

*The Psycho-Physical Support System© and
Breathing*

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Support is an inspiring word. When we hear the word SUPPORT both our body and our mind feel spoken to. It is a word with psychophysical meaning. It is a tool for learning how to remove those interferences with our psychophysical organisation – which are not only subconscious – but which are not dealt with by approaches to an Alexander lesson that focus entirely on the head, neck and back relationships. We will explain what this means.

Psychophysical support uses inhibition and direction, not starting with the neck and the head but starting with the feet – the points of support – and progressing upward to the neck and head(1). Starting with the feet activates the supporting reflexes which are a vital part of our postural reflex system, or our anti-gravity mechanisms. Working this way we ensure a stable base for our body, while aligning and integrating the inner structures around which the body is vertically arranged. This stability and structural integration allows the postural, movement and breathing mechanisms to function more freely. There are four practical parts of our work: outer support, inner support, neuromuscular preparation and breath coordination. In this paper we will introduce the outer support and inner support procedures and discuss how this enables you to coordinate your breathing as a very personal expression of your whole self.

Chris Stevens is the father of the support system work we teach today. I (Nadia) have lectured about Chris's work at several conferences(2). In this paper we will not talk again about the fascinating background to the research which I worked on together with Chris, but will show you how Ron

and I are teaching this work today and its relevance for your breath.

When a baby is born, and the conditions at birth are ideal, the very first thing that happens after the baby arrives is that the mother or father immediately holds the child. The first moments when the newly born experiences the force of gravity it also experiences being held by safe and loving arms. This experience is crucial because physical support of this kind is the foundation of our feeling secure and welcome and therefore fundamentally affects our postural system. While Chris Stevens was doing the scientific research, I studied many hours of film and hundreds of photos of awe-inspiring native tribes whose posture and movement seemed both grounded and gracious. Despite great cultural variations they all have one thing in common: their feet are powerfully connected to the earth beneath them and their lively, well-balanced posture and emotional openness seems to arise out of the ground they walk over. The native Indians of America, who run for many miles without tiring, say how westerners think their feet go down on to the ground when running but they themselves know the ground always comes up to meet their feet (3). The beauty, freedom and power of the movements of all these people have been my inspiration to look deeper at postural phenomena.



Outer support

When we teach the Alexander Technique using the Psycho-Physical Support System© we begin by feeling the contact with the firm ground underneath our feet. We always begin with the feet, but support can be felt wherever we rest. When we say “feel” we mean the use of your sensory mechanisms of touch and pressure that are imbedded in the skin of the entire body and which are particularly numerous in the feet and hands. (4)

Depending on whether you are standing, sitting or lying down you can feel the ground touching your body in one or many areas. This sense of touch, and feeling the pressure of the ground against your body, creates an experience of a stable foundation on which the body can rest. Resting is the opposite of holding on. Resting involves contact, trust and release. These are themes that are basic to our feelings of well-being. Being able to perceive the ground physically under your body and to allow a sense of stability and connectedness provides you with constructive feelings that you can fully rely on.

Living as we do in a gravitational field, our body is constantly being pulled “down” to the centre of the earth. Gravity is one of the strongest physical forces acting on us day and night. Newtonian physics has taught us that when there is a force pulling a body in one direction and this body meets a resistant surface there will be an equal force going back in the opposite direction. This opposing force to gravity is what initially holds us up. We call it a “resistance force” or “contact force.” When seen as part of our postural system we call it a support force. This is where the word SUPPORT comes from. It is a natural force coming up from the earth as a reaction to gravity and it is this physical force that makes our life on earth possible and dynamic. It literally supports life. It is not something one does, it is simply there.

It is gravity pulling us down and the psychophysical support force moving up through us and taking us up which creates the dynamics of all our life processes. This is independent of muscular activity but has an immediate positive effect on it. If we begin with freeing the neck we begin with muscular changes but this may not address the psychophysical conditions required so the neck does not have to stiffen in the first place. The neck usually stiffens as an emergency function of the body which prevents the head being injured in the case of falling over, or being attacked. This startle reflex is an expression of fear and its function is to protect the body. Most of our deepest fears arise when we consciously or subconsciously experience we are not being supported by the earth. We might feel vulnerable, anxious and alone. People who have experienced a major earthquake will have difficulties trusting the earth to support them. In such cases it is necessary to bring the pupil fully into the present moment, to check out the present conditions and start to release the fears associated with the past(5). The best way to begin to do this is to have the student become fully aware of the ground underneath them.

If, to begin with, our attention is directed to the surfaces of support underneath or behind our body (from a backrest in sitting) and we consciously allow this surface to take our weight and “carry us”, there will be a major shift in our psychophysical experience. We feel rooted, safe, present, supported and connected with the earth. What happens is that the neuromuscular system registers that the body is “safe” and will spontaneously start releasing muscle tension otherwise involved in holding up the body because of a lack of connection to the support force. This release will in turn allow an increased contact of the body with the ground or support surface (it could also be a chair or a horse or a bicycle) and

allow the body to absorb even more support force which then goes deeper into our psychophysical system, strengthening our sense of being truly held in life. This is a natural psychophysical response which allows a person's postural reflexes to take them "up." It is not something the teacher does to a pupil by intervening with their neuromuscular system.

As we know, many people have never really connected fully to their physical selves. They think about the body, they do things with it, they tell it what to do, they take some kind of care of it, but they do not really inhabit their entire body as their true home on earth. There are cultural and biographical reasons for this. The overuse of rational thinking shifts a person's presence from their body into their brain. This is a cultural problem that an individual practitioner of the Alexander Technique will not be able to change if their giving directions remains predominantly an analytical left brain activity(6). Only when we consciously integrate sensory and emotional factors will we be entirely present in our body.

The outer support work changes many people's lives because after the first lesson they can help themselves through feeling the ground and using that very sensual and concrete experience of "Mother Earth" for support.

The Outer Support work is the process of getting in touch with reality, sensing our selves and the space we live in, in a very practical and basic manner. First we encourage this kind of sensing that wakes up the parts of the brain we use for perception and then we encourage thinking. This calms the student, brings them into the present moment and enables them to feel connected to themselves.

Supporting reflexes

In the skin of the feet and the hands we have nerve endings which when stimulated by the contact force activate spinal reflexes we call supporting reflexes. These reflexes activate the deep muscles around the joints, adding muscle force for stabilising the joints for upright posture, which in turn allow the supporting bones of the body to transport more upthrust through the skeleton to the head. (7)

Inner support

The inner support is a logical and exciting development that continues on from outer support. The inner support makes us aware that our bony structures, the skeleton, transport the support force, or contact force, from the ground up to the head as an upthrust. Support force is created everywhere when one bony structure is brought in contact by gravity with another. At each joint of the body we can enjoy and encourage inner support. When we stand and our feet are in contact with the ground underneath them, the feet can then support the lower legs, the lower legs the upper legs, the upper legs the pelvis, the pelvis the sacrum, the sacrum the lumbar spine, the lumbar spine the thoracic spine, the thoracic spine the neck spine, and then the whole spine can support the head. The hands and arms have a similar function: the hands and arms have supporting reflexes and function as front feet and legs. They play a vital role in supporting the shoulder girdle and therefore the whole upper body(8). The hands support the lower arms, the lower arms the upper arms and the upper arms the shoulder girdle. Also the ribs and sternum are equally involved in the support system, being as they are supported by the thoracic spine. When everything is working well the whole skeleton supports the head and as you breathe out you will be going up. This is the preparation (and means whereby) for “hands on” and all breathing and vocal work.

When you touch a pupil you are not doing something to them, you are allowing your support system to be activated and that is a predominantly sensory event.

It is the full support of the head that is physiologically necessary to allow the neck muscles to release. If the support system is not functioning well, releasing the neck muscles will be either impossible, or partially and only temporarily possible, or this release will disconnect the head from the feet(9). It is the contact of the head on the spine and the feet on the ground that encourages the upthrust and keeps the body integrated. When we integrate the body in this way our emotions are given the space they need to reach our awareness, to be felt, honoured and cared for. Integrating emotions means they have an active role in increasing our self-awareness and our life force.

Neuromuscular preparation

This part of our work will be dealt with in another paper. For this we have very exact directions for the movement muscles, not only for the neck, spine and back but also for the breathing mechanism, the hands and arms, feet and legs. This we call neuromuscular preparation. Releasing the movement muscles of the entire body provides elasticity, strength and coordination throughout our system for breath, voice, movement and expression.

Primary control

The primary control is the healthy functioning of the whole of our psychophysical self. It is an expression of unity within the self. We see it as primary in importance but not necessarily primary in sequence. We see the state of our neck muscles as an indicator as to whether we are interfering with our postural mechanisms or not.(10) A stiff neck is rather like a control lamp that blinks when a system in your car is not

working (11). Once the head and the entire body are sufficiently supported the neck muscles can spontaneously release, allowing the head to go forward and up. This is a natural response to removing interferences with the support system.

Feeling and thinking

If you feel the floor you sense it with your feet. It is a sensory experience. There is always a little bit of distance if you use the words “awareness” and “sensing.” If you are talking about feeling you are going into the body and getting involved with the experience. When I talk about feeling I mean you become physically involved with it, not remaining mental, not staying back.

When we work with a pupil, student or colleague it is very noticeable how they like to communicate with their body in the form of giving directions. An Alexander practitioner may send a message to, for example, their knees by “telephoning”, remaining “in the head” and sending a “think line” outside the body down to the knees. This has the feel of a long distance call. It feels disassociated (like calling an Aunt you do not really want to see but feel you must speak to). The way we teach our students to give directions is very different. You “leave” your head where the thought process seems to occur and actually travel through the body and arrive in the body part with which you are communicating. You actually go there consciously. You embody by being aware of yourself in the form of consciousness into every area of your body (12). You get involved and you are truly present. Every other form of “giving directions” does not heal the split between brain and body that dominates the lives of most western human beings. Thinking should happen on a cellular level, not just be not confined to the brain. Thought can physically touch your body, inspiring change and awareness.

This is just like when Ron, talking about the voice, says it is not a thought that creates the sound, it is the feeling (13). It is a very similar physical process. You cannot create a nice sound with a thought. It is the feeling inside yourself. And we have experienced very much that people who have had a lot of Alexander training are sometimes concerned that their feelings might not be reliable. If a human being cannot trust their feelings what can they trust?"

In our work we encourage our pupils to feel. Questions come up about this in Alexander circles because there is confusion about what Alexander meant when he said you cannot trust your feelings. We have even heard that you should trust your directions more than your feelings. This is an aspect in Alexander teaching that has often lacked professional attention and we experience some Alexander practitioners literally frightened to feel and express what they are feeling, using inhibition to avoid emotions that might interfere with their use. Through our many years of education in these areas we feel confident that "wholeness", the unity of mind and body, depends also on our skills of emotional awareness. So we include this in our teaching. We encourage a clearer understanding of what we can trust and what needs re-education.

Faulty sensory appreciation

When Alexander talks about not trusting our feelings he is referring to our faulty sensory appreciation. Sensory appreciation refers to proprioception. This is the ability to sense where our body is in relation to space and to our other body parts, being able to feel our symmetry, our balance, how much muscular effort we are making and whether we are able to adapt to change without misaligning ourselves. It is our proprioception that guides our posture and movement for

better or for worse. This is a sense mechanism throughout the entire body, which adapts the information it receives about the state of our body to fit our personal version of “normal” which will then be felt as “right” to us. These sensory mechanisms have to be trained by adjusting the “normal” back to the “natural”, which we call in the Alexander Technique “removing interferences.” Sometimes we have to go through a process of the “right” feeling “wrong” until this adjustment has stabilised. These are the feelings Alexander refers to. Once our use has become more natural we can once again enjoy trusting our proprioceptive abilities.

Feelings we can trust

There are kinds of feelings which, quite contrary to our faulty sensory appreciation, are far more trustworthy than our thought processes often are. Our ability to sense the ground under our feet and the feelings that arise out of the experience of being supported are direct examples of trustworthy feelings.

Awareness of love and fear

Two basic emotions which determine the quality of our lives are love and fear (14). Out of these two emotions arise a vast number of feelings that turn daily life into heaven or hell. When such feelings arise they need space and the understanding of how they connect with our primary experience of love and fear. Love will bring a sense of space, support, joy, possibility, compassion and “up.” Fear will generally bring a sense of compression, tightness, loss, disorientation, powerlessness, effort and “pulling down.” These programmes or habits are directly connected to and determine the quality of our neuromuscular activity and our psychophysical balance. We invite our pupils to be aware of their underlying emotions and support them while they learn to accept and appreciate these aspects of themselves. In time

they are ready to make creative choices about their emotional responses, but initially it requires recognition and acceptance. Change comes later. Once again, it is the acceptance and then integration that unites mind and body.

Conscious control

If the process of conscious control is misunderstood then we simply develop another set of conditioning and do not remove the real interference, which is fear. When this happens it becomes a mechanism to manipulate ourselves and our environment to prevent underlying feelings of fear becoming conscious and to avoid feeling vulnerable. Inhibition as a mechanism of not reacting to stimuli can create a false sense of control unless it is directly followed by a positive connection to self and an awareness of needs and how to fulfil them. You can recognise when inhibition is used for control because the flow stops, the openness towards self and life is frozen, emotions become invisible, there is a strange dead feeling or a sense of mask. If inhibition is working naturally a person will connect powerfully to their inner processes. Authenticity will be the result. Authenticity, the direct expression of self without censoring and reshaping, will be a joy giving experience that increases our freedom and ability of perception.

Inhibition

Inhibition is physiologically a kind of „veto“ as the fascinating research by Prof. Ben Libet has clearly showed us (15), but it is also giving yourself space to come truly into contact with yourself. It is not just refusing to respond to stimuli, although this can be involved as an aspect of the process. Inhibition is a process which we experience as giving yourself “inner time” and requires the focus on yourself, which we call self-connectedness. Inhibition is not stopping moving and least of all not stopping feeling or flowing. “Inner

time” refers to an active process of listening within ourselves so we allow ourselves to receive, recognise and assimilate stimuli, to increase contact with self and life around us as a prerequisite of making choices and without any pressure to “do the right thing.” Sometimes natural inhibition can function best when we do not think or stop or control. Inhibition is working well when more light comes into our eyes and people around us feel enriched and comfortable by our presence. It has no aspect of withdrawal or resistance. It is an opening up inside.

Lost in re-education?

During our childhood, dealing with the challenges of survival, we develop interfering habits but we also develop unusual abilities that provide us with quite extraordinary skills. These skills may be visionary, intuitive, social, emotional or artistic in kind and give a person a very special quality. It is essential while teaching the Alexander Technique that these qualities are not “lost in re-education” which can be a tragic result of inhibition and direction applied too literally. An element of uncensored, spontaneous expression should be honoured as we wish to enhance individual creativity. It is not a spontaneous reaction that needs to be inhibited but the loss of connection to self.

Direction

Direction can be many things to many people. Direction involves choice and a clear use of our imagination. We are not telling our muscles what to do but using conscious thought to reflect the reality we choose to experience. What we call giving directions is focusing our thinking on our greater potential, which is already present in the now, in the form of reflexes and innate neuromuscular mechanisms. Despite the necessity to give directions we should always remember that it is perception that leads to consciousness, not repeating

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directions; but we need directions to open up the mechanisms of our perceptions.

Breathing and voice work (16)

If you want to do any voice work, including training your breathing organ, then you need to spend considerable time and give considerable attention to the support work Nadia has described in this article before you begin. Of course, as you become more accustomed to the support work then accessing that support and using it in different situations becomes easier. Make it your own thoroughly dedicated practice and it will become more readily available to you.

Working with singers, actors and wind instrumentalists

If you work with singers, actors or wind instrumentalists they will most likely come to you with some form and idea as to what “breath support” is. And almost all of them will have been taught that breath support exists entirely of some form of misuse of the lower abdominal muscles – and nothing more. Well, that is a pretty poor state of affairs.

The support you need for voice work, for wind instrumental work, is a global, physical connection of your body with the earth. That is support. Not just one particular set of muscles and it is not only the breath which is supported. YOU are supported. Breath is an integral part of you, not something separate from you.

The breathing organ

Giving yourself over to being supported by the earth stimulates the automatic reflex which draws the air in. Then if you breathe out fully while keeping in touch with your support system, and at the exact end of the exhale you are paying more attention to your support system than you are to

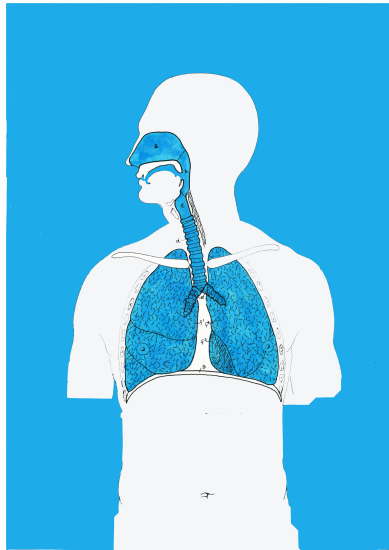
breathing out, then your body will automatically take the air in when you release the muscle tension (the necessary healthy muscle tension in the muscles of the back, chest, lower abdomen and pelvic floor) which builds up during breathing out and which has nothing whatsoever to do with wrong “doing” or interfering.

Now, if you do not believe that the body will automatically take the air in then I invite you to hold your head under water. If you do not get your head out in time your diaphragm, which is 100% programmed to descend and take air in to keep you alive, will take water in instead of air. And you will drown. Well, we do not want that. But that is the strength (and proof) of the programmed action and automatic reflex of the in-breath. There is absolutely no way you can prevent it. So if it is that automatic why would you spend time and energy learning how to do it?

Maintaining your direction of “up” while breathing out is not all that easy at first. You must have a very clear idea how the breathing organ looks and how it works. If you believe, as is so often thought, that you have to press the air out using a lot of effort then the automatic reflex will not work. Time and time again you see people breathing out and pressing the top of their chest down into their abdomen. That action pulls the head back, collapses the spine and shortens all the muscles in the front of the upper body. When that happens then there is no way the reflex for the in-breath can work. So you will have to take a huge gulp of air and hope for the best.

Instead, if you think of the breath wanting to come out, and that the breath in your body is connected with the air outside of the body, then the slightest hint of breathing out will result in the movement of the air out of the body. As you then allow your body to follow the air out, i.e. let your ribs

come toward each other while allowing the back to lengthen and widen and the head to go forward and up, then a healthy muscle tension will occur as a natural response to breathing out. The muscles of the abdomen, the pelvic floor, the chest and the large back muscles (latissimi dorsi) will contract.



The great art of breathing is to allow the air to leave your body without any pulling down, stay lengthened and widened and then allow the automatic reflex of breathing in to work for you. If you drive the air out with a lot of unnecessary effort, stop, then take air in, you are treating the mechanism like a piston driven engine which kills the automatic reflex of breathing in.

The “turn around point”

The critical moment in the process occurs at the end of the out-breath. There is a sort of “turn around” at that point,

much like when a wave comes into the shore. If you watch the wave as it comes to the shore you cannot really tell when it stops coming in and starts going back out again. So it is precisely this “turn around point” (at the end of the out breath, when you release the muscle tension and maintain your up direction) which stimulates the in breath reflex. Walter Carrington had this image in mind when he described breathing as being “tidal.” He also often quoted the vocal coach Janni Strasser who worked at the Glyndebourne Opera Company who spoke about breathing as being like a turning wheel (17)

Basic physiological facts

One of the first things I do with a singer in their first lesson is ask them where their lungs are. When we have established that bit of basic anatomy I then ask them what is in their lower belly. Correctly they reply that their intestines, bladder, uterus (or prostate) are there. Sometimes they think, incorrectly, that the diaphragm is there as well. That image has to be corrected very quickly. I then ask them why they think they can take air in through their mouth and expect it to end up in organs of digestion and reproduction. I explain that the lungs are in a closed system inside the rib cage and that that is where the air goes, nowhere else. Trying to shove air into your intestines is an illusion and people who are taught to do this are pushing down on the dome of the diaphragm, displacing the digestive organs and getting themselves into a collapsed mess from which it is impossible to recover. And in that state then they will have to take a breath deliberately, thus interrupting the automatic reflex action of the diaphragm which takes the air in for us.

As I said before, the muscles of the pelvic floor, abdomen, back and around the ribs contract during the out-breath. Release of these muscles, especially the lower

abdominal and pelvic floor muscles, can give the illusion that breath is going in there. A lot of people think they have to push on those muscles to get them to release so the air can come in. Nothing is further from the truth. You can make a fist and release the tension in the muscles involved without trying to drive air down your arm in order to get the release. It is the same with the muscles which react to breathing out.

A useful exercise

An excellent little exercise, which helps re-educate someone who has been taught to breathe in such a destructive manner, is to have them breathe out through their nose with their mouth open. First and foremost it prevents pushing. Secondly it releases all unnecessary tension in the intercostal muscles which then allows a very free exhale. And, as that is allowed, the two pairs of floating ribs come towards each other to the centre of the body.

Walter Carrington always talked about the “excursion of the ribs” when breathing out. Thinking that the out-breath begins at the outer edge of the nostrils and that that process pulls the air out of the body is also a good way of allowing this to work. And the body follows the air as it goes out by offering no resistance to the process.

What is important to build up is the ability to concentrate on contact with the earth while breathing out rather than paying too much attention to the breathing out itself. This skill, of course, takes time and practice – both disciplines a singer or wind instrumentalist is very familiar with. The action requires a very high degree of coordination. Our job as Alexander teachers is to present the new information in such a convincing way that they will be willing to try it and then keep a very watchful eye on the student as they try it out.

It is much like the process any tennis player goes through when they spend hours and hours and hours practising the forehand, the backhand, the serve and all of the other strokes needed. Once on the tennis court the action has to be automatic. There is no time to think the stroke. Once on stage, the singer, actor or wind instrumentalist also has no time to think “how” to sing, speak or play. It has to be automatic. The real work has to be done in the practice studio for months, perhaps years, and hopefully under quite close supervision by a dedicated teacher.

Keep in mind that singers and instrumentalists may have paid good money and invested a lot of time learning something which is wrong. Unless they are in severe difficulty they will not easily give up the old way of doing things unless they are totally convinced that what you are trying to teach them is correct. Also, if they are famous and making a lot of money through their singing they will be very, very reluctant to change anything because they fear any change will alter their sound for the worse.

Healthy muscle tension

The healthy muscle tension which builds up in the muscles around the rib cage, in the back, in the lower abdomen and – if you are lucky – in the pelvic floor muscles is tension which happens when we cough or sneeze, when we cry, when we laugh. The only difference between how the muscles react in those circumstances and how they react when we breathe out is that breathing out happens over a longer period of time. When we go to cough or sneeze, cry or laugh, we do not decide beforehand that we are going to do one of those things and then activate the muscles before we do it. These muscles react, involuntarily, to what it is we are doing. And the same goes for when we are breathing out and

especially when we sing. The breathing out muscles react to the impulse to sing. They do not cause the singing. They do not drive, initiate or push the process. They accompany it. That is why I always use the word “coordination” rather than “support” when talking to singers, actors and wind instrumentalists.

Under no circumstances should you stop short, during breathing out, of feeling that healthy tension building up otherwise you will destroy the automatic reflex action for the in-breath. You will not have anything to release so the breath can come in.

Another truth...

Another truth is that in order to sing you need very, very little air. Do not pump yourself up full. If you can feel the air inside you then you have too much. In an ideal world the air you want to expel is the air from the bottom of the lungs at the back. It often tastes very stale when you first really get that air out. It can give a sort of metal taste in the mouth. One man told me it tasted like oysters. And remember, if the vocal cords are speaking properly they will draw the air they need in order for the sound to be carried. The last thing vocal cords need is a blast of air pushing from underneath them on the mistaken belief that it is air which makes them vibrate. They are made of muscle, not reed, and are fully capable of vibrating on their own.

Self expression

Self expression is as vital to the human being as sleep, hunger and reproduction. When we open our mouths to speak we are motivated by the desire to express ourselves. If we want to do a whispered ‘ah’ then we must remember that it is a vocal exercise, not a breathing exercise. And if it is a vocal exercise then we need to keep in contact with the voice and

wanting to express ourselves. Nothing looks more dead than someone trying to do a whispered ‘ah’ without any expression. I have personally always found “think of something funny to smile at” difficult. My mind tends to go blank. But keeping the eyes friendly and remembering that a smile always begins in the eyes helps a lot. The eyes begin the smile and the eye muscles pull the mouth muscles into a smile. I can feel connected to that process. There is emotional feeling involved which prevents me getting stuck in my head with a thought, trying to follow a set down recipe. Spontaneity is crucial to voice work. Too much thinking can greatly interfere with the process. Good preparation has to be carried out well in advance of any performance so that, as I have said before, the directions and high level of coordination which one wants are working automatically. The process of preparation needs to be gone through with each new work a singer undertakes. Professor Frederick Husler, one of Europe’s most successful voice trainers, referred to this process as “getting the work in the voice” (18).

The importance of listening

Listening to the sound of the ‘ah’ is one of the best ways of ensuring that all goes well. It is, as I have said already, a voice exercise so do not leave your ears out of the equation. Knowing what the ‘ah’ should sound like is the first step in being able to do it well. If it sounds like a cat hissing then you know that somewhere you are interfering, probably with the root of the tongue. The ‘ah’ should sound clear, clean, round, deep and full. A high level of communication and expression should be present. What is more, you should thoroughly enjoy doing it. You can see a short video I made about the whispered ‘ah’ on YouTube at www.youtube.com/watch?v=J1ga2ThmuE8

Human Wholeness

Whether we are an artist, scientist, therapist or Alexander Teacher we want to be courageously aware of ourselves, our choices and of the many kinds of forces available to us which create the “up.” The Psycho-Physical Support System and Breathing can help us understand, embody and communicate more of the essence of this journey to becoming whole.

It was our great pleasure to present our work before such a large and receptive group at the Congress in Lugano. We thank all of you who came and listened to us so attentively and we hope to meet you again in the not too distant future. We welcome you to visit our website: www.atcn.eu



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Photo: Iris Pohl, Köln*

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