



ROYAL COLLEGE OF MUSIC Masters Programme 2015/2016

Level 7: Alexander Technique for Instrumentalists (10 credits)

Module Leader: Peter Buckoke

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CONTENT

- Applying the Alexander Technique to instrumental practice and the immediate process of decision-making in performance
- Developing an understanding of personal issues relating to performance anxiety in the experience of playing your instrument.
- Identifying the habitual emotional responses to everyday stimuli through awareness of psychophysical tension, language and body language
- Critically observing and analysing own performance practice and that of others in the group

ASSESSMENT

Assessment	Date	Weighting
Observational diary based on two weeks of practice and performance	1pm, Friday 11 December 2015 (Group 1-2 only) 1pm, Friday 6 May 2016 (Group 3-5 only)	60%
Critical review (1,000-1,500 words) of a text read during the course	1pm, Friday 11 December 2015 (Group 1-2 only) 1pm, Friday 6 May 2016 (Group 3-5 only)	40%

What is being assessed?

Expectations of Achievement	
Masters (Level 7) Level Descriptors	Relevant Area of Expectation (class work and written work)
<ul style="list-style-type: none">▪ Independence of thought in advanced areas of knowledge▪ Creative command of skills	Written/Spoken work: <ul style="list-style-type: none">▪ Originality of thought (e.g. imagination in conceiving ideas across theory and practice, text and context)▪ Structure of Argument (e.g. ordering of points, relation

and communication	<p>of the general to the specific)</p> <ul style="list-style-type: none"> ▪ Quality of Research (e.g. breadth and depth of enquiry, accuracy of information, awareness of context) ▪ Powers of Communication (e.g. liveliness of written/spoken expression, clarity and coherence of language) ▪ Critical Judgement (e.g. insight in responding to others' opinions, confidence in articulating own views) ▪ Presentation (e.g. project layout, clarity and consistency of referencing, effective use of musical examples and illustrations)
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Important points about assessment in this module

- The format of the diary is simply a heading for each day, i.e. Day 1, Day 2 etc. up to Day 14. Each entry will be one or two interesting points you have considered during the day. Three or four entries per A4 side will make the word count appropriate. The diary should articulate your Alexander thoughts and experiments. A good diary shows a depth and breadth of knowledge of the material covered on the course and includes connections that spring from personal experience. Diagrams or pictures are encouraged but must be connected clearly with the text. Connections with instrumental performance are ideal.
- **Written Assignments must be submitted by the deadline.** All written coursework must be submitted via **Turnitin UK**. Submission via Turnitin indicates that the assignment is your own unaided work and that you have acknowledged all references to the work of others in the course of the text.
- 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 (50%). A capped mark of 50% may be lifted by the Board of Examiners only after consideration of mitigating circumstances submitted by the student to the Registry. For further information about the College's policy on Mitigating Circumstances, see your Student Guide. 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.

DELIVERY

- 10 x 1 hr lessons in Room 501 (*We will inform you which group you are in*)

Group 1	Autumn term	Mondays, 1.30-2.30pm
Group 2	Autumn term	Fridays, 1-2pm
Group 3	Spring term	Mondays, 1.30-2.30pm
Group 4	Spring term	Tuesdays, 6.30-7.30pm
Group 5	Spring term	Fridays, 1-2pm

- 1) The main AT Principles – balance with your instrument
- 2) Efficient practice and Semi-supine – 2 students play
- 3) The power of habit – 2 students play
- 4) Body Mapping – 2 students play
- 5) Walking, sitting and standing – 2 students play
- 6) Breathing – 2 students play
- 7) Vision - playing from music/memory – 2 students play
- 8) Establishing a rapport – Communication – 2 students play
- 9) Performance and performance anxiety – 2 students play
- 10) Q & A session – discuss assignments

Bibliography/Resources

Judith Kleinman and Peter Buckoke, *The Alexander Technique for Musicians* (Bloomsbury 2013)

E. Langford, *Mind and Muscle* (Garant Uitgevers, 2008)

E. Langford, *Mind and Muscle and Music* (AT Centrum 2008)

P. de Alcantara, *Indirect Procedures* (OUP, 1997)

F. M. Alexander, *The Use of the Self* (Centerline Press, 1984)

M. Gelb, *Body Learning* (Aurum Press, 1981)

P. Grunwald, *Eyebody* (Eyebody Press, 2004)

G. Park, *The Art Of Changing* (Ashgrove Press, 1989)

F. Pierce-Jones, *Freedom to Change* (Mouritz, 1997)

Websites

www.alexandernow.org

www.stat.org.uk