



ROYAL COLLEGE OF MUSIC Masters Programme 2015/2016

Level 7: Alexander Technique for Singers (10 credits)

Module Leader: Judith Kleinman

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CONTENT

- Applying the basics of the Alexander Technique to singing practice and the immediate process of decision-making in performance
- Developing an understanding of personal issues relating to performance anxiety in the experience of singing.
- Identifying the habitual emotional responses to everyday stimuli through awareness of language and body language
- Critically observe and analyse own performance practice and that of others in the group

ASSESSMENT

Assessment	Date	Weighting
Observational diary based on two weeks of practice plus participation of self and others in classes	1pm, Friday 11 December 2015 (Group 1-2 only) 1pm, Friday 6 May 2016 (Group 3 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 only)	40%

What is being assessed?

Expectations of Achievement	
Masters (Level 7) Level Descriptors	Relevant Area of Expectation (for performance or written work)
<ul style="list-style-type: none">▪ Independence of thought in advanced areas of knowledge▪ Creative command of skills and communication	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 of the general to the specific)

	<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/handouts)
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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 may be included but must be connected clearly with the text. Connections with vocal technique or 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	Thursdays, 5.30-6.30pm
Group 2	Autumn	Thursdays 6.45-7.45pm
Group 3	Spring	Thursdays 5.30-6.30pm

- 1) The main Alexander Principles: How to practice Semi Supine. Working on embodied warm up's for voice
- 2) Efficient Practice and the power of conscious response versus habitual reaction, how to prevent vocal misuse and restore the ease in the voice: working on reliable and insightful observation and all students sing
- 3) The importance of our Primary balance, looking at the organisation of vocal anatomy the larynx and the open throat: observation and 2 students sing
- 4) Body Mapping including the tongue, lips and jaw: observation and 2 students sing
- 5) Breathing (through nose and mouth), support and resonance, the effortless in breath and the controlled exhalation: observation and 2 students sing
- 6) Walking, sitting, standing, everyday activity and speaking how they can support singing and performance: observation and 2 students sing
- 7) Vision and singing from music and from memory: observation and 2 students sing

- 8) Presence and establishing a rapport and communication with the audience: observation and 2 students sing
- 9) Performance anxiety vs confident powerful performance and everyone sings
- 10) Questions and answers, discuss assignments and the path forward: everyone sings

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)
M. McCallion, *The Voice Book* (Faber and Faber, 1988)
T. Dimon, *Your Body Your Voice* (North Atlantic Books, Berkeley CA, 2011)
M. Deason-Barrow, *The Release Is the New Breath* (RCM Conference Papers 2000)

Websites

www.alexandernow.org

www.stat.org.uk