual and the DVD pack should help you to move the workshop material from short to long-term memory and to review some of the fine points of the Kata.

Our goal is to train the best chair massage specialists in the world. We have already trained more than 12,000 practitioners since 1986 through our branches in the United States, Canada, the United Kingdom and Denmark.

As your work progresses let us know of your successes and disappointments. What feeds us most are your stories about how TouchPro chair massage has changed your life and the lives of the people you touch. Please interact with us at blog.touchpro.com.

The Vision

Our first vision is to make touch a positive social value in our culture. I am convinced that chair massage will continue to be the primary vehicle for shifting cultural attitudes about the necessity of touch.

Our second vision is to provide meaningful work. Making a living while “making a difference” is one of the true hallmarks of a full and exciting life. We are fortunate to be in a profession where this is so easily accomplished.

I hope that you continue to work with us to make these visions real. Every body deserves touch.

Special note to the 2011 edition

This version of the Technique Manual was completely restructured by the staff of TouchPro UK in London. Eternal gratitude goes out to Michael Zimmerman, Justine Hutchins and Alisdair Burcher for taking the initiative and putting in many long months adding photographs and graphics to the text. Thank you all for providing a very handsome foundation for the next twenty-five years.

In touch,

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Anatomical terms to know

These are the anatomical terms that will be used during the technique workshop. If you are not familiar with these terms your ability to keep up with the pace of the workshop will be compromised

Orientation Terms

Superior

Inferior

Medial

Lateral

Anterior

Posterior

Distal

Proximal

Muscles

Trapezius

Levator scapula

Erector spinae ("Backstraps")

Biceps

Triceps

Deltoid

Brachioradialis

Flexor Compartment of the forearm

Gluteal muscles

Sternocleidomastoid (SCM)

Bones

Clavicle

Cervical vertebrae

7th Cervical vertebra

Scapula

Spine of the scapula

Inferior angle

Medial border

Acromion

Intercostal space

Humerus

Epicondyle

Olecranon Process

Ulna

Radius

Carpal

Metacarpals

Phalanges

Thoracic vertebrae

Lumbar vertebrae

(Sacrum) Sacral vertebrae

Ilium

Crest of the ilium

Occipital protuberance

Occipital ridge

Mastoid process

A Brief History of Chair Massage

Chair massage has become one of the most ubiquitous forms of professional touch on the contemporary bodywork landscape. In airports, shopping malls, conventions centers, corporate board rooms, supermarkets, street corners, dentist offices, and hospitals you can now find a chair massage almost as easily as a haircut.

Virtually unheard of before 1986, how did chair massage capture the growing attention of urban populations around the globe? This article will trace some of the significant landmarks in the evolution of skilled touch on seated customers.

Ancient Roots and 20th Century Pioneers

Massaging people who are seated is hardly a contemporary phenomenon. Centuries-old Japanese and Chinese block prints illustrate customers receiving massage while seated on a low stool having, perhaps, having just emerged from a nearby bath. Indeed, many styles of full-body Asian massage, traditionally perform a portion of each session (often at the beginning or end) with the client sitting up, rather than lying down. For as long as people have been rubbing away each other's aches and pains, some of the massaging has been done while the receiver was in an upright position.

Throughout the 20th century, a handful of practitioners in North America could be found working on seated clients. For example, Ginger Robinson from Fort Worth, Texas, born in 1910 recalled giving "shoulder/neck" rubs to workers at General Dynamics, where she worked for 30 years. After she became a professional bodyworker in the late 1960's she continued to integrate seated massage into her practice. She even demonstrated her seated massage techniques for participants at the Texas state convention of the American Massage Therapy Association (AMTA) in 1978 and later at an AMTA national convention.

However, it wasn't until the late 1970's and early 80's that a few practitioners began to sense that massaging clients in a seated position might be something more than just an occasional option in a table practitioner's toolbox.

Kathryn Hansom-Spice, a nurse and bodyworker who later became Director of the Potomac Massage Training Institute (PMTI) in Washington, D.C., developed a community outreach program in 1981 for specialized populations that specifically incorporated seated massage. Her program eventually became an integrated part of the PMTI curriculum for training massage professionals and was replicated in dozens of other schools across the US.

In early 1982, Michael Neal began doing seated massage in Southern California taking his folding stool to such clients as Disney Corporation working in offices and on movie and TV sets for the next three decades, In the realm of paraprofessional chair massage an

excellent example is Jeanne St. John, an educator with the Santa Cruz County (California) Office of Education. She initiated an innovative program in 1980 that provided acupressure seated massage to severely handicapped children. For the next 13 years her organization trained over 50,000 educators, parents, and others in therapeutic acupressure techniques performed primarily on seated recipients.

All of these individuals, and many more, were true pioneers for thinking outside the box of traditional table massage and for laying the foundation for the creation of a chair massage specialty.

Birth of Contemporary Chair Massage

My interest in chair massage was born in 1982 when I became the Owner/Operator of The Amma Institute of Traditional Japanese Massage in San Francisco. My teacher, Takashi Nakamura, had decided to return permanently to Japan and had designated me his successor. In my new role as a trainer of professional massage practitioners, I was immediately struck by how few bodyworkers were actually making a living doing work that, from my point of view, was desperately needed in our culture.

Why was the interest in professional massage growing so slowly that practitioners always seemed to be fighting over the same small fraction of the population who enjoyed regular massage? I couldn't feel good about taking tuition from students if they couldn't make a living after graduation.

On the West Coast, where the contemporary interest in massage stemmed from the "touchy feely" human potential movement of the 1960s and 70s, a common attitude often seemed to be that the general public was too "uptight" or "unconscious" to appreciate the value of our service. But blaming potential clients for one's lack of success is never a productive strategy.

My personal experience, when I offered to massage people's shoulders at any given dinner party, was that few declined the service, no matter what their previous experience with massage. That led me to a different analysis that the problem might be more in the packaging, than in the product. When looked at from this perspective, it was clear that the general public did not perceive massage to be safe, convenient, or affordable.

If you want to make certain that professional massage would never become widely accepted in the Western culture, here is how it would be packaged: force clients to go into a private room behind closed doors and take off all of their clothing, lay down on a table and allow a stranger to rub oil all over the body. With that approach, massage would never make it into the mainstream because there is only one other time when people get prone and naked behind closed doors with another person. The subconscious and sometimes conscious connection between

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table massage and what happens in a bedroom is unavoidable.

Add to that the \$70 (or more) cost of typical table massage and it is instantly a service only the wealthy, fanatical (like me) or desperate will engage.

What we needed to create was a simple touch service package that avoided the adult entertainment association, was low cost, and was accessible to potential clients.

Defined from this perspective the solution was obvious. First, allow people to keep their clothes on, which meant that you couldn't use oil and didn't require a private space. Second, put the client in a portable chair so the massage could be done anywhere. And third, shorten the length of the massage so that you could charge less and make it affordable.

I began training my graduates in this new delivery system for massage services in late 1982 and shortly after, in 1983, started a business to place our first chair massage specialists. Our primary market for chair massage was the workplace with a secondary emphasis on conventions and trade shows. The first year we had limited success in convincing companies of the value of chair massage but our fortunes shifted in 1984 when Apple Computer became our client.

Apple, in those days, was a high flying, high tech legend that was not only inventing a new industry, personal computers, but was also redefining the relationship between a company and its employees. Apple Computer was more egalitarian and less formal than traditional employers; our chair massage specialists were often better dressed than the employees they worked on at Apple. At the peak of our work with Apple seven practitioners were offering up to 350 chair massages a week with the company paying the entire cost of the massage. We had visions of megabucks dancing through our heads. Unfortunately, the tsunami of chair massage that I thought was about to sweep across corporate America turned out to be little more than a minor splash in a small puddle.

The honeymoon at Apple ended in 1985 when the first downturn hit the personal computer industry and Apple was forced to layoff 800 employees. We retired our chair massage service at Apple for two months, until the dust settled. When we returned, the company was no longer paying for chair massage, but rather the individual employees were footing the bill, dropping our client base to about 60 a week. Clearly it was going to take a different, longer-range plan to impact cultural attitudes toward massage.

The most significant result of the Apple experience was the exposure and attention we got from the media for this emerging concept of Chair Massage. While we were at Apple, we leveraged our presence into dozens of national and local stories in the press, television, and radio. It was the beginning of the

media's long-term love affair with chair massage. They were always ready for a "Cinderella" story: Out of the ashes of massage parlor disrepute and into the corporate boardroom comes chair massage.

The Pivotal Year

In 1986 two major events marked my post-Apple strategy for introducing chair massage services into the mainstream.

The first came about as a result of the realization that, if we were going to truly create a new service industry, we would have to train thousands of new service providers. Consequently my focus shifted from educating the general public about chair massage to first educating the bodywork professions. To that end I began a program offering a continuing education seminar in chair massage to bodyworkers who had graduated from a professional massage school. In August 1986, I introduced the concept of chair massage to 34 school directors at a meeting of the American Massage Therapy Association. The response was immediate and overwhelming. During a 12-month period beginning in October of that year, I taught 20 continuing education seminars in chair massage, including classes in Sweden and Norway.

Chair massage was truly an idea whose time had come. Within four years, by 1990, virtually every massage school in the U.S. was acquainting their students with chair massage and many had developed specific courses in chair massage technique. Since 1986, my own organization, TouchPro International, has taught continuing education classes in chair massage to over 12,000 bodyworkers in ten countries.

The second event was the introduction of the first specialized chair for seated massage by Living Earth Crafts, a massage table manufacturer in Santa Rosa, California. In 1984, I began working with a French cabinetmaker, Serge Bouyssou, to design a portable chair that would comfortably support the client's whole body and allow easy access by a massage practitioner. After three prototypes we began working on production models with Living Earth Crafts and, in May 1986, the first version of the chair were sold. Currently there are some 20 manufacturers around the world who have produced in excess of 250,000 massage chairs, all based on the original design.

As strange as the massage chair looked back in 1986, it has proved to be the key element in putting a "face" to Chair Massage. Practitioners walking down the street today are easily identifiable as massage specialists because of the chair strapped under their arm, across their back or trailing behind them on wheels. The quizzical glances of the past have now been replaced by longing gazes whenever people encounter the chair.

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25 Years Later

Since 1986, the growth of chair massage has been steady. Eventually, I believe, more people will be giving and receiving chair massage than any other style of bodywork. Not because chair massage is any “better” than table massage, but simply because chair massage is infinitely more accessible than any other delivery system of skilled touch. On price and convenience it wins, hands down.

But beyond the accessible features of chair massage is its accessible intention. I have positioned the intention of my chair massage work as being a simple relaxation service that enhances circulation, rather than as a “treatment” or “therapy” that fixes problems. While there are practitioners and teachers who do define chair massage as “massage therapy,” in general, I think that is a mistake.

Especially in a health care context, “treatment” and “therapy” require customers to define themselves as having something “wrong” in order to avail themselves of the service. Relatively few people view themselves as having a health care problem for which bodywork is the obvious answer.

The beauty of chair massage is its simple message that massage can make you feel better—no matter what that means to you—anytime you choose. You don’t have to be sick or enlightened or wealthy to appreciate its benefits. It is truly massage for the masses.

Chair massage also acts as the entry-point for clients into more sophisticated kinds of bodywork. I would

venture to say that most people get their first massage in a chair than on a table. And, since the first professional massage tends to be the most intimidating, chair massage clients become the foundation for future table clients. I know many examples of practitioners who marketed chair massage solely as a way of building a full-time table practice.

The accessible nature of chair massage has brought it to the office and factories, to movie sets and editing studios, to street fairs and RV parks, to white-water rafting trips and theme parks, to back stage, back lots, and back supply stores, to flea markets and food markets, and in state departments and department stores. As I was writing this, I got called to watch a news clip on television about chair massage being offered to spectators at the stadium of the Oakland Athletics baseball team. Chair massage is being marketed successfully in thousands of locations and its future is limited only by the imagination of the practitioners.

The more practitioners working visibly in chair massage the more skilled touch becomes an accepted part of the fabric of everyday life, whether in the workplace, the shopping district, the recreation venue, or the home. My ultimate vision is to have all children in primary school learn basic shoulder rubs for their family and friends. When we reach that point I will know that we have arrived at our goal of a world where touch is recognized as essential to the development and maintenance of healthy human beings.

Professional Standards Statement

Professional and business standards signal the level of accountability which practitioners are willing to assume with their customers, employees, professional colleagues, suppliers, and the general public. All of TouchPro Professional Standards stem from the concept of "honest business," which means a commitment to offering a high quality service at a fair price in a style which nurtures relationships based on trust and accountability. Identifying and clarifying standards is an ongoing process. This is our current understanding of what it means to be a TouchPro Practitioner.

High Quality

This standard can be maintained only by people of conviction. Ultimately it can never be externally imposed. TouchPro Practitioners do this work because we believe it is important work to do. We want to make a difference, not just make a living. We also do this work because it provides us with a creative opportunity to explore ourselves and the world around us. We actively seek to improve our skills rather than simply maintain them, so that we can make the essential gift of touch accessible to everyone.

Fair Price

The cost of our services must be fair to the client and the practitioner. The client must be able to perceive the value of the work in proportion to the money paid. The practitioner must be able to make a living.

Money Back Guarantee

This is the simplest way we know of keeping the standards high and the hyperbole low. If you don't like the chair massage you just received, you don't have to pay for it.

Truth in Marketing

We would rather be known for delivering more than we promised, not less. Thus we are careful to avoid exaggerated claims about our services.

Full Disclosure

Clients have the right to know about our training, experience, and professional affiliations. They should also be informed about the intentions of our work. While we welcome questions about these topics, we strive to provide this information before anyone inquires.

Scope of Practice

The intention of this work is to improve health and well being by enhancing circulation through skilled touch. This work is not intended to be a remedial treatment (therapy) for any medical condition.

Screening

The work we do is not appropriate for everyone. We make every effort to assure that this massage will be a positive experience for each client through careful screening before the massage begins. We also take responsibility for making certain that client expectations are in line with our intentions.

Feedback

We want our clients to tell us what feels good and what doesn't. We make sure that they have a comfortable mechanism for giving us feedback, and actively solicit their comments.

Respect

We treat everyone with respect, be they clients, vendors, or other practitioners. Thus, we do not discriminate on the basis of race, gender, religion, age, or sexual orientation. We never subject our clients, or allow ourselves to be subjected, to any type of subtle or overt forms of physical or psychological harassment. We never do massage while under the influence of mind-altering drugs, including alcohol. We understand that we are role models for our clients and choose to maintain healthy lifestyles.

Humility

Being a service provider in our culture all too often has meant being either subservient or arrogant. We believe the middle path to be the path of humility. We abide by the maxims: "When in doubt, don't" and "Always err on the side of caution." We are comfortable with the phrases: "I'm sorry" and "Thank you."

The final two standards do not directly affect the clients, but do affect how we operate our business in a larger community context.

Community Support

All of us contribute our services on a regular basis to people who otherwise could not afford to pay for them. This reminds us: 1) that everyone deserves the gift of touch, and 2) that we would find a way to do this work even if we didn't get paid.

Concordance

We are committed to creating a profession of colleagues rather than competitors. While we recognize that some level of competition will always exist, when we make decisions in our business which may affect the business of another, we follow the Golden Rule: "Do unto others as you would have them do unto you." Still a classic.

What is a Kata?

When I first began developing chair massage sequences in 1982, one of my students was also a student of Haruyoshi Ito, who had introduced a Japanese movement form called Shintaido to the United States and Europe during the mid 1970s.

One day this practitioner came to me to say that he had given his teacher one of our chair massages and Mr. Ito's response was to say, "That's a good Kata."

"A good what?" I asked. "What is a Kata?"

Thus began my introduction to a concept that is fundamental to Japanese society.

While there is no exact translation of the word, the basic concept of Kata has to do with the form or correct way by which something is accomplished. In the West the word is most often encountered in a martial arts context. Students practice Katas, or sequences of defensive and offensive movements, over and over again until they become automatic.

Katas are studied in all of the Japanese arts—brush painting, theater, flower arranging, the tea ceremony, as well as the martial arts. But the word has a much broader meaning in Japanese culture, which places a great emphasis on the correct way to do anything, from how low to bow in greeting to brushing your teeth.

To begin thinking of teaching and learning massage as a Kata prompted a major shift in my understanding of our work.

For one thing, it was a way of honoring the vast history of Japanese massage that had come before us. The path we travel is well worn; only the scenery has changed over the years.

Practicing a Kata also relieves us of the burden of having to know everything about what we are doing. We now understand that the master of massage is not the practitioner, but the Kata itself. We adopt the point of view that the only way you can truly learn about massage is by doing massage. The Kata gives us the opportunity to practice (in the learning sense of the word) with confidence. We teach a Kata and it is the Kata that teaches us massage.

The Kata is like a very wise elder who has the wisdom of the centuries behind her. The Kata has a long lineage that extends from teacher to teacher and is based on a theoretical foundation and philosophical world view that transcends our individual understanding.

If you trust the Kata and develop an honest relationship with it, you will be rewarded with unlimited insights about the nature of touch, massage, service, relationships, yourself, and your place in the grand scheme of the universe.

Another advantage of practicing a Kata is that it becomes a discipline in the spiritual sense of the word. One of the hallmarks of every spiritual discipline is the practice of repetitive rituals that become automatic and allow for openings into higher states of consciousness. Praying the Catholic rosary, Buddhist meditation, yogic breathing, and Sufi dancing all fall into this category.

When you practice a massage Kata it eventually becomes something like a beautiful dance or a piece of classical music. Highly structured and choreographed, it is the same each time it is performed and yet, each time, it is also different.

On a practical level, performing massage as a Kata allows for quality control to enter into the massage business equation. When you have a private practice doing table massage, you can basically do whatever you want. Your clients will either like it, or not. However, when you are doing 15-minute chair massages for someone else's business in a convention hall alongside nine other practitioners, exactly what you are doing becomes crucial to providing a high quality, consistent service.

Finally, the Kata is eminently researchable. One of the reasons broad-based research has been so hard to do in our field is because everyone does something different. It's nearly impossible to control for the differences in practitioners. The Kata solves a great many of these problems because it provides the consistency needed for good data collection.

Limitations to the Kata

The TouchPro Katas, like any form of bodywork, has boundaries that must be respected. This is a brief discussion of our approach to contra-indications and how to deal with specific problems that may occur.

Screening

1. Always screen your clients before they sit on your chair. At the least, you should do a verbal screening that includes the following.

a.) "Have you ever had a massage before?"

If so: "Have you had an acupressure (or Japanese)-style massage?"

This is the appropriate time to explain to the client about giving feedback around pressure. For example, if they have never had an acupressure-style massage before, you might say this: "Acupressure massage works on the same points that are used in acupuncture. The pressure that I apply to these points should always feel comfortable. If you feel any pain or discomfort at any time please let me know immediately. When I start working on specific points I will ask you for feedback about the amount of pressure I am using. If the pressure feels good you can just tell me it is OK or flash me the OK sign with your hand. If you would like more pressure, give me the 'thumbs up' sign. If you would like less pressure, it would be 'thumbs down'."

[For female clients] "Some of the acupressure points in this massage may cause involuntary uterine contractions. Thus, if you are pregnant or trying to get pregnant please tell me now." See below for further information.

b.) "Have you eaten anything within the last 4 hours (or missed your lunch...)" Do you have a history of fainting?

If the client has missed a meal (or two) and/or had a history of fainting you need to explain the symptoms of fainting and tell them that it is important to let you know right away if they experience any of these sensations. You might say something like this:

"Sometimes, when people have empty stomachs or have a history of fainting, they might experience a little nausea in the stomach or dizziness in the head. Occasionally they might suddenly get hot and sweaty, or cold and clammy. If you feel any of these symptoms please let me know and we will stop the massage."

One other thing to note is that clients almost invariably squirm in their massage chair before they faint. If you see a client fidgeting, stop the massage, lean over and ask them if they are feeling Okay.

c.) "This massage covers the shoulders, neck, back, arms, hands, scalp, and hips. Have you had any recent injury, illness or places of sensitivity I should

be aware of, such as muscle strains, cuts, sores, rashes?"

You might touch each part of your body as you mention the area to be worked on. This slows you down and gives the client a moment for the question to sink in. This question also gives the client the opportunity to ask the practitioner to not work on the scalp if she/he doesn't want it messed up.

d.) "Are you under a doctor's care (including chiropractors, physical therapists, and acupuncturists) or taking any medications I should know about?" Regarding medications, what we are looking for here, in particular, are any medications that affect CNS function causing the client to be in an "altered" state of consciousness or inhibiting the sensory/motor functioning. If they can't feel the massage then they can't give adequate feedback. In general, you should be cautious about working on anyone taking medications which containing warning labels about driving or taking in combination with alcohol.

e.) "Have you ever sat in a massage chair before?" You need to ask this question if the answer is not already obvious. If a client has never sat in a massage chair before, demonstrate exactly what you would like her to do by sitting in it yourself. Most people, when told to sit in a chair, automatically use the chest pad as a backrest and sit in it backwards.

2. Whatever you have learned about the contra-indications of massage in your table work (e.g. staying off open wounds, bruises, rashes, etc.), apply the same boundaries to chair massage.

When in doubt don't! This is an absolute rule, which, if strictly adhered to, will save you much potential heartache. With this rule you will never operate beyond the level of your skills, training, and experience. If you are not certain whether you should be massaging someone who has a particular medical condition, or is taking a particular medication, then don't work on him or her. Suggest rather, that the client should consult with their health care practitioner to find out whether this work is appropriate.

4. Before you give a chair massage make certain that you give verbal and, if possible, written encouragement for your clients to give feedback about the level of comfort during the massage.

5. While you are massaging a client, ask for specific feedback, particularly regarding pressure and stretches.

6. **Always err on the side of caution.** For example, too little pressure is better than too much and an easy stretch is better than a strong stretch when you are not sure of the limits of the client.

Pregnancy

Giving or receiving this particular massage is contra-indicated for pregnant women. We add the phrase, "or if you are trying to get pregnant," because a woman may not know for the first few weeks that she is actually pregnant. While we recognize that there are many acupressure practitioners who do massage pregnant women, and do not intend to slight their judgment, there are three basic reasons why we adhere to this limitation.

1. There are certain points which we press in this Kata which are specifically contra-indicated in Chinese medicine for pregnant women. In fact, some of these points are used during labor to help encourage an easy delivery because they stimulate uterine contractions.
2. The tradition of this style of Japanese massage maintains that giving, or receiving, this massage may upset the finely balanced energetic flow between the woman and the fetus.
3. We at TouchPro Institute do not believe that we have enough information or experience to contradict these theoretical rationales.

Fainting

Occasionally a client will begin to experience the symptoms of fainting while receiving a seated massage. These include dizziness or light-headedness, nausea, face turning pale, perhaps a cold sweating sensation. When this occurs it is important to stop the massage immediately, assist the client off the chair, and help them lay down on a table or the floor, or put their head between their knees. They will recover within a few minutes.

If the client has already fainted and they are not too heavy for you, hook your elbows under their armpits and, using your legs, lift them up, step back moving them off the chair, and carefully lower them to the floor. If the client is too heavy, ask for assistance. Above all, maintain a clear airway. It is worthwhile getting First Aid training, if you haven't done so already. (See Resuscitation Council Website for up-to-date First Aid protocols: www.resus.org.uk)

Although it has occurred at other points within the form, you may notice that this more often happens when you are walking with your thumbs down the inside lines of the forearm. What happens is that the person experiences a rapid drop in blood pressure, which decreases the blood flow to the brain and triggers the fainting sensation. We have never found it to be a cause for concern and the reason for the event is usually readily identifiable. It is important that you reassure your client and help them to identify a likely concrete cause.

Once the client has recovered you will probably want

to help identify any causative factors that may have contributed to their fainting episode.

The following questions should uncover most of the reasons.

1. Have you missed a meal recently? (By far the most common reason.)
2. Are you just getting over, or coming down with the flu, a cold, or other illness?
3. Do you have a history of fainting or seizures?
4. Are you taking any medication or are you currently under a doctor's care?

Most of the fainting spells, which have occurred to date, fall into one or more of these categories. They are all relatively obvious and commonsensical. Why don't people faint on a table? Because while lying prone gravity keeps the blood moving into the brain and the likelihood of fainting is greatly reduced.

Above all: *don't panic*

If this should ever occur, the most important thing is not to panic, because you will simply upset your client and make the situation worse. Treat it matter-of-factly and help the client to identify a reasonable, concrete causative factor as soon as they are ready to communicate. What they need most is reassurance, so be sure to give them plenty.

Put your logo here

Confidential Screening Questionnaire

Please answer the following questions:

Women only: Is there a possibility you might be pregnant?

This type of massage is not advisable if you are, as it may cause uterine contractions

Have you ever had a massage before, if so have you had an acupressure massage?

Have you eaten within the last 4 hours?

Do you have a history of fainting, dizziness or low blood pressure?

Are you currently receiving any on-going treatment from your GP or medical professional?

Are you currently taking any medication?

Do you have any recent or long term medical conditions?

Do you have any recent scar tissue, bruising, cuts or skin conditions on your back, arms, neck or hands?

Do you have any aches, pains, injuries or stiffness in your upper body?

Notes:

Please sign to indicate that you agree with the following statement: I have read the above information and discussed it with my practitioner. I understand that this work does not constitute medical treatment, but is a form of health maintenance. I take responsibility for alerting my practitioner to any condition, which may affect my ability to receive this massage.

Signature..... Name..... Date.....

Your company..... Dept/position..... Ext.....

Example - Multiple clients: Office

Put your logo here

Confidential Screening Questionnaire **Please answer the following questions:**

Women only: Is there a possibility you might be pregnant?

This type of massage is not advisable if you are, as it may cause uterine contractions

Have you ever had a massage before, if so have you had an acupressure massage?

Have you eaten within the last 4 hours?

Do you have a history of fainting, dizziness or low blood pressure?

Are you currently receiving any on-going treatment from your GP or medical professional?

Are you currently taking any medication?

Do you have any recent or long term medical conditions?

Do you have any recent scar tissue, bruising, cuts or skin conditions on your back, arms, neck or hands?

Do you have any aches, pains, injuries or stiffness in your upper body?

Please sign to indicate that you agree with the following statement:

I have read the above information and discussed it with my practitioner. I understand that this work does not constitute medical treatment, but is a form of health maintenance. I take responsibility for alerting my practitioner to any condition, which may affect my ability to receive this massage.

Ext no.	Clients Name	Clients Signature

General Considerations

If a part of your body hurts, you are either doing the technique incorrectly or you have exceeded the natural limits of your body and you need to make modifications to the technique. Ask an instructor for acceptable alternatives.

Hurting (i.e. pain) is different from soreness, which generally comes the day after you have worked muscles in new ways. A certain amount of soreness in the legs is common when first learning this Kata.

Always keep both hands on the body when you are working. The hand that is not working (if there is one) is called the "safety" hand and is used to help locate the points and the lines and, in some cases, to act as a barrier between your body and the client's.

As you move from position to position on a line, remember to lift the pressure, but don't lift the hand off the body. This applies whether you are using your thumb, hand, elbow, or forearm. Always use your hand to follow the line.

Every time you give a verbal instruction to a client you want to give them non-verbal assistance as well. For example, if you say "Sit up, please," then hold onto their shoulders and help them to sit up.

For all of the leverage techniques, it helps to imagine that you are trying to make the part of your body that you are pressing with as long as possible, before you begin to apply pressure. For example, with the Double Palm Press down the erectors, the arms are straight and elongated, from the shoulder to the heel of the hand. Hold that position, then transfer your weight.

Applying pressure is like riding in a good elevator.

Take as much time to go up as to go down. Don't press in nice and gently and then "jump" off the point. When you slide from one position to the next, lift off just enough pressure to move, but not enough to lose connection with the line

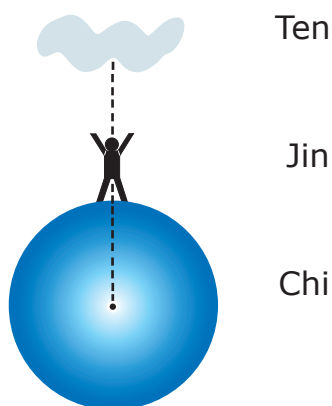
Press so smoothly that your client can't tell when you have started pressing and when you have stopped.

Ask for feedback about the pressure anytime that you are uncertain. On a new client, always ask at least three times: when you start the Elbow Technique on the shoulder; when you start the Double Thumb Press on the back; and when you are doing the five points at the base of the skull.

Please note while you are training, it is a good idea to ask about the pressure on both sides.

Body Mechanics

Good body mechanics enable the practitioner to create maximum effect with minimum effort.



Alignment with Gravity (Ten Chi Jin)

Ten Chi Jin is the feeling that you are suspended from heaven (Ten), rooted to the earth (Chi), with your body (Jin) floating in between. Keep your back straight and your chest open. Keep your centre of gravity low, moving from your lower body, not your upper body.



Legs (Dynamic Posture)

Keep one foot in front of the other in line with the direction of pressure. The back leg is generally straight. The front knee is generally flexed. The front foot is always in front of the front knee. Keep the back heel way off the floor; stay on the ball of the back foot.

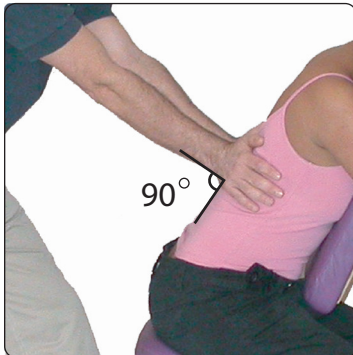


Pressure

Pressure is applied by transferring your weight using leverage, not strength. To make pressure, transfer weight off your front foot and into your hands and your back foot. To take pressure away, transfer your weight back on your front foot. Do not push from the shoulders or thrust the hips forward as you press. The line of pressure comes from the ball of the back foot, through the back leg, over the shoulders, and into the arms. As you transfer weight off your front foot don't lose contact with the ground.

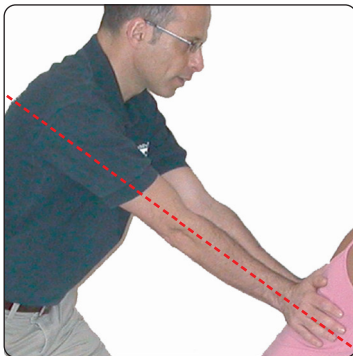
Tips

'Easy On / Easy Off': You should take the same time releasing pressure as you do applying it. Always complete the 'Easy Off' before you 'slide down and squiggle back'. However, don't lose connection with the line as you slide from position to position



Perpendicularity

Always apply pressure perpendicularly (at a right angle to the surface of the point being pressed). As you apply pressure for the opening sequence for example, the clothing should never wrinkle up, down, or to the side and you should feel the pressure evenly across the whole of the heel of your hand. Maintain perpendicularity by dropping your shoulders at the same time as sliding your hands down. You do this by squiggling back with the ankle of your back foot.



Stacking your joints

To minimize effort and strain, whenever possible your joints should be stacked. For the opening sequence this means having straight arms and extending the distance between you and your client before you begin to transfer your weight.

In the 'Wall exercise' your body did not move as you transferred your weight. When you work on a client, the amount your body (including your knee) moves, is determined by how much 'give' there is in the client's body and in the cushioning of the chair. To minimize effort and strain, whenever possible your joints should be stacked. For the opening sequence this means having straight arms and extending the distance between you and your client before you begin to transfer your weight.

Small Movement Tips

In the 'Wall exercise' your body did not move as you transferred your weight. When you work on a client, the amount your body (including your knee) moves, is determined by how much 'give' there is in the client's body and in the cushioning of the chair.

Opening Sequence

Double Palm Press



Position of your feet

Begin by standing behind the client with your left foot forward to the side of the back of the chair and your right foot behind the midline of the client's body.



Position of your hands

Visualize a very skinny (piano wire) line on the crest of the heel of your hand and another one on the crest of the erectors. Put the two lines together so that the heels of your hands are parallel and your fingers are pointing out to the side. Start as high up on the erectors as you can reach, either between or just below the scapula, making sure that you are perpendicular and comfortable.



Point Location and Sequence

The line is located on the crest of the erector spinae muscle group from between or just below the scapula to just above the iliac crest at the sacrum.

Sequence: 5 positions x 2



Technique

Keep your back leg straight and your back heel way off the ground. Your front knee will be bent and behind your ankle. Reach out making your arms as long as they can be and keep reaching throughout the technique. Take a breath in, and as you exhale transfer the weight off your front foot and feel the pressure moving into your hands through into your client's body. To release the pressure (as you inhale), gradually transfer the weight back onto your front foot. Once all the pressure has been transferred move to the next position by simultaneously sliding your hands down & squigglng your ankle back.

Weight transference Tips

- Take your time. This is the most important part of the massage. Always "Easy on / Easy off" and then move.
- Be careful not to thrust your hips forward.
- When you are perpendicular you should feel the pressure evenly across the whole of the heel of your hand.
- Keep the heels of your hands in contact as you slide from point to point.

Opening the Shoulder

Archer's Arm (Tree-hugging)



Position of your body

Move to the side of the chair with your sternum facing the client's neck or across their shoulders, depending on how long your arms are. The longer your arms the further forward you will be.



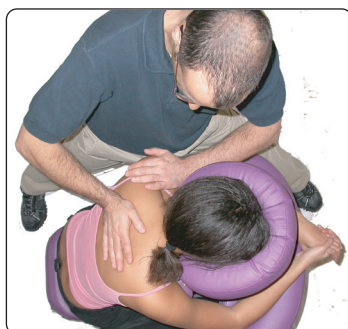
Position of your feet

Have a wide stance with your sternum not much higher than the level of the client's shoulders. Your feet will be parallel with the side of the chair with the foot that is in front of the chair at approximately 45 degrees, and your back foot facing the chair and flat on the ground.



Position of your hands

Place the heel of your hand so that it fits snugly against the medial border of the scapula with the top part of the heel at the superior angle and your fingers pointing across the spine. Your safety hand will rest on the shoulder with your elbow pointing in the direction of the pressure.



Position of your elbow

Extend your working elbow back as far from your front shoulder as possible. 'Tea-pot' over, (tilting sideways at your hips) to make sure that the line from your elbow to the heel of your hand is perpendicular to the surface you are working on. This will help you to avoid crunching your shoulder up towards your ear.



Location

The line follows the whole length of the medial border of the scapula. The border is generally curved so that in the first position the fingers will angle slightly upwards, in the second they will be pointing straight across, and in the third they will be angled slightly down.

Sequence:

Three positions x2.

Technique

Begin with your front knee bent and your back leg straight.

Lock all the joints in your upper-body.

Beginners' technique: Imagine a rope attached to the side of your waist. As you exhale it pulls you forward in the direction of the pressure. As you inhale it releases. 'Un-tea-pot' as you move to the next position.

Target technique: This is a weight transference technique like the opening sequence. To make pressure transfer weight off your front foot and feel pressure going from your elbow through the heel of your hand. To release pressure put the weight back onto your front foot.

Archer's Arm Tips

- Because of the way the scapula rotates laterally when the arm is extended forward, often the medial border of the scapula will be more lateral than you expect.
- Don't use your arm strength to press, use your body weight.
- Make sure you have a wide stance to help reduce excess movement.
- Any movement should be very small. If your shoulders, hips, or knees move more than two inches as you press you are working too hard or not using your weight.

Single Forearm Press



Position of your feet

From the Archer's Arm swivel so that your body and both feet point forward with your front foot close to the front corner of the chair and your back heel off the ground.



Position of your forearm

Slide the fleshiest part of the flexor compartment of your forearm (about one-third of the way from the elbow to the wrist) onto the crest of the trapezius a little behind the neck (where the crest of the trapezius meets the crest of erector).



Location

Three positions across the crest of the trapezius starting just behind the neck, then approximately a third of the way across and finally, inside the 'V' formed by the acromion process, the spine of the scapula and the clavicle.

Sequence

Three positions x2

Technique

Position your body so that your shoulder will be in front of the fleshy part of your forearm (and you will not be able to see where you are working).

Make yourself tall (feet closer together if necessary) so that your shoulder will be close to your client's head and on top of your forearm. Keep your wrist relaxed (palm down) and generally lower than your elbow.

Keep your back leg straight and front knee bent and lock your upper-body.

As you exhale, lean perpendicularly onto the crest of the trapezius by simultaneously dropping your back heel and bending your front knee. Drop your body at an angle towards the sacrum.

NB. On the first position your forearm will be angled behind the neck.

Shoulder points

Elbow technique



Position of your Feet Lines A&B

From the Forearm Press move your front foot to approximately half way down the side of the chair and back foot behind the line of your client's left erector.

If the client is too tall, or the angle of the client is too steep, it may be necessary to start with your back foot to the side of the line of the left erector. If you do, remember as you move down Line A to squiggle your back foot behind the line as soon as possible.



Point Location Line A

9 points down the crest of the erectors.

1st point opposite C7

9th point opposite the inferior angle of the scapula

Each of the points is a rib space apart.

When you reach the 5th point you should be halfway down the line.

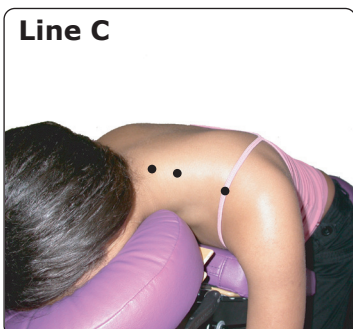


Line B

Four points around the medial border of the scapula.

1st point off the superior angle of the scapula on the crest of the levator scapula muscle.

4th point on the crest of the lower edge of the trapezius as it crosses over the medial border of the scapula, not quite halfway down the medial border of the scapula.



Line C

Position of your Feet Line C

Move your feet back to the position they were in for the single forearm press.

Point Location Line C

Three points on the crest of the trapezius.

1st point is behind the neck on the junction of the crest of the trapezius and the crest of the erectors.

2nd point is halfway between the mid-line of the body and point 3. This point is Gallbladder 21, or 'GB' point, also known as the 'Golf Ball' point.

3rd point is at the outer corner of the shoulder inside the 'V' formed by the acromion process, the spine of the scapula and the clavicle.

Technique (Lines A & B)

This is a weight transference technique, just as the opening sequence. Place the “safety” hand flat on the back, cupping the working elbow in the webbing between your thumb and index finger. At all times keep at least the thumb of the safety hand underneath the elbow for support and guidance.

Make sure that you are perpendicular, i.e. the line from your shoulder to your elbow is 90° to the plane of the point you are pressing.

Begin with your front knee soft/bent and your back heel way off the ground, your forearm dropped down and your wrist relaxed.

Apply pressure by transferring weight from your front foot into your elbow, simultaneously raising the forearm. Release pressure by transferring weight back on to the front foot, simultaneously lowering the forearm.

Use the tip of the olecranon process. As you make pressure, your shoulder will barely move. Never lower your back heel or thrust your hips forward.

Technique (Line C)

As with the Single Forearm Press apply pressure by simultaneously dropping your back heel and bending your front knee. As you apply pressure, raise your forearm and as you take pressure away, lower your forearm.

To ensure that you apply pressure perpendicularly and down towards their sacrum, throw your shoulders a little further forward than for the Single Forearm Press.

Elbow technique Tips

- Since the elbows don't have as much sensitivity as the thumbs, be very careful as you learn the elbow technique. With practice you can increase the sensitivity of the elbows by bringing more consciousness into your elbows to develop “elbow eyes.”
- On Lines A&B these points are close together, so the ‘squiggles’ are much smaller than those used for the Palm Press on the Opening Sequence.
- To make certain you are on the highest part of the erector you can apply a little pressure and move your elbow left to right feel for the crest. When you are first practicing you should do this often to check your location. As you gain experience these will become imperceptible micro-movements you make on each point.
- Remember that, when using your elbow, the weight of your arm may be enough. Be sure to get feedback from your client.
- Never break connection with your elbow. Simply slide it down with your safety hand. The only part of your arm in contact should be the tip of your elbow, never the forearm.
- Be sure to ask for feedback about the pressure after the 3rd point on Line A.

Arm

Flat-Fingered Duckbill Squeeze



Position of your Body

Support the elbow and the wrist and slide the arm off the arm-rest. Kneel on one knee or crouch down facing directly across the client's shoulders. If your client's body wraps around the chest pad, face the shoulder from a position a little further around to the front of the chair.



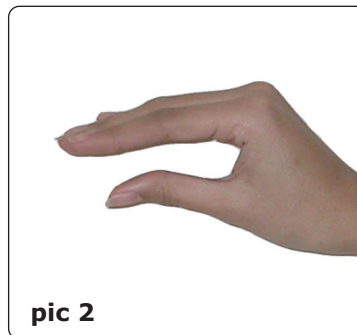
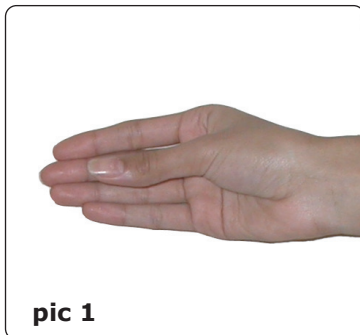
Location (10 positions)

5 positions into the side of the humerus, starting in the middle of the deltoid, in the depression just beneath the corner of the acromion and ending just above the epicondyle.

5 positions in the space between the ulna and the radius, starting at the bottom of the depression (close to the elbow) and ending in the little hole on the little finger side of the tendons in the middle of the back of the wrist.

Technique

Make a duckbill (arched thumb and flat fingers) with both hands. Place your thumbs, one on top of the other (pointing diagonally upwards) on the first position. Then keeping the thumb arched and the fingers flat, squeeze both the point and the whole of the arm simultaneously. Only relax the squeeze enough to slide down the arm to the next position.



Sequence

10 positions down the arm x2

Duckbill Tips

For the first position on the biceps and triceps, lift the client's arm away from the body so that you can slide your Duckbill as high as possible without pinching their skin. Lower their arm down once you are in position.

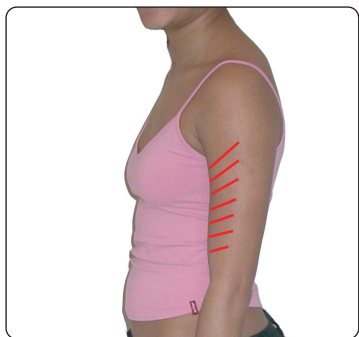
Double Flat-Fingered Duckbill Squeeze



Position of your Body

Support the elbow and the wrist and slide the arm off the arm-rest. Kneel on one knee or crouch down facing directly across the client's shoulders. If your client's body wraps around the chest pad, face the shoulder from a position a little further around to the front of the chair. Be far enough away to be able to work with straight arms.

NB Rule of Thumb: Whenever you cradle the client's wrist, simply let it rest in your hand. Avoid gripping by keeping your hands alongside your fingers.



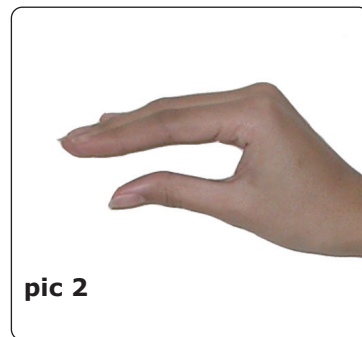
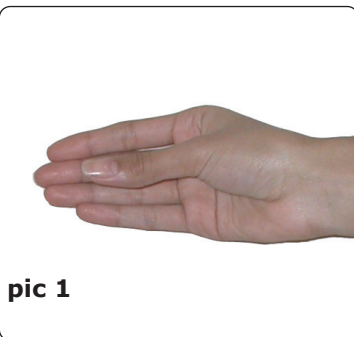
Location

The biceps and triceps lines run the length of the upper arm in the space between muscle and bone. For the first positions the thumb will be on top of the deltoid. These positions are equally spaced top to bottom.

Technique

Push your thumb down opposite the tip of your middle finger (see pic 1) and squeeze the space between the muscle and the bone with an arched thumb and flat fingers (see pic 2).

As you do, the muscle will be drawn away from the bone.



DuckBill Tips

- For the first position on the biceps and triceps, lift the client's arm away from the body so that you can slide your Duckbill as high as possible without pinching their skin. Lower their arm down once you are in position.
- On the triceps line, scoop the muscle up before squeezing.
- Keep both of your arms straight; stack the joints, don't bend your elbows.
- Keep the client's arm close to their body so that they relax as much as possible.

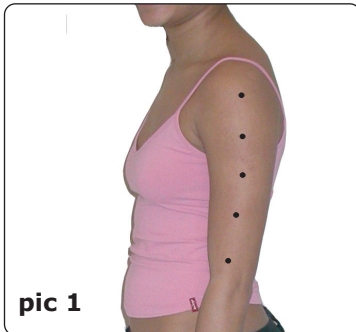
Alternating Leverage Technique



Position of your body

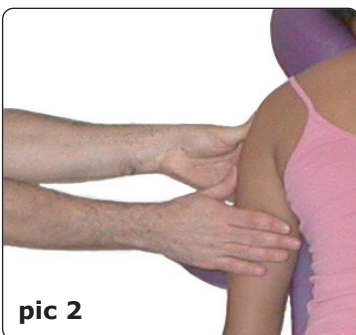
Upper Arm Mid-Line walk

From the Biceps line, place their arm down by their side. Keep both of your arms straight and slide your 'arched' thumbs (pointing upwards) into position on points 1 and 2.



Location

Into the side of the humerus, starting in the middle of the deltoid, in the depression just beneath the corner of the acromion and ending just above the humeral epicondyle.

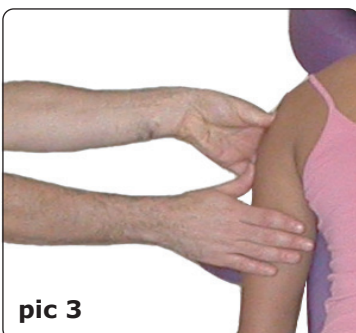


Technique

Beginning with your wrists dropped slightly down, lean with your body to make connection, then use your wrists to leverage into the points with alternating thumbs. (See pics 2 & 3)

Each point pushes off the one before so that the pressure is never released.

Allow your fingers to act as a brace, sliding them down as you go down the line. If the arm is very light, support underneath with your fingers, without pressing.



Sequence:

Biceps Duckbill Squeeze, five positions x2

Alternating Leverage Technique (Thumb Walking), five points x2

Triceps Duckbill Squeeze, five positions, x2

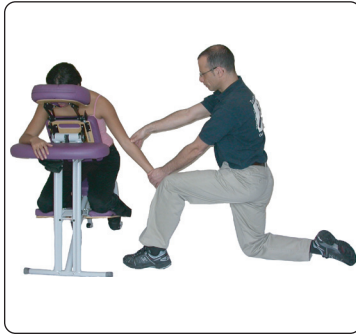
Posterior Lower Arm

Single Thumb press (into the Radius)

Alternating Leverage (between the Ulna and the Radius)

Single Thumb press (next to the Ulna)

Wrist Squeezes



Single Thumb Press (into Radius)

Position of your body

As upper arm.



Point Location

Line A

Radial line

First point is at the end of the crease of the elbow.

Second to fourth points are pressed directly into the side of the radius.

Fifth point is in the "anatomical snuff box" at the side of the wrist.



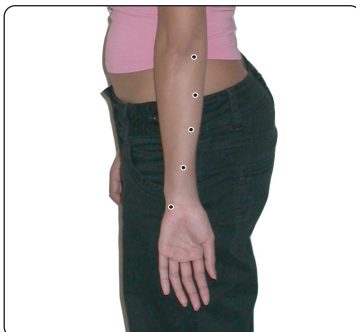
Line B

Between the radius and ulna

First point is at the bottom of the depression which forms a "canyon" between the two bones.

Second to fourth points are equally spaced between the two bones.

Fifth point is in "the little hole on the little finger side of the tendons in the middle of the back of the wrist." To find this point, first find the big depression on the thumb side of the tendons in the middle of the back of the wrist crease, then slide your thumb toward the ulna side until your thumb slips over the tendon. Press down on the ulna side of that tendon and you will be on the point.



Line C

In the space between the ulna and the flexor compartment

First point is just below the olecranon process and behind the ulna.

Second to fourth points are equally spaced.

Fifth point is on the ulna side of the wrist, directly opposite the "snuff box" point on the first line.



Technique

Line A

Single Thumb press (Radius)

Use the hand cradling their wrist to rotate it, so that their thumb faces you. At the same time slide the thumb of your working hand from the triceps down to the first point of the radius line at the end of the crease of the elbow. Turn your thumb crosswise (in line with the crease) and keep your thumb arched and hidden underneath your wrist. Keep your fingers straight and braced against the side of their arm. Lean with straight arms, using your whole body (with a soft knee).

Line B

Alternating Leverage Technique (see Upper Arm mid line)

From the Radial line, rotate their wrist so that their palm faces downwards.

Beginning with the same thumb used in the Radial line, use your wrists to leverage into the points (between the bones) with alternating thumbs. Keep your thumbs pointing upwards towards the client's shoulder.

Use your fingers underneath the flexor compartment to control their arm and to give you something to leverage against with alternating thumbs (as Upper Arm technique). Thumbs pointing upwards toward the client's shoulder.

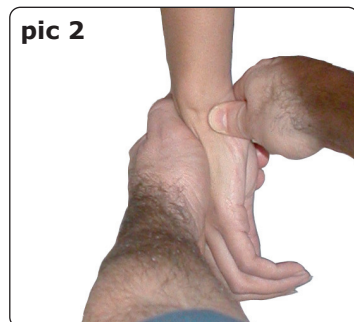
NB. It may be easier to leverage your wrists if you drop your body lower by sitting on your heel.



Line C

Single Thumb Press (Ulna)

From the middle line, slide your hand closest to the back of the chair under their elbow and rotate it up so that their palm faces your chest. Using the same hand, slide your thumb just below the tip of the elbow and lean with a straight arm into the space next to the ulna, using the whole of your body. For points 1 – 4 your thumb points up toward the shoulder. For point 5 turn their little finger towards you and turn your thumb crossways to lean into the side of the wrist. (See picture 2)



Posterior Lower Arm Tips

- For Line C: If the client's elbow won't rotate so that their palm is facing you (because of a frozen shoulder joint or the positioning on the chair) then, rather than keeping your arm straight, bend at the elbow into a modified archer's arm and rock forward (As shown on the DVD).
- For all of the upper and lower arm lines: your thumb should always be pointing upwards toward the client's shoulder, except for the first line on the lower arm into the side of the radius and the fifth point on the ulna line (see pic 2).

Wrist Squeezes

**Point location**

At the sides of the clients wrist
(the fifth points on lines A & C)

**Technique**

Using the index finger and the thumb of the hand that was supporting the wrist, squeeze the points twice. As you do so, support their elbow and bring their arm onto the armrest.

Sequence**Lower Arm:**

Each line: 5 positions x2; Wrist points x2

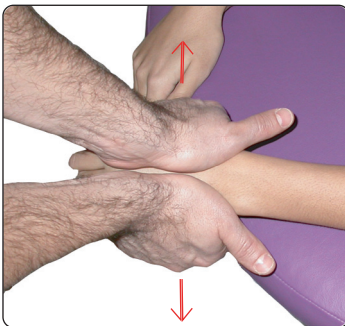
Back of the hand

Spreads/Strokes/Jiggles/Thumb point



Position of your body

Stand in front of the chair. When you work on your client's left hand put your left foot forward and visa versa. Keep your back straight by widening your stance. Don't bend over at the waist or the chest.



Spreading the Back of the Hand

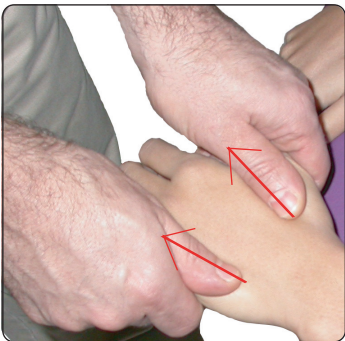
Put your wrists together (with the heels of your hands parallel), and spread the back of their hand as though you were trying to make the hand bigger. The spread is deep but narrow.



Strokes and Jiggles

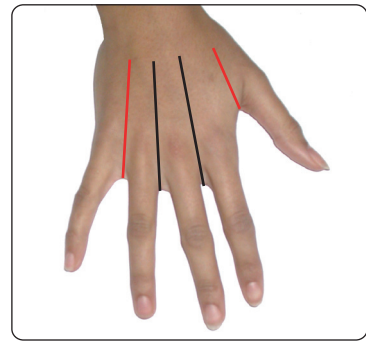
Location

Outer and inner Metacarpal spaces



Stroking Metacarpal spaces

With your middle fingers underneath the metacarpal/phalange joint (knuckle) and the outside of your thumbs at the metacarpal/carpal joint, stroke both your thumbs in between the metacarpal bones all the way down until they slide off the webbing. This is a leverage technique where you push up from underneath the knuckles with your fingers and slide the sides of your thumb down the hand between the bones.



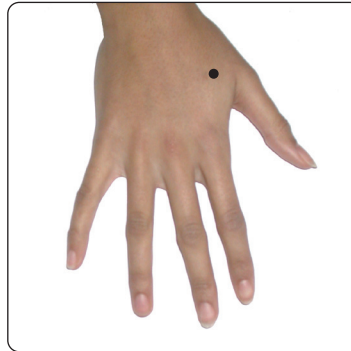
Jiggling Metacarpal spaces

This is the same hand position as the Strokes, but this time alternate one thumb at a time in short 'mini-strokes' as you move down the hand. This gets the sides of your thumbs in a little deeper than with the stroking technique.

Thumb Point 1



**Thumb Point
Position of Body**



**Thumb point
Location**



Location and Technique

The point is half way down and alongside the second metacarpal.

Support their hand with your outside hand, turning it very slightly so that the 'V' of the 1st and 2nd metacarpal bones faces upwards. With your inside hand, come in between their thumb and forefinger like your shaking hands and with a straight arm and an arched thumb lean into the point using the whole of your body.

When you have completed the thumb point twice, pass the hand over to your outside hand, turning their palm upwards.

Sequence

Back of the hand: Spread x2

Outside metacarpal spaces: Stroke x1, Jiggle x2

Inside metacarpal spaces: Stroke x1, Jiggle x2

Thumb Point x2

Stroking and Jiggling Tips

If the client's hand is bigger than yours, when you Stroke and Jiggle the inside metacarpal spaces you will often find it easier to reach if you position one of your hands between the client's thumb and the index finger, as though you were going to shake the hand.

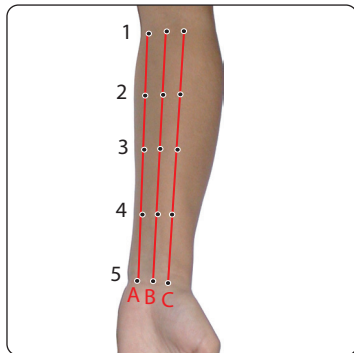
Anterior Lower Arm

Walking Down Lines



Position of your Body

Stand in the same position as for the back of the hand. Slide your inside hand underneath the client's forearm, placing your thumb on the first point of Line A. Lift the elbow and adjust it more centrally on the armrest.



Location

Line A is the little finger side line. Begin at the "bulge" at the crease of the elbow and end at the point at the crease of the wrist.

Line B is the middle line. Start on the tendon in the middle of the crease of the elbow and end in the middle of the crease of the wrist.

Line C is the thumb side line. Begin in the "pocket" at the crease of the elbow and end at the point at the crease of the wrist.



Technique

Use alternating thumbs (pointing towards the elbow) to walk down 5 points from the crease of the elbow to the crease of the wrist.

Maintain the pressure as you walk down the lines, leaning into each point to push off the previous point like a piston.

Use your fingers underneath to stay tight to the forearm and to help keep the arm from flopping over.

Sequence: Line A x2, Line B x2, Line C x2

Walking Down Lines Tips

- If the arm is very heavy and/or you cannot stop it from flopping over use a single thumb (inside thumb for the first two lines and outside thumb for the third).
- Keep your thumb arched, not hooked, and keep your wrist on top of your thumb as much as possible.
- For the points at the crease of the elbow, lean in towards the elbow joint, not perpendicular to the arm. For points 2 -5, lean straight down perpendicularly into the forearm.

Palm of Hand

Spreads / Strokes / Jiggles / Thumb point (leverage)



Spreads / Strokes / Jiggles

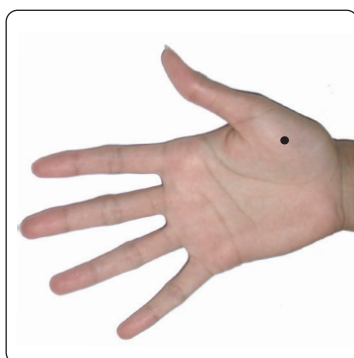
Position, Technique & Location - As for the back of the hand.

NB. If you are unable to put your wrists together to spread the palm, put the sides of the base of your thumbs together to spread. Take care not to wrench their thumb by spreading too far.

Thumb Point (leverage)

Position of body

As previous technique.



Location

The point is located halfway down the first metacarpal bone, into the middle of the Thenar Eminence.



Technique

Support the client's hand with your inside hand. Make a duck-bill with your outside hand and plant your arched thumb on the point, with your thumb pointing across their palm.

Starting with your wrist dropped down and with good connection, leverage your wrist so that your thumb drops into the point, pressing toward the bone.

Sequence

Back of the hand: Spread x2

Outside metacarpal spaces: Stroke x1, Jiggle x2

Inside metacarpal spaces: Stroke x1, Jiggle x2

Thumb Point x2

Fingers

Coin rubs /Nail points / Finger snaps



Position of your Body - As previous technique



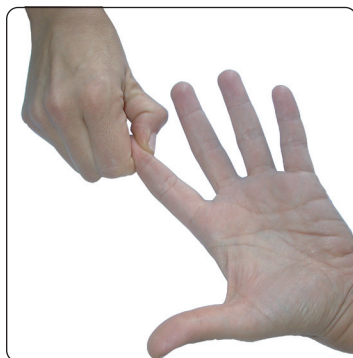
Coin Rubs

Location & Technique

Use the pad of your thumb and the side of your index finger to massage the client's finger from base to tip, as though you were rubbing two coins together. Make sure you rub with the middle phalange of your index finger, not against the joint.

On the fingers: Coin rub the top and bottom then turn your palm downwards to coin rub the sides.

On the thumb: Coin rub top and bottom (with the pad of your thumb on the pad side of their thumb) then turn your palm upwards to coin rub the sides.



Nail points

Location and Technique

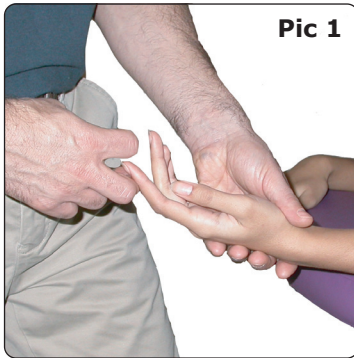
Use the tip of your thumb and the side of the second phalange of your index finger to squeeze the points on either side of each fingertip at the base of the nail. You should be able to feel a slight depression as you press.

Sequence

Coin rubs: Top & bottom then sides x1

Coin Rub Tip

Don't begin to coin rub until you have connected right at the base of each finger and keep the firm connection all the way to the tip.

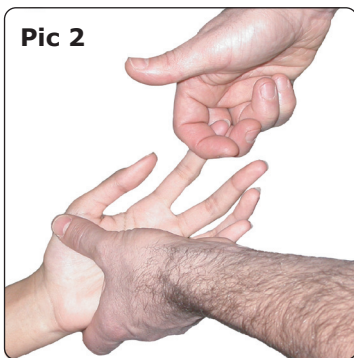


Pic 1

Snaps

Location & Technique

Grip the end of the finger (just below the bottom of the nail) between the second phalange of your index finger and the second phalange of your middle finger. (Pics 1 & 2)



Pic 2



Pic 3

Add an extra squeeze with your thumb on top of your index finger.

Bend the distal joint of the client's finger up and snap away parallel to the ground. Make certain you don't try to throw the snap down or to pull it up. (Pics 3 & 4)



Pic 4

Finger Snap Tips

- When you grip the thumb make sure you begin with the second phalange of your middle finger positioned on the nail side of the thumb.
- Make sure that you snap the thumb in the direction that it opens out, not in the same direction as the fingers.

Arm Stretch



Position of your Body

After the last finger snap, Take a small step out to the side of the chair with your front foot, and pivot so that you face forward at a slight angle to the front of the chair.

Imagine where the client's wrist will be once their arm is extended and if necessary shuffle forward a little so that when it is, you will be able to grip the wrist with your elbows bent and their wrist close to your chest.



Location & Technique

Grip the wrist and have your thumbs parallel on the back of their hand.

With your arms bent at the elbows, extend the client's arm out in line with their body.

With the heel of your back foot on the ground, lean forward to take out the slack.

Lock your arms so that they stay bent, and make the stretch by leaning forward and raising your back heel.

Vibrate the arm for about 2 seconds.

Arm Stretch Tips

- Vibrating the arm when it is taut and stretched, impacts the whole of the side of the body as well as the arm, so do not just waggle the arm.
- Take care to grip the wrist not the hand
- Shorter practitioners may find it easier not to raise the arm so high and to take the stretch slightly out to the side (avoiding the face cradle)

Back

Double Palm Press / Single Palm Press / Double Thumb Press (Tepee-tent fingers)

Double Palm Press

As 'Opening Sequence', but now starting in-line with the inferior border of the scapula x1



Single Palm Press

Position of your body

Move your back foot behind the line of the left erector. Slide your left hand to the left shoulder and the heel of your right hand onto the left erector with your fingers pointing over the spine.



Location

Five positions, starting on the crest of the left erector in line with the inferior border of the scapula. End at the bottom of the erector.



Technique

Keep both arms straight and your safety hand soft and transfer your weight, 'Easy on/easy off' into 5 positions down to the bottom of the left erector.

Single Palm Press Tips

- If your wrist feels tight or you are pushing against the spine, move your front foot out to the side. The back foot must stay behind the line.
- Make sure you keep squiggling far enough back to stay perpendicular. When you are perpendicular, you should feel the pressure evenly across the whole length of the heel of your hand.



Double Thumb Press (Tepee-tent fingers)

Position of your Feet

From the Single Palm Press tuck your front foot back into the side of the back of the chair and make sure your back foot is behind the line of the left hand erector.



Location

Line A

Nine points equally spaced on the crest of the erector. The first point is in line with the inferior border of the scapula. This is the same as the ninth point of Line A of the shoulder sequence. The last point is just above the sacrum.

Line B

Three points, on the outer edge of the erector muscle group. The first point is underneath the twelfth rib. The second point is a third of the way down from point 1 to point 3. The third point is just above the crest of the ilium



Technique

Line A

Place one thumb on top of the thumbnail of the other. Start with your right thumb underneath pointing crosswise, and left thumb on top pointing diagonally upwards.* Stack your joints, keeping your wrists on top of the thumbs. Your fingers point out to the sides, providing stability but no pressure.

Use the weight transfer technique to 'easy on' and 'easy off' before sliding down and squiggling back from point to point.



Line B

Keep your hands in the same formation. Use your left forefinger to feel for the bottom of the 12th rib and then slide up the erector and around onto the first point. Swing your back leg out to the side 45 degrees making sure both feet point in the direction of the pressure. Use the weight transfer technique as before.

Sequence

Double Palm Press: 5 positions x1

Single Palm Press: 5 positions x1

Double Thumb Press: Line A (9 points) x2, Line B (3 points) x2

Single Palm Press: 5 positions x1

Repeat on right hand side starting from Single Palm Press.

Double Thumb Press Tips

- *If you have bendy thumbs, point both crosswise. If your thumbs do not bend, keep your underneath thumb pointing crosswise, and use the other thumb as a splint as if the thumbs are glued together lengthwise.
- Use your forefingers to find the inferior angle of the scapula when you are starting on Line A and to find the outside edge of the 12th rib when you are starting on Line B.
- Be sure to ask for feedback about the pressure after the 3rd point of Line A

Hips

Heel of Hand Rotations



Hips

Position of your body

From Single Palm Press on right hand erector, crouch or kneel directly behind and very close to your client's body.



Location

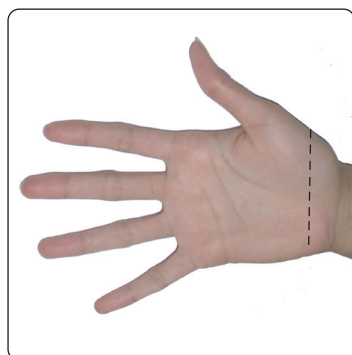
Three points immediately below the crest of the ilium in the gluteal muscles.

The first point is on the midline of the body behind the anterior superior iliac spine (ASIS bone).

The second point is about an inch posterior to the first.

The third point is approximately an inch posterior to the second and an inch down.

If the pelvis is tilted in a slanted seat of a massage chair, adjust the points accordingly.



Technique

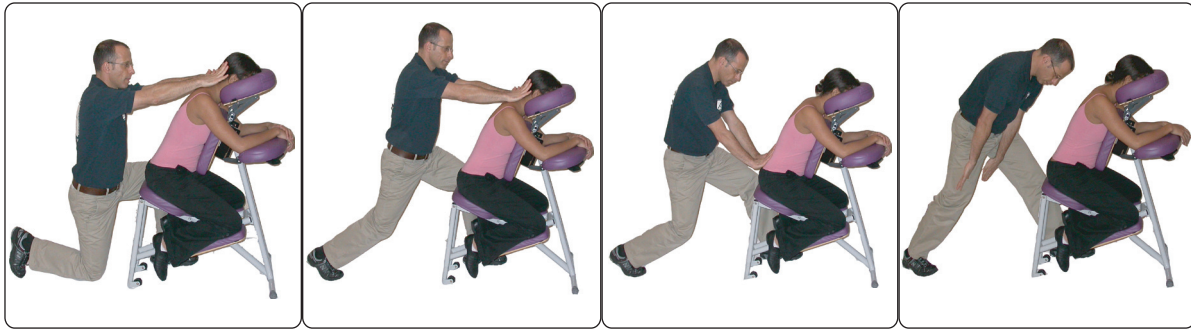
With your elbows pointing out to the side for maximum leverage, plant the heels of your hand on the first point and lean and squeeze in from your elbows. Hold the pressure and rotate in small circles forward three times. Repeat on second and third points.

Sequence: Three rotations on each point x2

Heel of hand Rotation Tips

For more focus and/or comfort especially for those with tight wrists, you can use just the thumb sides or just the little finger sides of the heels of your hands.

Waterfall Brushes



Position of your body/Location/Technique/Sequence

From a crouched or kneeling position (see tips), reach up to the back of the head, above the base of the skull and with two hands alongside each other 'Waterfall Brush' down the length of the neck and the back.

The brushes are like waterfalls in that you don't make them slow or fast but simply let gravity do all the work. Keep your hands and fingers soft and relaxed so that they conform to the surface like water flowing over rocks.

Sequence: x2

Waterfall Brushes Tips

- If you are tall and/or are working on a short client you can do this from a crouching position, standing up as you complete the brush down the second time. Otherwise, in order to reach the back of the head with soft hands, it is easier to perform the 'brush-downs' from a half-crouch position.
- Make sure that you don't add extra pressure or flick away as you reach the lower back.

Neck

Five Points on Edge of the Base of the Skull Three Lines on the Side of the Neck

Five Points on the Edge of the Base of the Skull

Position of the neck

To make certain that the back of the neck is completely accessible and extended, for both neck techniques, (This is especially important if the neck has become arched backwards during the course of the massage) ask the client to tuck their chin to their chest.



Position: point 1



Position: point 5

Position of your body

This is very similar to the 'Archer's Arm' position.

To begin, stand at the side of the chair with your chest facing the top of the neck, your front knee bent (front foot pointing diagonally across the front of the chair) and your back leg straight.

Make a very small angle adjustment, moving your front foot towards the chair a couple of inches and your back foot away from the chair a couple of inches.

To get into position for point 1, pivot your hips anti-clockwise (on the left-hand side) towing your elbow behind the line. You should now be able to draw a straight line from your elbow, through your wrist and your thumb pad, to the middle of the forehead.

To reposition for each point and maintain the straight line, pivot your hips clockwise before applying pressure



Location

All the points are on the lower edge of the base of the skull on the occiput, not underneath the skull into the neck muscles. pressing toward the middle of the forehead. To maximize each point, always press towards the middle of the forehead.

Point 1: On the midline below the occipital protuberance.

Point 2: On the crest of the tendon attachment of the trapezius

Point 3: In the valley between the trapezius and the sternocleidomastoid (SCM) attachments.

Point 4: On the SCM attachment just out of the valley.

Point 5: On the SCM attachment just behind the mastoid process.

Sequence: 5 points x2

Pic 1



Technique

Place your thumb pad pointed upwards on point 1 with your fingers relaxed at the side of the neck. Place your safety hand on the back of the head.

Pivot your hips anti-clockwise to swing your elbow behind, so that you create the straight line and lock all the joints in your upper-body.

Beginners' technique: Imagine a rope attached to the side of your waist. As you exhale it pulls you forward following the line of your forearm (see pic 1), and as you inhale it releases.

Target technique: This is a weight transference technique. Make pressure by transferring weight off your front foot and take pressure away by transferring your weight back onto the front foot.

Remember to point pivot your hips clockwise as you move from point to point, so that your elbow stays behind the line you are working.

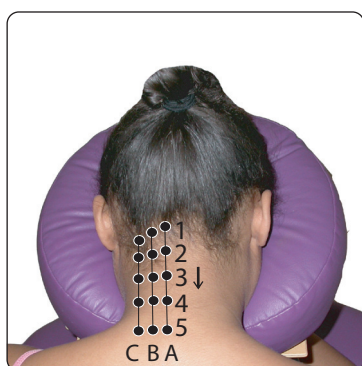


3 Lines on the side of the neck (Wrist Drop Thumb Press)

Position of your body

Stand with your sternum in line with the front edge of the chair and angle your body so that you are facing the client's shoulder on the opposite side.

Have a dynamic posture - front knee bent, back leg straight, back heel off the ground.



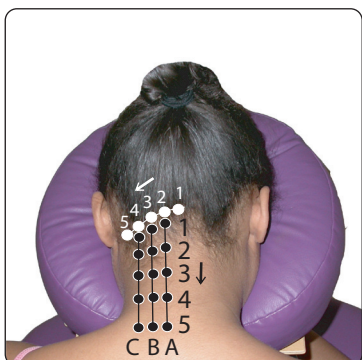
Location

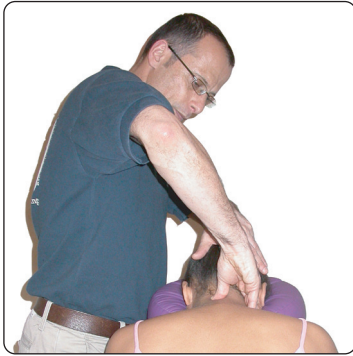
All lines start at the base of the skull and end at the base of the neck at the shoulder. The end points will usually be slightly superior to C7.

Line A: Starts just inferior to Point 2 at the base of the skull and follows the crest of the trapezius.

Line B: Starts just inferior to Point 3 at the base of the skull, in the valley, and proceeds parallel to Line A.

Line C: Starts just inferior to Point 4 at the base of the skull, on the SCM, and proceeds parallel to Line B.





Bent wrist



Straight wrist

Technique

Wrist drop thumb press

Keep your safety hand on back of the head (holding the hair out of the way if necessary).

Form a “duck bill” with your thumb arched under the palm of your hand.

Plant your thumb on the first point, keeping your finger relaxed at the side of the neck.

Your thumb is pointing across the neck as much as possible.

The secret to this technique is to position your elbow and thumb perpendicular to the point that you are going to be working on. Your elbow and thumb will not move from these positions.

Start with your wrist bent upwards.

As you bring your wrist down to straighten it, you leverage your thumb into the point.

Complete Neck Sequence:

5 points across the Edge of the base of the Skull: Points 1-5 x2

Wrist Drop Thumb Press: Line A x2, Line B x2, Line B x2, Line C x2 A5 B5 C5 x2

Step behind the chair, maintaining contact and repeat on the right hand side.

Then, with your left hand on their left shoulder, ask them to “Sit up Please and drop your arms down to your sides” and step behind them.

5 Points on the Edge of the base of the Skull Tips

- Be sure to ask for feedback about the pressure after point 2.
- No part of your body should move more than your client’s body allows. On these points, this is very little indeed.

Wrist drop thumb Press Technique Tips

- The only active part of your body is your wrist, not your thumb.
- Keep your elbow still throughout.
- Imagine you are pressing a thumbtack, nice and straight, into a wall.

Neck Stretch

**Position. Location, Technique & Sequence**

Standing behind the client, with your left hand on their left shoulder, slide your right hand (fingers splayed) down and around the left ear.

Keep your elbow up high and elongate the neck up and out to the right side in an arc.

Don't press the ear into the shoulder or let your forearm rest on top of the head.

Change hands and repeat the stretch on the other side.

**Neck Stretch Tips**

- All of the stretches are done in arcs, not in straight lines.
- They are gentle suggestions of opening and elongating the joints.
- They are not training stretches that require deep exhalations or holding.

Scalp

Spider Push-Ups / Crab Grabs



Spider's Push-Ups

Position, Location, Technique & Sequence

Stand directly behind the client and use the pads of all ten digits to press into the scalp and do three "push-ups" with the fingertips, moving skin over bone not hair over skin.

Repeat this on 5 further positions around the scalp or x12 in total for Stage 1.



Crab Grabs

Position, Location, Technique & Sequence

With your forearms dropped down, grasp the skull with the pads of your fingers and thumb of one hand, spreading your fingers as wide as possible as if you are trying to pick up a volleyball. Keep your fingers and thumbs arched so that you don't make a claw.

Keep your arms still and pull the fingers and thumb together into a point, without losing connection to the scalp. Alternate hands in quiet 'grabbing' movements around the scalp, on the top, sides and at the back (Thumbs starting underneath the occipital ridge), approximately 3x. Take care that you don't bash the hands back down onto the scalp.

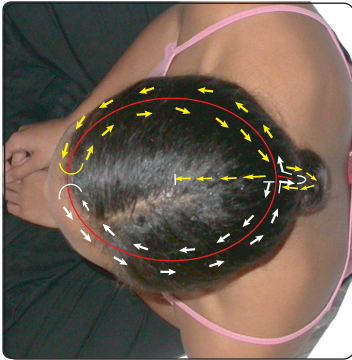
Cupped-hands Percussion



Position of your body and technique

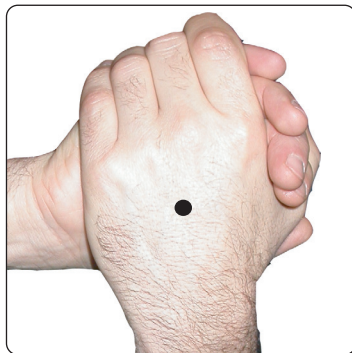
See a full description of the Cupped hands Percussion technique in 'Finishing Percussions'.

Start with the 'percussion point' in contact with the back of the crown, and your forearms dropped down. (See below)
Keep your hands sealed but completely relaxed. Use your wrists not your arms and allow your hands to 'land' on every point.



Location & Sequence

Start in the middle at the back of the crown of the head. Move around to the left, going all the way to the midline at the top of the forehead. Go back to the starting point, pause, go down to the occipital protuberance (about an inch and a half), come up again to the starting point, pause, then move around to the right to 'join up the dots' at the midline on the forehead. Reverse back to the starting point, pause again, put another "tail" on it, then come back up and continue onto the top of the head on the fontanel. If the client is too tall for you to reach that high, finish at the starting point.



Percussion point



Complete Scalp Sequence

Spiders Push-Ups: 6 positions. 3 push-ups, each position.

Crab Grabs: Cover the top, sides and back approximately 3 times.

Cupped Hands: From the back of the crown around the LHS to the front of the forehead and back. Put a 'tail' on it and repeat on the right hand side.

Put a 'tail' on it and finish on top of the head.

Closing Sequence

Double Forearm Press / Thumb Screw Rotations /
Chicken Wing Stretch / Angel Wing Stretch /
Trapezius/Arm Squeeze / Waterfall Brushes /
Shoulder Lifts/Brushes



Double Forearm Press

Position of body

Stand directly behind the client in a dynamic posture, one foot slightly in front of the other.

Ideally, you want your shoulders to be on top of your forearms, if necessary, be on your tiptoes to make yourself taller.

Location

Three positions bilaterally across the crest of the trapezius:

First position behind the neck. Second on the GB/Golf Ball point. Third inside the acromion.

Technique

For the first point, spread your wrists apart and try to keep your elbows together. Have your forearms with your palms turned upwards so that the fleshy part of the forearm is to the inside.

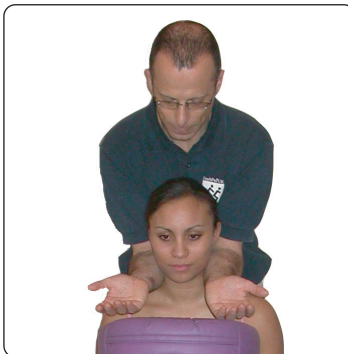
Take a breath to centre yourself and as you exhale simultaneously drop the back heel and flex the front knee and lean into the first position at a 45° angle, as though your arms were pressing into a 'V'.

As you release the pressure, keep your arms in the same position but rotate the palms down (floppy wrists), and for the second position simply lean straight down to the floor.

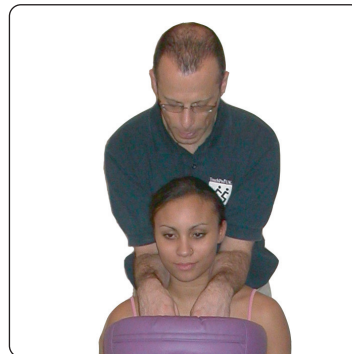
For the third position, slide your forearms out to just inside the acromion, (Making an angle adjustment with your forearms if required) and lean down.

Sequence:

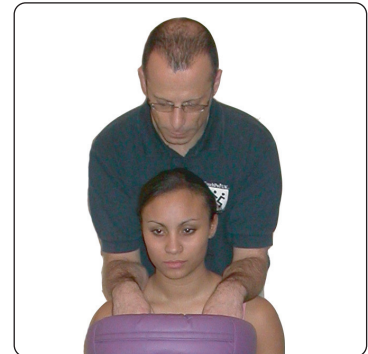
3 positions x2



Position 1



Position 2



Position 3



Position 1 - Line 1

Thumb Screw rotations

Position of your body

Line 1:

Stand directly behind the client in a dynamic posture, one foot slightly in front of the other. Ideally you want your elbows to be on top of your wrists or your thumbs, so if necessary, make yourself taller by standing on tiptoes.



Position 2 - Line 2

Line 2:

Step back after the first point, to allow enough room to straighten the arms.



Location

The first line is Line C of the elbow technique across the crest of the trapezius, with an extra point between points 2 and 3, making four points altogether.

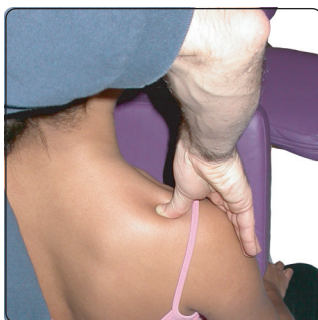
The second line is four points on Line A of the elbow technique on the crest of the erectors. Go down only as far as you can still keep your fingers on top of the trapezius, generally a couple of inches.



Technique

Line 1:

Create duckbills with your hands and try to form a straight line from your elbow to your thumb pads. These are the lines, you will be rotating your wrists around. Keeping the lines perpendicular to the points, begin each rotation with the backs of your hands facing each other. Lean in from your elbow to create some pressure and rotate the wrists around the line, so that the thumbs make a quarter turn. Keep your elbows still.



Line 2:

The first point is the same as the first point on line 1. Then, stepping back and straightening your arms, do three further points, keeping your fingers on top of the trapezius.

NB. Begin each rotation with the backs of your hands facing each other.

Sequence:

4 points on Line 1 then 4 points on the Line 2, x2

Chicken Wing Stretch

Position of body, Location, Technique

Step 1:

Move one foot slightly forward of the back of the chair and crouch down, bending both knees. With your elbow out wide, cup the fleshy part of the client's forearms in front of their elbows.

Step 2:

Keep their forearms parallel to the floor and bring the elbows straight back and then up in an arc, reaching as high as you can to take the slack out of the shoulders.

Step 3:

Lock your arms in that position and straighten your legs slowly for a gentle stretch.

Note:

If the client's arms are too long for you, hold at their wrists and keeping their forearms parallel, gently raise the arms up.



Step 1



Step 2



Step 3

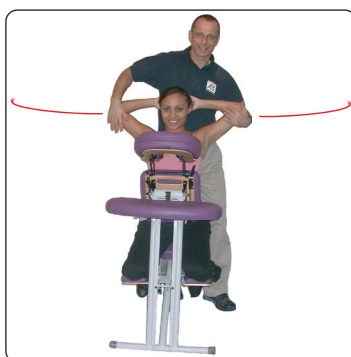


Angel Wing Stretch

Position of body

Bring the arms down, forward and up, and ask the client to, "Lock your hands behind your head, please."

Turn either hip sideways and support the client between their scapula, over the spine, with the soft side of your hip.



Location & Technique

Slide your hands to the front of their bent elbows with your fingers pointing either up, or down, or one up and one down, depending on how tall the client is. Don't point your fingers to the inside.

While pushing the client forward with your hip to keep them upright and away from your upper body, stretch the elbows out to the side and back in an arc to gently stretch and open the chest. Don't pull the elbows straight back.

Slide your hands to the client's wrists and take them forward, asking them to "Bring your hands down to your sides, please".



Position 1 - Line 1

Location

Line 1 Trapezius:

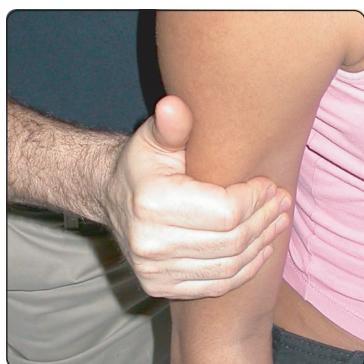
One position on each side at the top of the trapezius, close to the line of the erector.



Position 2 - Line 2

Line 2 Arms:

The sides of the upper arms in four positions from the top of the deltoid down to the elbows above the epicondyle.



Technique & Sequence

Use the heels of your hands to draw the muscle up and gently squeeze between the heels and your flat four fingers x2.

Make sure you don't let your fingertips squeeze the clavicle. Taller practitioners should drop their forearms down before they begin.

Then, as you lower yourself down to a kneeling position. Use the heels of your hands and flat fingers to gently squeeze the four positions on the upper arms x1

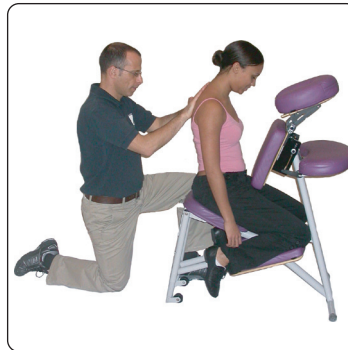
Repeat both lines from a kneeling position.

Waterfall Brushes

Position of your body (from Kneeling), Location, Technique

From a kneeling position, start at the back of the head, above the base of the skull and brush down the neck and the back to the sacrum x2. Then, starting in the same place brush down the neck, off the shoulders and down the arms to the fingertips x2.

Be careful of watches and rings that might injure you.



Shoulder Lifts/Brushes

Position of your body, Location, technique & Sequence

As you stand up, cup the deltoids with your elbows out wide. Squeeze the shoulders together and lift the client's shoulders up as high as possible, then brush off the arms as you bring the shoulders down x2

The third time, lift the shoulders, but this time simply release them at the highest point and let gravity drop them.

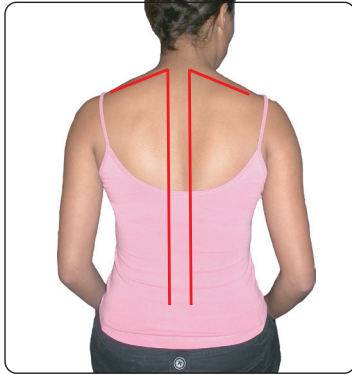
If the shoulders are too heavy for you to lift, ask the client to

"Shrug your shoulders up towards your head", and then as you brush down say "and drop them down."



Finishing Percussions

Loose-Fist / Praying Hands / Cupped Hands /
Single Cupped Hand



All Percussions

Position of your Body

Use your wrists to move the hands, not your arms. Your arms should stay in the same plane throughout each percussion.

Keep your shoulders relaxed and your back straight as you percuss down the erectors.

Location

The percussion is done on two lines, the line across the crest of the trapezius and down the line of the erectors as far as you can reach to the sacrum.

Note:

Make sure that as you percuss along the crest of the trapezius you percuss slightly upwards to reach the point where the lines meet, behind the neck.

General hints for percussions

All the percussions use your wrists to move the hands, not your arms. Your arms should stay on the same plane throughout each percussion.

Keep your shoulders relaxed and your back straight.

All percussions start and end in touch with the body. Don't start with the hands away from the body and then bounce off.

Lifting the hand is the contraction phase of each percussion. Dropping the hand is the relaxation portion. Remember to "let go" completely and "land" solidly on the percussion surface.

Imagine that the part of your hand doing the percussion is stuck to the surface you are landing on with sticky rubber. You lift the hand up and then it snaps back to the surface on its own.

Imagine the percussion surface of your hands being a very small point. Percuss in small pips on the crests of the trapezius and erectors.



Loose fist Percussions

Position of your Body and Technique

Stand close to your client's back

Drop hands down, in towards the forearm with the wrists bent at a 90° angle.

Make a 'loose fist' with your fingertips lightly touching the heels of the hand.

The thumb is relaxed on top of the fist.

The percussion point is a point at the side of the middle joint of the little finger. Keep that joint pushed out so that it provides a good flat surface for landing on.

Keep your elbows relaxed at your sides.

When you percuss down the erectors, keep your forearms very close and parallel to the client's back.

Location & Sequence

Start in touch bilaterally, on the third point on the crest of the trapezius (inside the acromion). Percuss into the point behind the neck, pause as you change directions, then go down the erectors. Reverse directions going up the erectors and then out to the corners of both shoulders x2.

While still percussing, bring your right hand over to join the left for Praying Hands percussion.



Percussion Point





Pic 1

Praying Hands

Position of your Body and Technique

Stand close to your clients back.

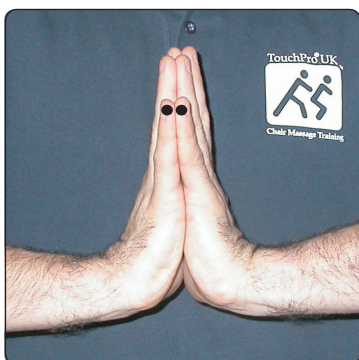
Push both hands together with a straight line from one elbow to the other so that your hands are bent at 90° to the forearms.

Lock the thumbs to help keep the hands together.

Keep your fingers spread apart.

The Percussion Point (Pic 1) is on the side of the tips of the little fingers.

Rotate your hands around your wrists as you lift them away from the client's body and 'land' them back down again.



Percussion Point

Location and Sequence

Starting in touch inside the acromion, on the left hand trapezius, percuss in behind the neck, pause as you change directions, and go down the left erector. Cross over the vertebrae above the sacrum and percuss up the right erector. Pause behind the neck and then go out to the corner of the right shoulder.

Reverse directions and retrace the pattern, ending up on the corner of the left shoulder x1.





Cupped hands Technique

Make deep "cups" in both of your hands.

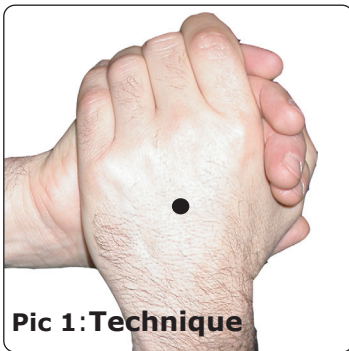
Open up the thumb of the bottom hand and cup the top hand over the bottom hand. Close the bottom thumb around the top hand. Seal the hands together keeping them soft and relaxed to prevent the cupped air from escaping.

Keep as much air space in your cupped hands as possible.

If the fingers of the top hand curl underneath the bottom hand and get in the way of the percussion, raise your knuckles to make deeper cups.

The Percussion Point (See -Pic 1) is on the middle of the back of the hand away from the knuckles.

The forearm of your underside hand points downwards and as you percuss down the erectors, stays very close and parallel to the client's back.



Position of your Body, Location and Sequence

Duplicate the Praying Hands sequence x1

Then percuss back to the point behind the neck and finish by lacing all the way down and then back up the erectors x1

As you lace down, crouch down or kneel very close and slightly to one side and lace up from a crouching/kneeling position.





Single Cupped Hand

Position of Body and Technique

From a crouching/kneeling position, as in the previous technique, place one hand on the client's shoulder.

Make a deep cup with the other hand and with your forearm very close to the spine use your wrist to cup over the vertebrae.

When you land with a single cupped hand, the perimeter of your hand should touch the client's body all at once. The air inside the hand is the shock absorber for the percussion and should make a distinct bass sound. Otherwise it will sound, and feel, like a slap.

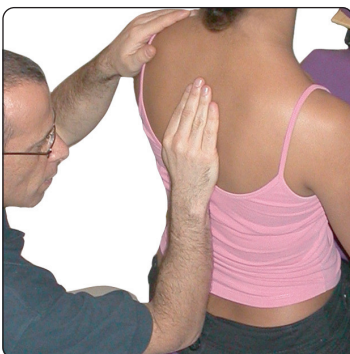


Location & Sequence

Between the scapula three or four times.

Complete the sequence by saying on the third or forth percussion...

"Thank you very much"



Percussion Tips

- Don't hold your breath, remember to breathe!
- Be sure to ask for feedback about the pressure when you begin the percussion.

The Complete Sequence

To Start

Left foot forward, right foot back. Double-palm press down the backstrap muscles on either side of the vertebrae from between the scapula to above the sacrum; five positions; x2.

Shoulder-Arm (Left side first)

Left foot in front of the chair and chest facing across the shoulder. Archer's arm with the heel of the right hand around the medial border of the scapula. Three positions; x2.

Step to the side, facing forward and throw your shoulders over and on top of your forearm. Drop your forearm onto the top of the trapezius from behind the neck to the corner of shoulder. Keep your palm down and wrist relaxed. Three positions; x2.

Take a step behind the chair with your right foot and place the left half way down the side of the chair. Press with right elbow on nine points on the left erector starting opposite C7, finishing opposite the inferior angle of the scapula; x2.

Press with right elbow on four points around the medial border of the scapula, starting at the superior angle and ending almost halfway down the medial border where the edge of the trapezius crosses over the scapula; x2.

Stepping forward, bring your shoulder forward and on top of your elbow. Press with right elbow on top of the crest of the trapezius from behind the neck to the corner of the shoulder; three positions; x2.

Supporting wrist and elbow, slide the client's left arm off the armrest.

Let the arm hang close to their side and crouch/kneel down facing the arm. Cradle the wrist with the right hand and Duckbill Squeeze the biceps between the thumb and the flat four fingers of the left hand from the shoulder to the elbow; five positions; x2.

Use alternating thumbs (pointing upwards) to walk left first, down the middle of the side of the arm, directly into the side of the humerus, starting from the corner of the shoulder on the deltoid, to the elbow; five positions; x2.

Cradle below the wrist with the left hand and Duckbill Squeeze the triceps with the right hand between the thumb and the flat four fingers, from the shoulder to the elbow; five positions; x2.

Turn client's thumb toward you and lean into five positions on the radius side of the forearm, from the end of the crease of the elbow to the snuffbox on the side of the wrist. Use your right thumb, crosswise and arched, with your wrist on top of your thumb; x2.

Turn the palm down and with alternating thumbs starting with the right, walk down the middle line,

between the radius and the ulna, from base of the canyon to the little hole in the middle of the wrist; five positions; x2.

Reach underneath the client's elbow with your right hand and turn it so that their palm is facing up towards you. Lean with your right thumb on the line between the ulna and the flexor compartment from just below the elbow to the side of the wrist; five positions; x2.

Squeeze the sides of the wrist with your left hand as you stand up, supporting the elbow, and place the arm on the armrest, palm down. Your left foot is forward and right foot back.

Bring your wrists together and spread the back of the hand with the heels of your hand x2, Stroke between the outside metacarpals x1, with the outside of your thumbs going all the way off the webbing, and jiggle x2. Then stroke the inside metacarpals x1 and jiggle x2. Press with your right thumb into the point half way down and next to the second metacarpal; x2.

Turn palm up, adjust the elbow more centrally on the armrest and walk with your thumbs down the five points on the three anterior forearm lines x2. Start the first line with your left thumb on the bulge at the crease of the elbow. The second line starts on the tendon at the crease of the elbow. The third (outside) line starts in the pocket next to the tendon. Each line ends in the wrist crease.

Spread the anterior hand with the heels of your hand x2. Stroke x1 and jiggle x2 the lines between the outside metacarpals and repeat on the inside metacarpals. Leverage into the point on the pad of the thumb x2.

Starting with the client's thumb, Coin Rub the top and bottom, then the sides, of each digit, squeeze the points at the base of the nail and snap the tip.

Step to the side of the client's shoulder and gripping the wrist, with your thumbs parallel on the back of the hand, straighten the arm out in line with the body. Lean forward to make it taught, then raise the back heel to stretch and vibrate for two seconds.

Walk behind the client to the right side.

Shoulder-Arm (Right side)

Right foot in front of the chair, archer's arm with the heel of the hand pressing in around the medial border of the scapula; three positions; x2.

Step to right side and press your forearm across the top of the trapezius from behind the neck to the corner of shoulder; three positions; x2. Keep your shoulder on top of your forearm, your palm down and wrist relaxed.

Take a step behind the chair with your left foot. Press with left elbow on nine points on the right backstrap starting opposite C7; press between each rib space and end opposite the inferior angle of the scapula; x2.

Press with left elbow on four points around the medial border of the scapula, starting at the superior angle and ending almost halfway down the medial border where the edge of the trapezius crosses over the scapula; x2.

Step forward, bring your shoulder on top of your elbow. Press with left elbow on top of the crest of the trapezius from behind the neck to the corner of the shoulder; three positions, x2.

Slide the client's right arm off the armrest.

Let the client's arm hang close to their side and crouch facing the arm; hold below the wrist with the left hand and Duckbill Squeeze the biceps between the thumb and the flat four fingers of the right hand from the shoulder to the elbow; five positions, x2. Thumb pointing up.

Walk the thumbs, right first, down the middle of the side of the arm, directly into the side of the humerus, starting from the corner of the shoulder on the deltoid, to the elbow; five positions, x2. Thumbs pointing up in the air.

Hold below the wrist with the right hand and "duck-bill" squeeze the triceps between the thumb and the flat four fingers, from the shoulder to the elbow; five positions, x2. Thumb pointing up.

Turn client's thumb toward you and press five positions on the thumb side of the forearm from the end of the crease of the elbow to the snuffbox on the side of the wrist. Use your left thumb crosswise and arched, with your wrist on top of your thumb; x2.

Turn the palm down. Walk the thumbs, starting with the left one, down the middle line, between the radius and the ulna, from the base of the canyon to the little hole in the middle of the wrist; five positions; x2.

Reach underneath the client's elbow with your left fingers and turn it up so that their palm is facing up towards you. Press your left thumb on the line from just below the elbow to the side of the wrist between the ulna and the flexor muscle compartment; five positions, x2.

Squeeze the sides of the wrist with your right hand as you stand up, support the elbow, and place the arm on the armrest, palm down. Your right foot is forward and left foot back.

Bring your wrists together and spread the posterior side of the hand with the heels of your hand x2; Stroke between the outside metacarpals x1, with the outside of your thumbs going all the way off the webbing, and jiggle x2; then stroke the inside metacarpals x1 and jiggle x2. Press with your Left

thumb on the point next to the second metacarpal on the radial side; x2.

Turn palm up and walk with your thumbs down the three anterior forearm lines. Start with your right thumb on the bulge at the crease of the elbow; five points, x2. Second line starts on the tendon at the crease of the elbow. Third line (outside line) starts in the pocket next to the tendon. Each line ends in the wrist crease.

Spread the anterior hand with the heels of your hand twice, stroke once and jiggle twice the lines between the outside metacarpals and repeat on the inside metacarpals. Leverage into the point on the pad of the thumb x2.

Starting with the client's thumb, Coin Rub the top and bottom, then the sides, of each digit; squeeze the points at the base of the nail and snap the tip.

Step to the side of the client's shoulder gripping the wrists, with your thumbs parallel on the back of the hand, straighten the arm out in line with the body. Lean forward to make it taught, then raise the back heel to vibrate, and vibrate for two seconds.

Back

Step behind the chair, left foot forward, right foot back. Open the back opposite the bottom of the scapula to the top of the sacrum with the Double Palm Press on both erector spinae muscles; five positions, x1.

Left side

Reposition your body a few inches to the left and open the left side, pressing with the heel of the right hand, down five positions of the backstrap; x1.

With left thumb on top of right, press on the nine points on the left backstrap between the ribs, starting opposite the inferior angle of the scapula and ending above the sacrum; x2.

Swing your back leg (right leg) out to the side 45° and press the edge of the backstrap muscles, from below the twelfth rib, three positions to the crest of the ilium; x2.

Swing your right leg back behind and close the left side, pressing with the heel of the right hand down the five positions of the backstrap; x1.

Right side

Swing your right foot forward and your left foot back and open the right side, pressing with the heel of the left hand, down five positions of the backstrap; x1.

With right thumb on top of left, press on the nine points on the right backstrap between the ribs, starting opposite the inferior angle of the scapula and ending above the sacrum; x2.

Swing your back leg (left leg) out to the side 45° and press the edge of the backstrap muscles, from below the twelfth rib, three positions to the crest of the ilium; x2.

Swing your left leg back behind and close the right side, pressing with the heel of the left hand down the five positions of the backstrap; x1.

Hips

Crouching behind, use the heels of the hands to squeeze and rotate the hip points, below the iliac crest, three positions; x2.

Neck and Scalp

Waterfall Brush down the back from the base of the skull x2 as you stand up and if necessary, ask them to tilt the head down towards their chest for you.

Left side

Press five positions into the base of the skull. Start at the middle and move out the left side to behind the mastoid process, using your right thumb. Angle all points toward the middle of the forehead; x2.

Stand at the front corner of the chair facing the opposite shoulder. Raise your elbow high, and using your wrist, thumb press five positions on each of three lines on the side of the neck, starting at the base of the skull and moving down to the shoulder; x2.

Thumb press the end points of each of the three neck lines; x2.

Right side

Step behind the client, to the right side of the neck and with a modified Archer's Arm, press five positions into the base of the skull. Start at the middle and move out the right side behind the mastoid process, using your left thumb. Angle all points toward the middle of the forehead; x2.

From the front corner of the chair, raise your elbow high, and using your wrist, thumb press five positions on each of three lines on the side of the neck, starting at the base of the skull and moving down to the shoulder; x2.

Thumb press the end points of each of the three neck lines; x2.

Place your left hand on the client's left shoulder, slide your right hand to hold the tissue and ask the client to "Sit up please". Then with your left hand on their left shoulder and your right hand around the left side of their head, elongate their neck out to the right side for a gentle stretch. Change hands and change sides and elongate out to the left.

Massage the scalp with the tips of all ten fingers, doing three push-ups on six positions in waltz time.

Crab Grab on the top, sides, and back of the scalp.

Cupped hand percussion around the crown of the head. Starting at the back, go around to the left side.

Come back to the starting point, put a tail on it, come up to the starting point, go around to the right, come back to the starting point, put a tail on

it, and end on the top of the head.

Finish

Take a deep breath and, as you exhale, press your forearms across both shoulders; three positions; x2. Keep your wrists higher than your elbows.

Thumb Screw rotations, four positions across the trapezius and four positions down the erectors; x2.

With one foot forward, bend both knees, bring the client's elbows back and up and slowly straighten your legs to make the Chicken Wing Stretch.

Bring their elbows down, forward, and up: "Lock your fingers behind your head, please." Slide your hands to the front of their elbows and do the Angel Wing Stretch out and back in an arc.

Slide your hands to their wrists and bring their arms down to their sides and Duckbill Squeeze the tops of the trapezius x2 and four positions down the sides of the arms x2.

Waterfall Brush down the back from the skull to the sacrum x2, and from the neck to the fingertips x2.

Lift the shoulders and brush down twice and drop once.

Loose Fist Percussion, starting on the corners of both shoulders x2. In, down, up and out; x2

Praying Hands Percussion, starting on the left shoulder, in, down, up and out, and reversed. x1

Cupped Hands Percussion, starting on the left shoulder, in, down, up and out, and reversed.

Then Lace down the back and up the back.

Single Cupped Hand Percussion between the scapula.

"Thank you very much."

Complete Sequence on One Page

To Start

Two-handed palm press down the erectors.

Left Shoulder/Arm

Archer's Arm around the medial border of the scapula.

Single Forearm Press across the crest of the trapezius.

Elbow on 9 points down the erectors; x2, 4 points around the medial border; x2, 3 points across the crest of the trapezius; x2.

Kneel/Crouch alongside, 5 positions on the **biceps, deltoid, and triceps lines**.

Lower arm, 5 points on **radial line, between the bones, and ulna lines**.

Squeeze the wrist points, stand up to front.

Spread, stroke, **jiggle**, and press point on back of hand.

Walk down inside of arm, 3 lines, 5 points each.

Spread, stroke, **jiggle**, and press point on front of hand.

Coin Rub each finger, press nail points, and **snap**.

Stretch arm out front and vibrate.

Right Shoulder/Arm

Repeat above on the right side.

Back

Open with Double Palm Press, once.

Single Palm Press on left side with right hand, once.

Double Thumb Press on the left side, 9 points; x2. Then 3 points; x2

Close with Single Palm Press; x1.

Repeat on right side

Crouch behind for hips; 3 positions, 3 rotations each.

Waterfall Brushes; x2.

Neck and Scalp

Single Thumb Press 5 points at base of skull on left side; x2.

Wrist Drop Thumb Press 3 lines, 5 points each; x2.

Repeat on right side.

Neck stretches to the side.

Spider Push-Ups, **Crab Grab, and Cupped Hand percussion** on scalp.

Closing

Double Forearm Press across shoulders and Thumb Screw Rotations.

Chicken Wing Stretch, Angel Wing Stretch, Trapezius/Arm Squeeze.

Waterfall Brushes, Shoulder Lifts and Brushes.

Percussion Sequence (**Loose Fist** / Praying Hands/ Cupped Hands / Single Cupped Hands).

"Thank you very much."

Illustrated Sequence



Alternative lengths for the Kata

Five minute version 1

1. Double Palm Press on the back, once
2. Archer's Arm, once
3. Single Forearm Press, once
4. 9 points down the erector spinae, once
5. 4 points around the medial border of scapula, once
6. 3 points across the crest of the trapezium, once
7. Kneel to the side and bring the arm off the armrest
8. Double (one thumb on top of the other) flat finger duck bill squeeze the length of the biceps and triceps (5 positions) and lower arm (5 positions), once
9. Finger flat squeeze the wrist points, once
10. Spread the hand, twice
11. Lift the arm up and stretch in line with the body and vibrate
12. Repeat sequence on the right shoulder/arm
13. Double palm press on the back, once
14. Bilateral thumb press (one thumb on each erector) 9 points down the crest of the erectors, once
15. Bilateral thumb press (leaning from your elbows) 3 points into the corner of the erectors, once
16. Brush down the back, once as you stand up and say
17. "Sit up, please" and stretch the neck out to each side.
18. Double forearm press from neck to shoulders, once
19. Thumbscrew rotations, once
20. Chicken wing stretch
21. Angel wing stretch
22. Flat palm squeeze on the crest of the trapezium and down the arms, once
23. Finishing percussions
24. "Thank you very much!"

Five minute version 2

This one works well if you are working in a cramped space or want to avoid crouching down if you have knee problems. Carry out the sequence as normal, but miss out the arms completely and replace the work on the lower back with two double palm presses and waterfall brushdowns.

Ten minute versions

Do the lines in the five-minute version 1 twice, or alternatively, miss out the arms completely and do the rest of the sequence as normal.

Twenty minutes or more

Repeat the lines in the 15-minute Kata as much as necessary. (Four times is roughly 30 minutes.)

Tutorial details

This tutorial is one part of the process of TouchPro Certification.

Before you take a Tutorial you must:

1. have completed the Technique and Marketing workshop.
2. have completed 100 practice massages.
3. have memorized the sequence of the Kata.
4. be able to complete the Kata in under 17 minutes.
5. have completed the signed practice session sheets.

Here are questions which are often asked about the Tutorial:

I hate tests. Why do I have to do this Tutorial?

The best way to think about this Tutorial is as an opportunity to fine-tune your chair massage skills. You will get feedback that will significantly improve your work. The Trainers know that everyone facing an evaluation has some degree of nervousness and take this fact into account.

Do I have to do the exact Kata that was taught in class?

We are well aware that a good 15-minute massage can be designed in many different ways. Modifications that you have made to the Kata can be equally effective at enhancing circulation and creating a positive experience for the client. However, there are two reasons why we ask that you stick to the TouchPro Kata in this tutorial. First, because we can only evaluate what we know. The Trainers know the Kata; they don't know how to evaluate anything else. Second, our goal is to create a consistency of service that we can guarantee. That is called quality control.

What will the instructors evaluate during the Tutorial?

The Trainer will review the following elements.

Screening

Practitioners will be asked to demonstrate a verbal screening of a new client.

The Massage

Our primary concern is the comfort level of the client. First and foremost that means that you not do anything that may injure your client.

Second, we expect practitioners to be able to provide appropriate pressure, whether strong or light.

Additionally, we expect practitioners to be sensitive and responsive to feedback from clients.

Body Mechanics

The practitioner will be expected to understand and demonstrate the ergonomic principles that maximize the efficiency of the massage and prevent injury.

Rhythm and Pacing

The practitioner will be expected to complete the Kata in 15-17 minutes. Transitions in the sequence should be smooth and without hesitation, maintaining a clear "flow" with the work.

Sequence

The practitioner can perform all segments of the Kata bilaterally.

Technique

The practitioner demonstrates sufficient competence with all of the techniques.

Point Location

The practitioner demonstrates proficiency in accurately locating the lines and the specific points on the body.

Business Skills

Each practitioner will be given an opportunity to ask any questions about chair massage business development including review of any flyers, business cards, and other marketing materials.

Shintaido Kenko Taiso Program

[Japanese numbers 1 to 10: ichi, ni, san, shi, go, roku, shichi, hachi, ku, ju]

1. Shoulder Rotations Rotate shoulders, first forward, then back.
2. Shoulder Drops Jump up and down, lifting and dropping shoulders.
Jump up and let shoulders and arms hang forward--look down.
Jump, opening shoulders and looking up.
3. Hand Warming Rub hands together, rub sides of fingers, wrist, back of hands.
4. Shaking Off Water Rub hands above head and shake hands to front, with wrists loose.
5. Musôgen Arm Drop Raise arms high over head and let arms drop, using gravity.
6. Windmill Rotations Inscribe big circles with fingertips like a windmill in front of your body; then alongside your body; then behind your body. Left arm first, then right.
7. Inside Out Stretch Both arms over head, inside out feeling (like taking off a sweater).
8. Neck Stretches Lock fingers with thumbs down and stretch chin and arms away; hands behind the head, stretch neck forward; stretch neck to each side; twist neck to each side; rotate neck each side.
9. Arm Swings Swing arms with hands relaxed (Musôgen) lower level, middle level, upper level; left foot stepping forward first, then right foot.
Repeat, but with hands open and fingers outstretched (Kaishôken).
10. Five Level Arm Swings Left arm 2 times, five levels; right arm 2 times, five levels.
11. Gravity Stretches Stretch arms to opposite walls; drop right arm down to floor, left arm up to ceiling; stretch both arms down to right foot;
stretch to floor in front; while percussing lower back, slowly straighten and bend backwards. Repeat going to the left side.
12. Full Body Rotations Rotate upper body--two times in each direction. First with no arms; then, with arms relaxed over the head (Musôgen).
13. 3/4 Back Stretch Right arm reaches straight up, left arm stretches down behind, looking over the left shoulder. Repeat stretch on opposite side.
14. Koshi Stretches With feet apart, push lower back forward, then pull back. Repeat. Push side to side. Rotate both directions. Move feet together and rotate again without moving head.
15. Knee Stretches Feet together, hands on sides of knees, crouch down as far as possible keeping heels on floor. Stretch knees back, keeping chin up. Repeat. Knee rotations both directions.
16. Achilles Stretch Left foot forward, weight equally distributed. Lift up left toes and pull Kaishôken hands up from the floor. Three times. Repeat with right foot forward.
17. Meditation Closing Wakame or Tenso/Shoko or Tenso/Shoko with walking.

