

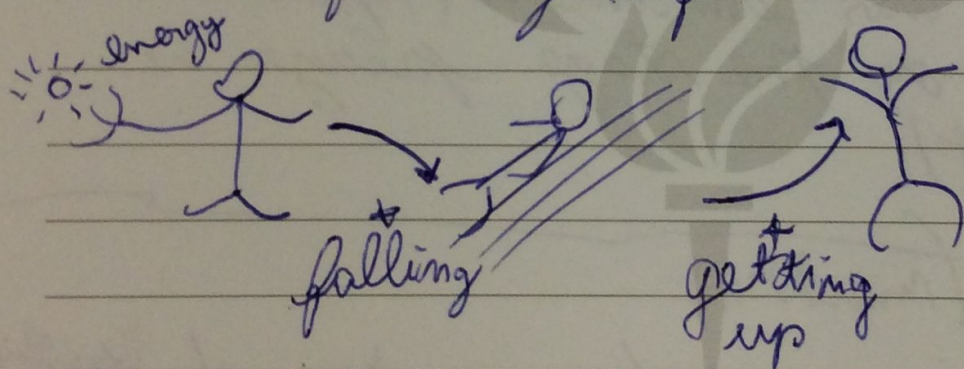
Student  
Rehearsal #2

January 6<sup>th</sup>, 2018

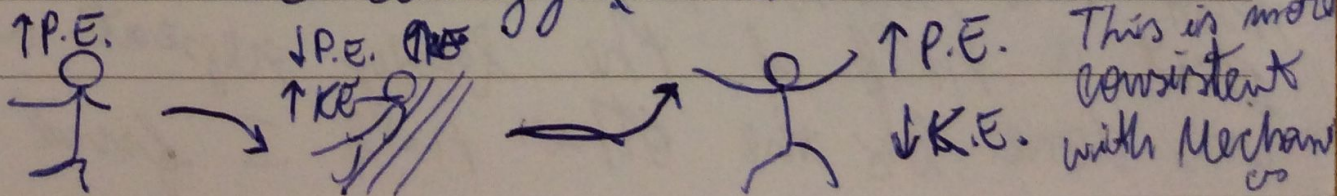
I find interesting how Aakash is able to perform sequences that involve his knees extensively without injuring it.

Concerning the group as a whole, I see that everyone is trying really hard to follow the sequences he teaches.

The energy concepts that he explains are not always very accurate. An example of that is in the following sequence:



He claims that the energy is being taken through the arm, which is not really accurate. Instead, ~~the~~ I'd argue that what really happens is the transformation of potential energy into kinetic energy (K.E.) (P.E.)



Freeing from the counts (claps instead)  
• It seemed that clapping was actually a better method than counting.

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OBS.: he actually corrected himself in terms of the energy required to go up by ~~and~~ claiming that the energy required to rise is "built on" when the body falls. This makes much more sense, as per my previously described explanation.

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Splitting the two groups was really a good idea, as I sense that people's performance was enhanced (space availability on the stage plays a role in that).

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The Flower (mantra)

Breathing Exercise (exaggeration of breathing)

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Splitting the body in half  
Ez Aakar often introduces steps ~~to which~~ that are symmetrical, in the sense that a half of the body repeats what was done by the other half. I find this

quite interesting because then the body only needs to invest an initial amount of kinetic energy which is ~~the~~ converted to potential energy, and then ~~to~~ back to kinetic, and so on...

Sound on the feet

The final product looks so beautiful and harmonious indeed.

The synchrony is quite impressive!