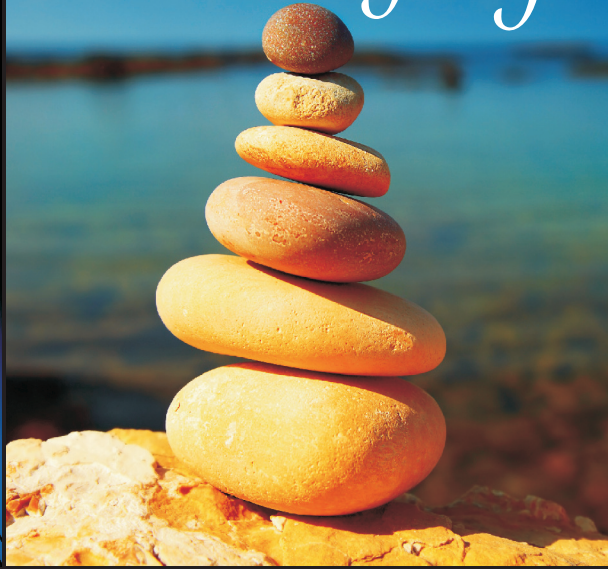


Alexander Technique & Singing



Take a New Look at the World of the VOICE

- ◆ Explore how to Integrate Alexander Technique & Singing
- ◆ Develop Your Own Singing and Learn to Sing Freedom
- ◆ Learn what to Listen and Look for in People's Voices

Tonalis

Course Leader: Michael Deason-Barrow

28th JULY - 1st AUGUST 2012

VENUE - TONALIS MUSIC CENTRE, STROUD, GLOS

Enquiries: Tel: 01666-890460 / info@tonalismusic.co.uk
www.tonalismusic.co.uk

"Our Singing Instrument is dependant on the condition of its carrying case." (R.Miller)

Have you ever wondered about any of the following questions:

- How can I integrate Alexander Technique and Singing?
- How can I help singers who come to me for lessons?
- How can I help people whose voices have become impaired?
- What constitutes a healthy voice vs. a voice full of restrictive tensions?

With regard to your own voice development:

- Do you wish those high notes would fly out more freely, and that your breathing would allow you to sing those long phrases ?
- Would you like to improve your own voice so that you can help others?
- Do you still feel unclear about the nature of breathing for voicework?
- Do you sometimes lose your voice, or find it tires easily without knowing why?

The value of Alexander Technique for singers and actors has long been recognised. But other voice users also need the help of Alexander inspired voicework. Such clients include teachers, priests, call centre workers, people with voice pathologies and many more.

But there is much more to exploring voicework in relationship to the Alexander Technique than working with the primary freedom of the head-neck-back relationship and all the gifts of 'directions', etc. (e.g. Misuse of *the tongue, lips* and *jaw* all drastically compromise singing.)

Key Aims

This course will:

- give you the opportunity to take a serious look at the world of the voice and will enable you to add new dimensions to your work
- introduce you to new understandings of singing underpinned by a deep knowledge of Vocal Anatomy informed by all the latest research in this field
- integrate Alexander processes (such as monkey and crawling) with voicework
 - enable you to understand the nature of voice impairments
 - help you learn what to listen and look for in a client's voice
 - transform common misconceptions about singing.

Sing Freedom

Tonalis brings illuminating new perspectives to
ALL THE KEY COMPONENTS OF VOICE TECHNIQUE

Using innovative exercises and improvisations,
this course will help you develop your own voice skills
through exploring how to:

- **OPEN THE VOCAL TRACT & FREE THE LARYNX** from harmful constrictions (including an in-depth anatomical study of how the vocal folds function and Michael's radical new understanding of the 'whispered Ah').
- **Create balanced RESONANCE** and enrich the palette of vocal colours
 - **Free the TONGUE, LIPS and JAW** from interfering habits
 - **Expand the RANGE and DYNAMICS** of the voice (e.g. we will explore how to sing loud without tension and why singers confuse rigidity with strength).

Breathing as an Act of Opening: Re-educating the Breath

The course will explore:

- a new understanding of 'breath support'
- how breath control is also about the way the movements of the vocal folds pace the breath.
- 'The Release is the New Breath'. This occurs when we create openness and space inside ourselves - as well as through breathing the space around us - in order that the breath naturally fills us, instead of 'taking' a breath (as most people habitually do).

'Behind every Moving Voice is a Dancing Body' (J. Wright)

Singing involves much more than just the vocal organs.

Because sounds are movements - and because our voice is connected to our whole body - this course will offer you an inspiring guide to how movement can help you free your voice.

In particular, you will have the opportunity to learn about **IDIOKINESIS** - a psycho-physical method - through which kinaesthetic and visual images of the body in motion are used to stimulate appropriate bodily change based upon a profound knowledge of anatomy.

All the above explorations will be accompanied by

VOICE MOVEMENT TECHNIQUES

influenced by:

- **ALEXANDER TECHNIQUE**
- **DALCROZE EURHYTHMICS**
- **STEINER'S EURYTHMY** and
- **LABAN'S MOVEMENT QUALITIES.**

Other Key Themes the Course will Explore

• The Listening Ear • The Observing Eye • The Guiding Hand

A key goal of this course is to help you learn what to listen and look for in people's voice use, namely how to analyse what is going on in the centre of clients' voices.

Each session will therefore help you learn to:

- i) diagnose what people's voice needs are
- ii) give appropriate feedback (and perhaps suggest relevant voice exercises)
- iii) use your hands more effectively in connection with singing.

Common Misconceptions about Singing

This course will explore all the many confusing - and contradictory - areas of voicework, including common misconceptions about what teachers typically mean by:

'breath support', 'projection', 'breaks in the vocal range', 'head voice and chest voice'.

(e.g. We'll explore why it is meaningless to speak of 'breaks' between the chest and head registers, because register transitions occur in the vocal folds).

In addition, we'll examine problematic singing teacher instructions, such as:

'hold the chest up', 'hold the ribs out' and 'take a breath', etc..

We will do this so that you can:

- i) help singers perceive the difference between older and newer understandings of singing
- ii) engage with professional voice teachers from an informed perspective that takes into account all the latest science-based research into singing.

Directing the Tone vs. Placing the Tone

We'll investigate the differences between working with resonance in terms of intention and direction (i.e. *'the thought propels the sound'*), versus placing the tone into specific places.

We'll also examine

How Our Speech Habits Negatively Influence Singing

Muscular Entanglement and Muscular Dissociation

Explore how non-singing muscles volunteer their services for those muscles which have lost their mobility due to poor use. (e.g. When the tongue lifts upwards to articulate consonants such as 'N' or 'L' the head and the jaw tend to follow this upward movement.)

The Impaired Voice and Voice Care

Some clients come to A.T. lessons wanting help to transform voice disorders (where the healthy functioning of the voice has become disrupted by vocal pathologies). In particular, many people suffer from dysphonia caused by too much muscular tension in the voice muscles.

So come and explore how Alexander Technique can help in this field, and how all voice teaching needs to be informed by 'VOICE CARE' methods.

Who is the Course For?

This course is for Alexander Technique teachers and A.T. Students who want to:

- go deeper into the relationship between Alexander Technique and Singing
- develop their knowledge of the voice and
- improve their singing.

It is appropriate for people with ALL levels of vocal and musical experience.

We will mostly work together as a whole group - allied to observation and hands on work.

N.B. From the outset Michael will establish an atmosphere of safety for you to move your voice from inside to outside without being stopped by the damaging inner critics that often silence us.

In particular the course will help Alexander Teachers who work in

- MUSIC COLLEGES and
- SPECIALIST MUSIC SCHOOLS, or with
- CHOIRS and
- SINGERS.

N.B. INDIVIDUAL SINGING LESSONS will be available (for a small additional fee).

We hope you will feel excited about participating on this course and feel confident that you will return to work inspired and better equipped to:

- i) continue your own voice journey,
- ii) help people with their voicework
- iii) integrate 'Alexander Technique & Singing'.

I can promise that by the end of the course you will experience enormous gains in your vocal range, resonance, flexibility and power, as well as a freer sense of breathing.

A Bookshop of Resources related to the course theme will be available, including Michael's book of innovative singing exercises, 'SING WITH THE WHOLE VOICE'.

Course Tutors

Michael Deason-Barrow - Director of Tonalis - is a master singing teacher and an inspirational choir trainer who runs courses all over the world connected to Holistic Singing.

He is an expert on the use of Alexander Technique in voicework, choral singing and conducting, and has taught at the 'International Congress for Alexander Technique Teachers' in Oxford and at the 'Conference for Alexander teachers in Music Conservatoires'.

Michael studied with great singing masters like Peter Pears and has a wide background as a performer. He has conducted at the celebrated '3 Choirs Festival' in Gloucester Cathedral and recently directed a training on choir leading.

Today he gives voice master classes in music conservatoires on the one hand, whilst working with community choirs and people with voice pathologies on the other.

Michael's new vision of singing and choirs was recently featured in 'The Singer Magazine'.

Pia Poulsen is a Tonalis singing teacher and a voice therapist in a NHS medical practice. On this course she will lead vocal warm-ups each morning and offer individual singing lessons.

N.B. Michael will also be assisted by Tonalis trained singers who are A.T. practitioners.

Testimonials

Michael's training was an unparalleled vibrant, holistic weaving of the physical, the cultural, the artistic and the spiritual 'vocal' threads; led by an artist, performer and teacher of the highest musical and vocal prowess and integrity. This approach meets the challenges of all level of vocal ability, equally essential for the amateur, student or professional alike.

Martyn Hill - Professor of Singing, Trinity College of Music, London

Michael Deason-Barrow is one of the finest voice coaches in the world.'

Mikal Nielsen - author of 'The Heart of Your Voice, You too can Sing!'

What is unique about Michael's work is his knack of opening people's minds to enable them to make music in ways they never thought possible. Michael can give you new experiences in singing which will change your life.

*Mike Brewer OBE
Conductor of the National Youth Choir of GB & Author of 'Choral Warm-Ups'*

Venue

Tonalis Music Centre is housed in the 'Centre for Science and Art' in Stroud (Glos.). Stroud is a lively old mill town situated in the midst of beautiful Cotswold countryside. Eating out is easy in local cafés. Train connections to all parts of the country are excellent.

Fees

Discounted Fees: £195 (for booking by May 20th) **£210** (by July 1st) **£225** (thereafter)

Concessions: £180 for OAPs, couples and full time students by June 1st.

Work Scholarship Fee: £150 This discounted fee is available to students.

Times: 28th: 12:00 - 9:00; 29th - 31st 9:45 - 6:30; 1st: 9:45 - 4:30

Meals: Lunches and Suppers are available in local cafés. Tea & Coffee will be provided.

A Registration Letter incl. travel directions will be sent on receipt of your application.

TONALIS, 4 Castle Farm Close, Leighterton, GLOS, GL8 8UY

APPLICATION FORM - Alexander Technique & Singing

Please complete and send to the above address, with a non-refundable

£40 Deposit/Admin.fee payable to 'Tonalis'.

Name: _____ email: _____

Address: _____

Postcode: _____ Tel: _____

Would you like to receive an accommodation list

of i) local B&Bs and ii) family hosts (c.£20/night)?

Yes

No