

Lecture 12 Synergizing, Integrating The Performance Process

This Course has followed the journey of performing, from recognizing the desire to perform, to the decisions to take steps to do so; studying, rehearsing and taking your plans and whole self into performing to communicate with an audience for some reason.

Synergizing what we've done in the course, and all your existing skills, comes down to having a unified process; a practical action plan with which you respond to your desire to perform in general and in specific ways.

Key to this is a clear, studied, rehearsed SO THAT plan:

I ask to coordinate, so that

I can recognize my desire to perform, so that

I can decide to perform, so that

my vocal and respiratory mechanism can respond appropriately, so that

I can use warm up my instrument, so that

that I can develop or use my technical skills, so that

I can cooperate with and create the conditions for emergent, optimal acoustical qualities, so that

I can ask all of my senses to receive information so that I can adapt and change, so that

I can take action and respond to sensory stimuli with emotional resonance, so that

I can welcome and use appropriate pre-performance energy, so that

I can tell this story in a live performance or audition or recording to take the audience on a journey for some reason so that I can respond to my desires for this performance and for my life.

You can do this for anything in your life.

Peak performance principles and practices can be used to win the Olympics or just to have a slightly better quality of life; it's scalable depending on your desire.

It can be used for play, purpose or both. Artists are likely to use both.

Coaching is a kindness to myself, as is my warmup, my singing and performing techniques, and using the Alexander Technique.

When you're puzzling through something, see what happens if you identify the problem and wonder about possible replacement plans, without going right to the known solutions. This better allows you to develop an appropriate

"Architecture of Serendipity"

You can use the AT as a framework for imagining the unimaginable. Spontaneous discoveries arise and emerge out of a dynamic framework of experimentation.

Key Concepts

We are whole

We are alive and moving

We are embodied thinkers

We can use the AT to restore our optimal coordination so that we can do what we do with quality and satisfaction

Studied rehearsed plans are our *mise en place*: an ordered, living process that we use to keep going with our art.

All expert performers have a routine that is designed to help them access their responsiveness and their studied, rehearsed skills. It is how they say “I’m ready.”

Your whole life can support your art and performing.

Your entire life, and all your values are included in your plan to respond to your creative desires.

Everything that is good for you on the whole, is good for your art.

Linking your values and priorities can help you organize all the parts of your life in a supportive way, giving you a unified field of attention.

Daily practice is about what will support your needs and desires, and having explored how you do your best work.

Deliberate practice relies on the amount and sophistication of your practice.

To improve, you must work at the border of what you can do, and what you cannot yet do.

Creativity is a key property of all living systems. It is the nature of life itself to reach out into new territory and to create novelty.

If you organize your singing in a way that is optimized for dynamism and emergence, you will inevitably get qualities that are emergent in the vocal mechanism: resonance, agility, and also the qualities we value in operatic singing and other acoustic singing: dimensional resonance, and dynamic tuning.

Observe yourself and others with wonder and curiosity.

Know our senses are relative, capricious, and useful.

Emotion in performance arises from creating the conditions in which we are likely to have an emotional response.

There isn't a single emotion that requires tightening.

Use warm up and cool down exercises to help you transition in and out of practice and performance.

Imagine a world and scene partner that is 3- dimensional and moving asking sensory questions as you go.

Feed yourself in practice and performance by choosing to respond to imaginary sensory information.

Ask yourself the performer questions, for performer as self, and for your character.

When preparing for performing- What do I need to know and be able to do, so I can invite the audience to be with me while I'm being with them, so that I can tell this story to take them on a journey for some reason? What is my process for discovering what I need, my process for doing it, and my criteria for assessing whether I have done so?

What is the time actually needed to do it to my satisfaction, including rest and recovery time?

All information is good and helpful

"The hallmarks of the Alexander Technique are creativity, spontaneity, and adaptability to change."

A.R. Alexander

The Alexander Technique is: *conscious, constructive thinking, cooperating with design, as a creative response to desire.*

About this Course

The mission of my work and this Course helping you increase quality and satisfaction in your work and in your life. The Course has included but is not limited to the AT. It is a synthesis and distillation of my way of working, based on experimentation, studying music from many different cultures, sitting at the feet of masters, and research into various fields of science and human potential.

When you use and share the work in your performing, your teaching, and your life, consider how you might cooperate with and honor what you love, respect and appreciate about the work.

"I can't teach anything that I haven't done myself."

Marjorie Barstow

"My commitment is to truth, not consistency."

Mahatma Gandhi

"Do the best you can until you know better. Then when you know better, do better." —

Maya Angelou.