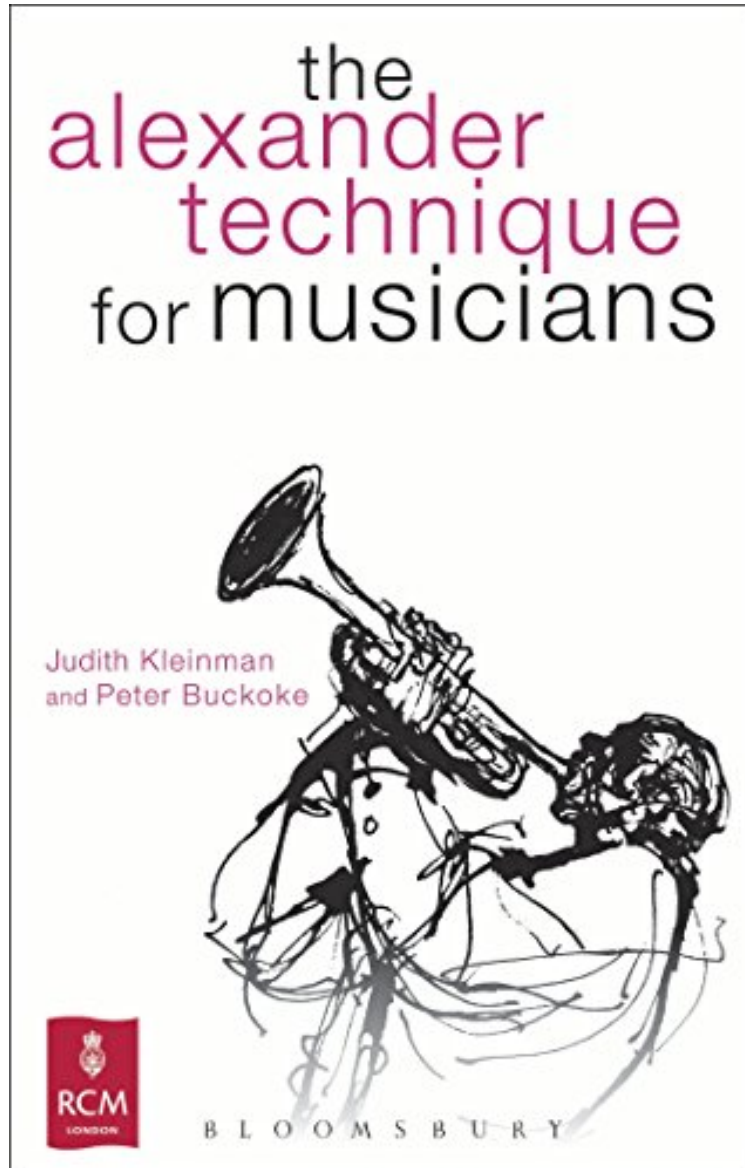


(Pdf free) The Alexander Technique for Musicians (Kingfisher Readers)

## The Alexander Technique for Musicians (Kingfisher Readers)

*Judith Kleinman, Peter Buckoke*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#514302 in Books imusti 2014-01-16 2014-01-16Original language:EnglishPDF # 1 8.42 x .3 x 5.551, .85  
#File Name: 1408174588312 pagesMethuen Publishing | File size: 22.Mb

**Judith Kleinman, Peter Buckoke : The Alexander Technique for Musicians (Kingfisher Readers)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Alexander Technique for Musicians (Kingfisher Readers):

9 of 9 people found the following review helpful. Not for musicians onlyBy Jukka Vauml;limaI found this book extremely valuable, even though I am not a musician. I originally borrowed the book from public library after taking

some lessons in Alexander technique. My motivation for taking the lessons and reading the book was to improve the way I use my body in partner dancing. I found the book well-written and clear, with a wealth of insights that I could apply to dance. This is what I posted on Facebook after reading the book: I just finished the best book I've read about dancing and it's not even intended to be about dancing. To some extent it's because the material coincides so well with other things I've been learning and experiencing lately. As I was reading the book, pieces just kept clicking into place. I'll post some quotes, and you can tell me what you think. Does it apply to dancing? "Awareness, as I conceive it, is a general, unfocused condition in which a person is wide awake and alert to whatever may be going on without being concentrated on anything in particular. Attention, on the other hand, is focused on some particular aspect of the field. It has been compared to a spotlight on a dark stage." -F.P. Jones Jones goes on to suggest that, with work on it, we can intelligently balance our awareness and attention to bring ourselves into the ideal state for playing music. The 'ideal state', when musicians are going to give something their attention, is 'a spotlight on a well-lit stage'. Then we can remain truly present. It is difficult to breathe properly if your eyes are overfocused or darting about from point to point. If you fix your eyes and stare, it usually means you are holding or restricting your breath. If you are bored, your eyes can become dull and breathing shallow. The state of curiosity livens up both your eyes and breathing. The eyes are involved in expressing our emotional state. Soften your eyes to improve your breathing. We can include our peripheral vision in such a way that we are easily aware of where we are and what we are doing. We can think of this as 'panoramic vision'. This state of panoramic vision is usually the status quo if we're feeling happy, confident, and on top of the situation. If we are fearful or anxious, we tend to fix or overfocus our eyes and become less musically flexible. There is always a trade-off between 'balance' and tension. If you hold yourself out of balance when you play, you have to use continuous muscular tension to keep yourself there without falling over. You are looking for a quite different arrangement, where you have a continuous rebalancing throughout your body that allows the greatest freedom in your standing, sitting, walking, or playing your instrument. [...] If you are in 'balance' there will be some postural tension that is on-going and necessary [...] You will sense that core support as lightness and ease - not as effort. In balance, you will be comfortable and your coordination will be easy. What we mean by 'balance' is an efficient use of body in relation to gravity. We are not necessarily looking for perpendicular and never for straight. When our volitional muscles are held continuously tense (not what they're designed for), we lose sensation. [...] So in that context, we understand that to have the most accurate coordination in any activity we need to use the minimum tension. That way we experience more sensation of what we're doing, we become more alive. If we now consider the work from the other end of the chain of reactions, we decide \*we want to sense what we are doing, what we are seeing, and what we are hearing\*. Our desire to prioritize sensory feedback triggers more release in our muscles because we understand, on an innate level, that less tension creates more sensation. \*The way you use your mind and body is the way you use your instrument.\* It is not just that 'it has an influence on the way you use your instrument'. So it is, in our opinion, vital to understand that, \*your instrumental technique is the way you use your mind and body\*. 1 of 1 people found the following review helpful. The material was relevant and relatively easy to follow. By Zephyr I had to buy this for class. The material was relevant and relatively easy to follow. 3 of 4 people found the following review helpful. A competent explanation of the method for musicians. By Customer This book is a competent explanation of the Alexander Technique. I appreciated the book because the AT technique is not well explained on the Internet. To me, the AT basically says "pay attention to your body posture (especially the head position on the spine), your body movements, muscles, and tensions, and try to correct misalignments, tension-filled moves, and so on, when you recognize them. The book provides much more depth than my sentence, of course, and does a competent job of explaining the principles of the AT. I would recommend this book to anyone who has body posture, movement, or tension issues.

The Alexander Technique for Musicians is a unique guide for all musicians, providing a practical, informative approach to being a successful and comfortable performer. Perfect as an introduction to the Alexander Technique, or to supplement the reader's lessons, the book looks at daily and last-minute practice, breathing, performance and performance anxiety, teacher and pupil relationships, ensemble skills, and the application of the Alexander Technique to instrumental and vocal work. Complete with diagrams and photographs to aid the learning process, as well as step-by-step procedures and diary entries written by participating students, The Alexander Technique for Musicians gives tried-and-tested advice, drawn from the authors' twenty-plus years of experience working with musicians, providing an essential handbook for musicians seeking the most from themselves and their art.

About the Author Judith Kleinman has taught the Alexander Technique at the Royal College of Music for 20 years and at the Junior Royal Academy of Music. She is the Assistant Head of Training at the London Centre of Alexander Teacher Training. Peter Buckoke runs the Alexander department at the Royal College of Music where he has been Professor of Double Bass and Alexander Technique since 1989. Peter Buckoke runs the Alexander department at the Royal College of Music where he has been Professor of Double Bass and Alexander Technique since 1989.