APPENDIX 9A
DIRECTIONS AND PROCEDURES OF PERFORMING RELAXATION EXERCISE IN THE SUGGESTIVE MODEL

The step-wise procedures of performing the 'Relaxation Exercise' are presented as follows:

Hands

First get into a comfortable position, preferably lying down on athletes back. Athlete may use a small pillow for his/her head. Choose a time of day when he/she will not be disturbed for an hour. Many practice in the evening just before falling asleep. The relaxation achieved is an especially good way of going to sleep at night. Tell to close their eyes so as not to be distracted by your surroundings. Now tense your right hand into a fist ........ as tight as you can get it........ so that you can feel the tension ...... really tight, the tighter the better, so that he/she can really feel the tension ......Now relax the hand, let the tension remove itself...... feel the muscles become loose......... and notice the contrast between the tension a moment ago and the relaxation, the absence of tension ..... Allowing the fingers to relax....... and then the entire right hand.

Repeat the exercise for the right hand once.

Now they will leave the right hand relaxed and focus on the left hand. Tense the left hand by making it into a fist ........ very tight ...... and again notice how that tension feels ...... focus your attention on the muscles as they are tense..... All right, now relax the hand, and notice the contrast between the tension of a moment ago and the relaxation ...... continue to be aware of the relaxation of the muscles ...... in the fingers ........ and throughout the entire hand.

Repeat the exercise for the left hand once.
Arms (Biceps)

They will leave the hands and the fingers relaxed and move to the biceps. In order to tense the biceps, they will be bending the arm at the elbow and tightening the biceps by moving their hands towards their shoulder. Let's start with the right arm.

Bend right arm at the elbow so that hand moves toward the shoulder ...... tight ...... keep tightening the biceps as hard as you can ...... focusing your attention on the muscle tension ...... Really notice how that feels ...... Now relax ...... letting the arm and hand drop back down ...... and noticing the relaxation, the absence of tension ...... Feel the relaxation as it takes over the upper arm ........ Notice the feeling of relaxation in the lower arm, the hand, and the fingers.

Repeat the exercise for the right arm once.

Now leave the right arm relaxed and move to the left arm. Tense up the left arm by bending it at the elbow ...... really tense, as tense as can get it .......... and focus your attention on the feelings tension ....... Now relax, letting their arm deep back down ........ Notice the difference in feeling between the tension and the relaxation ........ permit the relaxation to take over the entire left arm ...... the upper arm ...... the forearm ...... the hands ........ and fingers.

Repeat the exercise for the left arm once.

Forehead

They will leave the hand and the arms comfortably relaxed and move to the forehead. In order to tense up the forehead they will frown.

All right, I want you to tense the forehead by frowning ........ wrinkle up the forehead area ........ very tight ....... and
notice how the tension feels......Now relax ..... Let the wrinkles smooth themselves out ..... allow the relaxation to proceed on its own ..... making the forehead smooth and tension-free , as though you were passing your hand over a sheet to smooth it out.

Repeat the exercise for the forehead once.

Eyes

We will leave the forehead relaxed and move to the eyes. What I want you to do is close your eyes tighter than they are ........tighter .... feeling the tension......... (use less time for tension here so as to avoid after images) .....Now relax ............ keeping the eyes comfortably closed ....... noticing the contrast between the tension and relaxation now.

Repeat the exercise for the eyes once.

Facial Area

We will leave the eyes relaxed and go on to the facial area . To tense up the facial area , I want you to clench your jaws ..... Bite down on your teeth hard now ......Really pay attention to the tension in the facial area and jaws ........(Use less time for tension here ) ........ Now relax..... Let the muscles of the jaws become relaxed ....... Notice the feeling of relaxation across the lips , the jaws , the entire facial area ......... just allow the relaxation to take over.

Repeat the exercise for the facial area once.

All right , notice the relaxation in the right hand and the fingers ...... and the feeling of relaxation in the forearm and the upper arms ........ Notice the relaxation that is present in the left hand and the fingers ..... in the forearm and the upper arm..... Let the relaxation take over and include the forehead....... smooth and without tension ...... the eyes ...... the facial area ........ and the lips and the jaws.
APPENDIX 9A (Contd.)

Chest

All right, we will now proceed to have the relaxation across the chest. I want you to tense up the chest muscles by taking a deep breath and holding it for a moment. Notice the tension. Now slowly exhale, breathing normally again, and notice the chest muscles as they become more and more relaxed.

Repeat the exercise for the chest once.

Abdomen

Now we will move to the stomach. I want you to tense your stomach right now. Very tight. Pay attention to the tension. Now relax. Letting the feeling of relaxation take over. Notice the difference in the feeling of tension a moment before and the relaxation.

Repeat the exercise for the abdomen area once.

Legs and Feet

Now we will proceed with the relaxation. To tense your legs and feet I want you to point your toes downward until you can feel the muscles of your leg tense. Notice the tension. (Use tension for about 3 seconds; avoid cramping of the toes or feet) Now relax. Let the relaxation take over. Feel the comfort.

Repeat the exercise for the legs and the feet once.

All right, simply enjoy the sense of relaxation and comfort across your body. Feeling loose and relaxed in the hands and fingers. Comfortable in the forearms and upper arms. Noticing the relaxed feeling as it includes the forehead. The eyes. The facial area. The lips and jaws. Letting the relaxation include the chest. The abdomen. And both.

Contd. Appendix 9A
Now, to further increase the relaxation, I want you to take a deep breath and slowly exhale using your rhythmical deep breathing to deepen the relaxation and to permit you to become as relaxed as you want. Breathing slowly in and out using your rhythm to achieve whatever level of relaxation you want, and in the future you can use this deep breathing technique to initiate to deepen the relaxation whenever you want.

All right, that's fine. Now let your breathing continue normally.

**Termination of Exercise**

In a moment, I'll count backward from 3 to 1. When I get to 1, you will feel alert and refreshed. No aches or pains. You can retain the relaxed feeling as long as you wish. All right, 3. More and more alert. 2. No aches or pains. 1. You can open your eyes.
APPENDIX 9B
DIRECTIONS AND PROCEDURES OF PERFORMING BREATHING EXERCISE IN THE SUGGESTIVE MODEL

Breathing exercises consisted of some selected 'Pranayamas' which were followed by appropriate yogic practices. The procedures of breathing exercises are given below:

**Nasagra Drsti (or The Nasal Gaze)**

The Nasal Gaze is a fine exercise for wandering mind (Kuvalayananda, 1977). The Ss tend to gaze at the tip of the nose by sitting on a cross legged posture. As the Nasal Gaze directly works upon the brain through optic nerves, the Ss develop this gaze very slowly and cautiously. To control unsteady mind, this is a suitable yogic practice (Kuvalayananda, 1977).

**Uddiyana Bandha (or The Raising of the Diaphragm)**

It is an exercise of the diaphragm and the ribs. This technique is performed in standing posture. Hands are to be resting either on knees or on the thighs. This position of the hands enables them to be firmly pressed against their support and thus to fix up the muscles of the neck and the shoulders. Having taken this posture the Ss secures the deepest possible expiration by vigorously contracting the front muscles of the abdomen. The chest also stands contracted. While the breath is held out, the muscles of the neck and the shoulders are fixed up by firmly pressing the hands either against the knees or against the thighs as the case may be. Then vigorous mock inhalation is attempted by raising the ribs and by not allowing the air to flow into the lungs. Simultaneously the front abdominal muscles are completely relaxed. However, the fixing up the neck and shoulders, the vigorous mock inhalation preceded by the deepest possible exhalation, and the simultaneous relaxation of the contracted front abdominal muscles, these three actions complete the technique. Automatically,

Contd...... Appendix 9B
the diaphragm will rise up and the abdomen will undergo a pronounced depression, producing the concave appearance. A slight forward bent of the trunk will be helpful in securing greater abdominal concavity.

When the Ss find that they can no longer hold their breath out comfortably, they relax their neck and shoulders, let go the ribs and slowly starts inhalation, allowing the abdominal depression to be effected gradually. When inhalation is completed, one round of the Uddiyana (or The raising of diaphragm) exercise is finished.

**Ujjayi (or Pronounced Loudly)**

This is a pranayama which can be practised through three stages as follows:

**Stage 1** - In Ujjayi, breath is to be drawn in through both the nostrils. In drawing in the breath the work is to be done with the chest. The subject is to expand it and the air will automatically rush in. Throughout the inhalation, the glottis will produce a continuous sound like the sound that is produced in sobbing. The difference is that in sobbing the sound is abrupt and broken. Here it is continuous. At the time of inhalation the facial muscles of the nose should not be contracted. Some Ss are in habit of having ugly contortions of the whole face, when they try to inhale. This was completely avoided.

Special care is taken of the abdominal muscles. They should be kept under proper control with a very slight contraction which is to be maintained throughout the inhalation. The whole course of inhalation must be smooth and uniform. The accompanying sound due to the friction offered by the partially closed glottis, should also be of a low but sweet and uniform pitch. All friction in the nose, especially in the olfactory region, should be cautiously avoided.
APPENDIX 9B (Contd.)

Stage 2 - After deep inhalation, the glottis is to be closed and thoroughly shuts off the passage to and from the lungs. The tightly closed glottis establishes the first and the most effective line of defense against the inspired air. Then thoroughly contraction of the oral pharynx, a second line defense is created against the inspired air.

It is kept in mind that the glottis will be able to do its work only so long as the walls of the chest stand firm with the elevated ribs. So the contraction of the muscles of inspiration secured at the end of inhalation, is maintained throughout.

Slight contraction of the abdomen is to be carefully maintained.

Stage 3 - In this stage, the relaxation of the chest should be slow along with smooth and progressive exhalation. However, glottis should all along remain partially closed. The frictional sound due to this partial closure, should be of a low but uniform pitch.

From the very beginning of this stage, the abdominal muscles undergo greater and greater contraction. Even when the chest shrinks to its lowest size, the abdomen should continue to contract till at last the last ml. of the inhaled air is expelled.

The stage of exhalation should always take a longer time than the stage of inhalation on a ratio of 1:2.

The Ss should concentrate their attention upon that point in the nasal part of pharynx where the first touch of the inhaled air is felt. This point is situated just behind the anterior openings of the nasal passages, in the dome of the nasal pharynx, directly above the top of the arch formed by the junction of the hard and soft plates.
Kapalabhati (or Skull Shinning)

It is an exercise that makes the skull shining. Kapalabhati is a type of breathing exercise. Kapalabhati is play of the abdominal muscles.

The Ss seat on a cross legged posture locking their feet. Spine is kept erect-cum-relax. The technique consists of two stages: exhalation and inhalation. However, in Kapalabhati, the process of inhalation is passive whereas the process of exhalation is active.

Stage 1 - In the first stage, only as much air is to be exhaled as can be driven out of the lungs by a sudden and vigorous inward stroke of the front abdominal muscles. Naturally, this amount of air will be different for different individuals. The exhalation should be a little deeper than in ordinary breathing. Let the abdominal stroke be complete and let the breath flow out easily. When this is done the volume of the expired air will take care of itself.

In this stage the front abdominal muscles are suddenly and vigorously contracted giving an inward push to the abdominal viscera which in their turn move upward pushing up the relaxing the diaphragm that recedes into the thorax expelling a volume of air from the lungs. As the retracting lungs are not allowed to contract the thorax, expiration in Kapalabhati is not as deep as in Ujjayi. The speed with which the diaphragm and the abdominal muscles can be manipulated will depend on one’s practice. It is not desirable, however, to develop speed at the cost of thoroughness.

When the expelled air is allowed to escape freely through the glottis, it has a smooth though rapid passage to the end of the nostrils. But this does not matter. What is to be cautiously avoided is the friction of the air with any of the delicate parts of the mucous membrane that lines the interior of the nasal passage.
APPENDIX 9B (Contd.)

Stage 2 - The muscles of the thorax are kept contracted throughout the exercise whether it is inhalation that is being practised or exhalation. The thoracic muscles are relaxed only when exercise is over. At the end of first stage, the acted muscles are still contracted. In this stage one has simply to withdraw his control of these muscles and they will relax of themselves. Relaxation of muscles is a passive act here. At the end of first stage, the diaphragm stands relaxed, but ready for another contraction. The stimulus from the inspiratory centre brings about this contraction and the descent of the diaphragm is allowed by the relaxing abdominal muscles. The lowering of the diaphragm increases the vertical diameter of the thorax, the internal pulmonary capacity is increased, and internal pressure being lowered, the external air moves in, till the air expelled in first stage is replaced, raising the intra-pulmonary pressure to one atmosphere.

It is to be noted that the time taken for first stage is 1\text{st} of the time taken in second stage. Three rounds of kapalabhati are given at each sitting. Every round should begin with an exhalation and should end with an inhalation. Each round gradually increased upto one hundred and twenty expulsions.
'Savasana' is a yogic practice. It is used for general relaxation of the total body. The detailed technique of performing 'Savasana' is described below:

The technique of Savasana is simple to understand, but somewhat difficult to practise. The Ss are to lie on their back and fully relax their muscles. The Ss should take a particular part of the body and thoroughly relax its muscles. Then they should concentrate upon that part and imagine that every muscle tissue in that part is further relaxing and is, as it were, collapsing. Constant practice of this procedure will enable the Ss to bring about full relaxation of different muscles.

Ordinarily, they should start with relaxing the thorax. The lower and upper extremities should follow the abdomen, and the brain should come up last. The eyes are to be kept closed. While trying to relax the different parts of their body, the Ss should attempt relaxation of more than one part conjointly, so that they can ultimately succeed in relaxing all the parts of their body at one and the same time.

When the Ss succeed in simultaneously relaxing every tissue of their body, they should continue concentrating upon the relaxed tissues for some time. This completes the first part of the technique of 'Savasana'.

In the second part while maintaining the bodily relaxation already secured, exclusive attention is to be paid to the regulation of breath.

Savasana aims at introducing rhythm in the flow of breath.
This rhythm can best be introduced through the following stages:

Stage 1

This stage consists in observing one's breath as it flows in and flows out. No attempt is to be made to control it either in volume or in length of time. Breathing should be allowed to have its own way. This practice of observation is to be slowly developed. To begin with only two or three minutes. During this as well as during the next two stages, the mind will always have a tendency to wander. This tendency is not only to be checked, but is to be completely overcome. Wholehearted perseverance in practice across a good length of time is the only path that surely leads to success in concentration.

Stage 2

In about a fortnight's time, the Ss will find that the breath, as it ordinarily flows, is irregular. Not only the inhalation and exhalation are unequal, but each is not very uniform in itself. This uneven and irregular breathing is often responsible for ill health and needs improvement. So the outgoing and incoming breath should be made to occupy the same length of time. This is best done by lengthening the shorter and shortening the longer one. No effort should be made to increase the volume of each respiration, however, a rhythmical flow is all that is wanted at this stage. The second stage may be practised for nearly quarter of an hour every day. In the beginning a sense of suffocation may be experienced but it will soon disappear.

Stage 3

In a month or so the Ss will feel very comfortable at the rhythmical breathing. They should then try to increase the volume of their inhalation and exhalation by drawing slightly deeper breaths and letting off air proportionately. No violence is to be practised. Breathing is to be as smooth and slow as before, only the breaths are to be very slightly deeper. All the while the mind is to be concentrated upon the moving breath.