



## ROYAL COLLEGE OF MUSIC BMus (Hons) Programme 2015/2016

### Level 4: Professional Skills

*Module Leader for Professional Skills: Dr Jennie Henley*

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#### ASSESSMENT

Pattern of Assessment	Date	Weighting
<i>The Complete Musician:</i> written exam	Autumn Term group: 12 noon, Friday 4 Dec 2015	50%
	Spring Term group: 12 noon, Friday 11 March 2016	
Alexander Technique: 2-week diary	Autumn Term group: 1pm, Monday 11 December 2015 Spring Term group: 1pm, Friday 6 May 2016	50%

#### What is being assessed?

	Class	%	Description	
<b>Written Exam</b> <ul style="list-style-type: none"> <li>Marked /100 according to factual accuracy</li> </ul> <b>Alexander Diary</b> <ul style="list-style-type: none"> <li>Breadth and depth in personal approach</li> <li>Awareness of habitual responses</li> <li>Development of strategies</li> <li>Quality of 'Alexander Question'</li> </ul>	I	90-100	Exceptional	
		80-89	Outstanding	
		70-79	Excellent	
	Ili	60-69	Very Good	
		IIii	50-59	Fair/Good
	III	40-49	Limited	
		Fail	30-39	Unsatisfactory
			20-29	Weak
			0-19	Very Weak

#### Important points about assessment in this module

- Coursework must be submitted via Turnitin.
- Marked work will be returned **after 3 teaching weeks** (i.e. excluding vacations, Audition Weeks, Performance Weeks).

- **WRITTEN EXAM:** this will consist of open response and multiple choice items drawn directly from *The Complete Musician* seminar series, as well as from seminar handouts. The exam is in three sections: (1) Psychological and physical skills; (2) healthy hearing; (3) RCM resources for student musicians, and it will be marked out of 100 with questions ranging in value from 1-20 points (values will be indicated on the script). Participation in the RCM’s Hearing Awareness Scheme or another health promotion project announced as part of *The Complete Musician* series is an integral part of this module. Therefore, 5 points on the exam (of a maximum of 100) will be based on participation in these schemes. Information on how to take part will be given at the first lecture of the series.

In addition to attending the seminars and studying the handouts, you are also advised to read and review the following:

- Chapters 1, 3 and 9 from *Musical Excellence* (Oxford, 2004)
- [www.soundadvice.info](http://www.soundadvice.info): This website, prepared by the UK’s Health and Safety Executive (HSE), contains practical guidelines on the control of noise at work in music and entertainment.
- **ALEXANDER TECHNIQUE DIARY:** a two-week self-observational diary kept during the final two weeks of the course. This will be assessed on the quality of the entries and the written question submitted with the diary, mitigated, if necessary, by an overall assessment made during the course by your Alexander teacher. Your diary should demonstrate breadth and depth in your personal approach to the Technique, your awareness of habitual responses and the strategies that you have developed over the course of the classes. Written questions should be taken to the final Alexander session.
- **Coursework assignments must be handed in by the published deadline.** Failure to do so will result in the application of a capped mark of 40% which may be lifted by the Board of Examiners only after consideration of mitigating circumstances submitted by the student. For further information about the Deferral of Practical Examinations, and about the College’s policy on Mitigating Circumstances, see page 19 of your *Student Guide*).
- Students missing the stipulated deadline for coursework submission have **up to one week** after the published deadline to submit work if they wish this to be marked and receive a bare minimum pass (40%). Work submitted after this one-week period will not be eligible for marking: it will be marked over the Summer Vacation, should the student fail the module and be offered a reassessment opportunity.

## TUITION TO SUPPORT YOUR LEARNING

Your Asimut schedule will indicate whether you are in Group A or Group B for both the Alexander Technique classes and *The Complete Musician* lectures.

	Group A	Group B
Autumn Term	Alexander Technique: 10 30-minute weekly classes	<i>The Complete Musician</i> seminar series
Spring Term	<i>The Complete Musician</i> seminar series	Alexander Technique: 10 30-minute weekly classes

## What are you aiming for?

- understanding aspects of Alexander Technique and recognising personal habits that impede co-ordination of mind and body when playing music;
- identifying strategies for effective practice;
- recognising ways of controlling and, where possible, preventing anxiety, stress and injury arising from the psychological and physical demands of performing.

## Lecture Plan

**(1) The Complete Musician: Fridays 12noon – 1pm (check your group for teaching rooms. Recital Hall (RH), East Parry Room (EPR), Inner Parry Room (IPR) or Corelli Room (CR)**

Week 1	Group A and B: 25 Sept (RH)	RCM resources for students	Liliana Araujo, Aaron Williamon and Jennie Henley
Week 2	Group A: 2 Oct (RH) Group B: 15 Jan (CR)	Performance Skills: Psychological Readiness 1	Sara Ascenso and Liliana Araujo
Week 3	Group A: 9 Oct (RH) Group B: 21 Jan (EPR)	Performance Skills: Psychological Readiness 2	Liliana Araujo and Sara Ascenso
Week 4	Group A: 16 Oct (RH) Group B: 29 Feb (EPR)	Performance Skills: Fit to Perform	Liliana Araujo
Week 5	Group A: 23 Oct (RH) Group B: 5 Feb (IPR)	Performance Skills: Hearing	Aaron Williamon
Week 6	Group A: 6 Nov (RH) Group A: 12 Feb (RH)	Life and Career 1: Life Skills/ Social Skills	Sara Ascenso
Week 7	Group A: 13 Nov (RH) Group B: 26 Feb (EPR)	Life and Career 2: The Active Student	Jennie Henley + student speakers from Y3 and Y4
Week 8	Group A: 20 Nov (RH) Group B: 4 March (EPR)	Life and Career 3: The Musician Entrepreneur/ Business Skills	Creative Careers Centre (Diana Roberts) and Anastasia Belina-Johnson
Week 9	<b>Groups A and B: 27 Nov (RH)</b>	Life and Career 4: <i>The Complete Musician</i>	Invited Speaker
Week 10	Group A: 4 Dec (RH) Group B: 11 March (RH)	<b>Written Exam</b>	

## (2) Alexander Technique

Each week there will be discussion and hands-on work looking at everyday activity	
Week 1	Brief history of F M Alexander; 'inhibition', 'direction' and the significance of habit
Week 2	More detail on habit, inhibition and direction; introduction of semi-supine position
Week 3	Recognising personal psycho-physical habits; practise efficiency
Week 4	Introduction of body mapping; looking at the skeleton; individual work (Student 1)
Week 5	Hands and arms – connection to the back; individual work (Student 2)
Week 6	Breathing; individual work (Student 3)
Week 7	Walking, standing and sitting; individual work (Student 4)
Week 8	Reading and writing; self-observational diary; individual work (Student 5)
Week 9	Stage fright; review of diary entries; individual work (Student 6)
Week 10	Discussion of written questions – future 'Alexander' possibilities

## **Bibliography**

### **(1) The Complete Musician**

Williamson, A. *Musical Excellence* (Oxford, 2004)

Additional readings suggested in the seminars

### **(2) Alexander Technique**

Alcantara, P. de. *Indirect Procedures* (Oxford: Oxford University Press, 1997)

Conable, B. *What Every Musician Needs to Know About the Body* (Portland: Andover Press, 2000)

Gelb, M. *Body Learning: An Introduction to the Alexander Technique*. (London: Aurum Press, 1987)

Kleinman, J. and Buckoke, P. *The Alexander Technique for Musicians* (London: Bloomsbury, 2013)

## **GENERAL ADVICE FOR STUDENTS TAKING THIS OPTION**

In order to achieve the highest levels of performance, a musician needs to be physically, emotionally and mentally fit for what is a hugely demanding profession. Very often, however, the education and training of performers fail to incorporate advice to students on care of the body, prevention of injury and psychological wellbeing. This seminar series will introduce you to fundamental principles of health that are integral to performance success. Stemming from recent research at the RCM – as well as contemporary evidence from medicine, neuroscience, psychology and exercise science – the seminars are intended to provide you with an informed backdrop against which you can make the most of your educational and professional opportunities.