

Foreword

"I feel strong commonness on the body mechanical movement"

Luca Baricchi

Today, I had the opportunity to discuss and compare opinions with Mr Kayano regarding body mechanical movement and balance, I found his way of thinking and his understanding of body movements very interesting.

While discussing, I tried some of his exercises and I could smoothly move my body and totally relate and agree with his understanding as we share very similar opinions.

I felt that his image of linking skeletons and move them like drawing a spherical locus created a smooth and constant motion which helped creating true balance in movement.

On my teaching I always stress the importance of understanding the difference between movement and motion, the first one been a change of weight, the second one been activity of the joints while keeping the same balance.

The image of spherical movements and the understanding of the location of these spherical points is truly logical.

Mr Kayano expresses "The most important point is to control the three spheres and because there are three spheres it is easy to control the axis freely. Because it is a sphere operation, the axis would stand by the counter control. It is not the sense to move with the axis standing, but to create the axis is what I think of the ideal body operation." I totally agree with his image and idea.

When I first tried the basic exercises, I understood the logic of them, but was not sure if I could use them to teach and develop the dance performance.

However, when I saw the movements merging together and creating a three dimensional motion, I focused my mind to the spherical activity and began to see the commonness with my natural and developed body motion.

As in for dancing, I feel the most important point is to move by senses and not by logic, even if the spherical movements are totally logical.

The movement of the body is very much influenced by the heart and mood...

The majority of my students tend to move by theory and logic without opening all the senses and feeling the balance and motion.

Mr Kayano's most important point is to control the movements and motions with the skeleton (controlling the joints) and not with the muscles. More so it is to move by keeping the balance by using the unbalance.

I could immediately understand his view, as I constantly teach and develop "weight control, weight changes, weight movements and usage of joint activity".

The majority of my Japanese students are professional dancers, therefore I want them to open their mind and increase their knowledge.

My mind is always open to new information and I have been constantly open to increase my knowledge and my understanding by searching in all aspects of life.

I want to find and assimilate the elements which improve my dance and teaching skills.

There are many Japanese dancers who seek for my ways of thinking about dancing, but is a pity that many of them do not understand the true meaning of my information, due to their search for muscle control and muscle power.

Therefore even though I find some improvements, their development is slow and in many occasions lost soon after my departure from Japan.

Dance cannot be shown only on surface, but with arose power from the inside. The inner power creates more beautiful, powerful, emotional and artistic dancing. I wish for my students to widen their mind and aim for higher goals.



Luca Baricchi

Profile:

Luca made his first appearance on stage at the age of 9 in Italy. After winning all the Major Titles and Championships in Juniors, Youths and Amateurs, Luca decided to become professional and move to London.

During his first year as a professional dancer he was ranked in the top 12 in the World, on his second year he was ranked 5th and after changing partner and joining his private and professional life with Loren in 1994 Luca and Loren were ranked 2nd in the World.

During the years 1994/95/96/97/98, Luca and Loren were ranked 2nd in all Major Championships in the World and in 1999 - 2000/2001 they were ranked 1st in the World and 1st in all Major Championship.

Luca and Loren retired from competitions at the end of 2001, after a very successful career.

I would like my students to learn and develop with the help of Mr Kayano, as I am sure of the similarities between our believes and understanding of body mechanics.

I have not doubts that our joint knowledge will help all professional dancers to develop and achieve great levels of artistic dancing.

Some of my students already take lessons with Mr Kayano, but consider his exercises difficult due to their mind been closed.

There is a point that I would like everyone to pay attention to, it is now just about taking lessons with us, as only students that will manage and absorb our knowledge will develop to the highest level.

"We can teach, can you learn?"

It is a great pleasure to cooperate with Mr Kayano, who is trying to convey people the way body should move in order to achieve efficiency and high performance.

Mr Kayano's body operating system is not only for dancing, but it is at the base of every sport and life movement.

Life is about finding balance.....

Human body must move in balance.....

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- How to pilot a black box called the body

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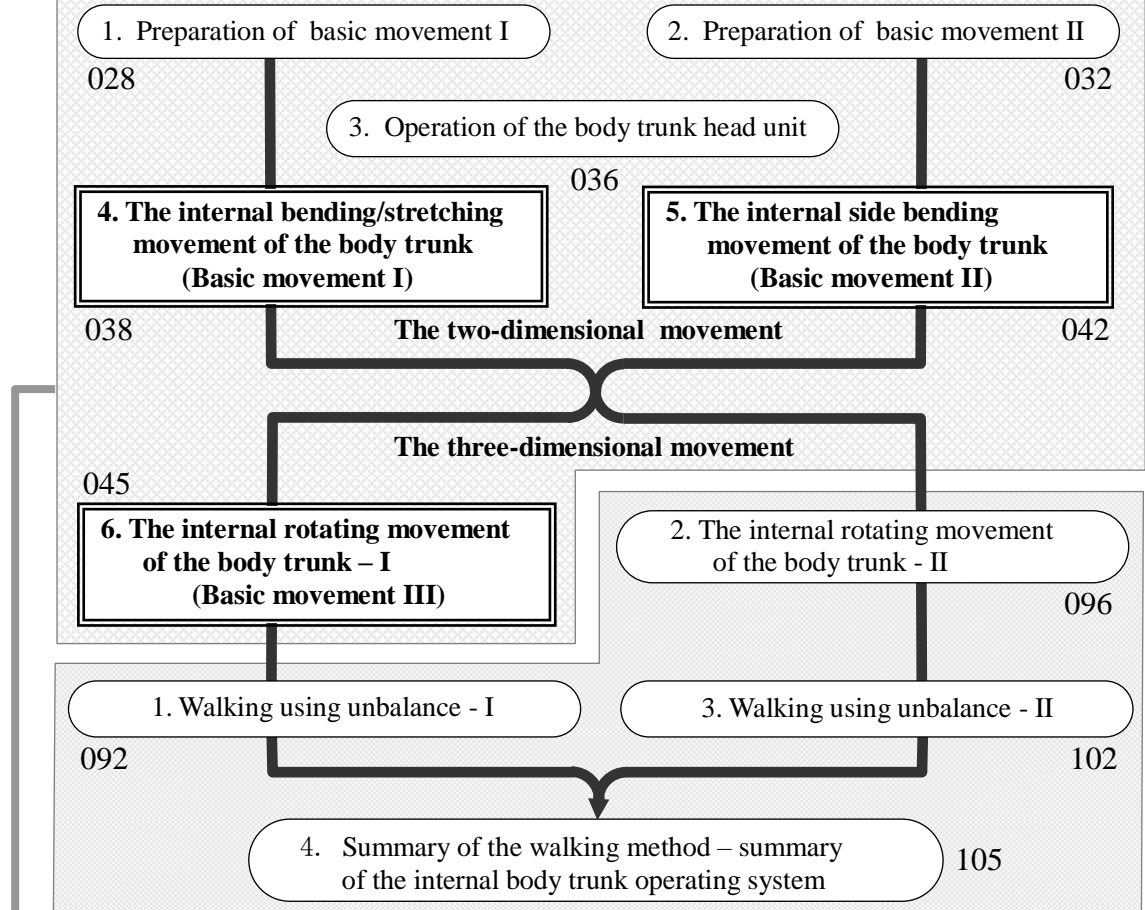
The voice of the people who practice the internal body trunk operating system

- Takashi Sumiya, Megumi Sumiya (professional dancers)
- Masahiro Sukuzawa (professional football player)
- Takayoshi Hamajima (head of the sales division of a transport company)
- Kimiko Otani (vocalist)
- Kazuhisa Iwasaki (training coach)

Chapter 1.
Building up the foundation of the internal body trunk operating system

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Chapter 2.
The three basic movements inside the body trunk



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