



HOW TO LEARN  
THE  
ALEXANDER  
TECHNIQUE

**A Manual for Students**

ILLUSTRATIONS

**BARBARA CONABLE**

**WILLIAM CONABLE**

**Read by Susan Stratton**

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Based on *How to Learn the Alexander Technique*, 3rd edition, 1996; complete except for bibliography and Appendix I: "Origins and Theory of Mapping."

Read by Susan Stratton, Columbus, OH, phone 800-628-5521.

Music by Mitch Imhoff, Columbus, OH, phone 614-267-4314.

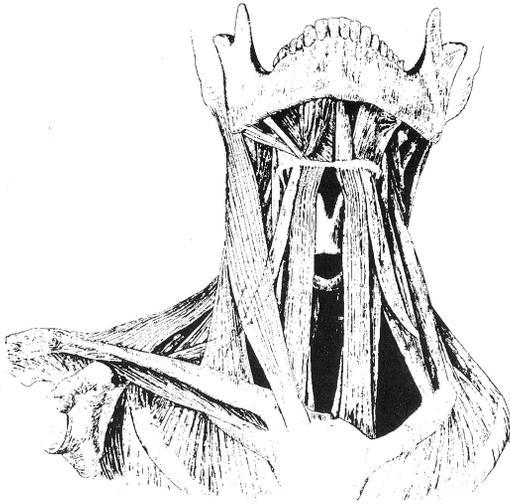
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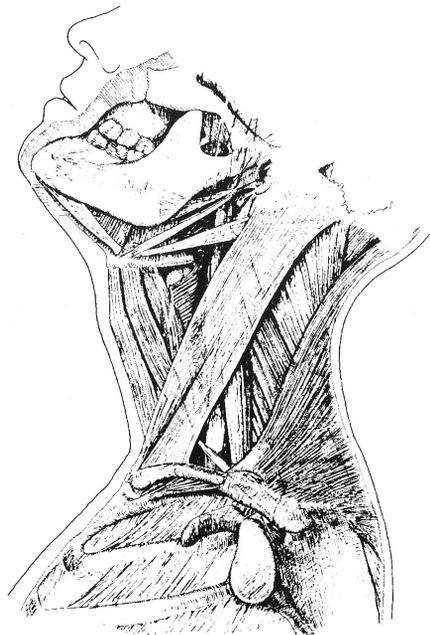
This is a booklet of illustrations you will want to use with the tapes. It should be easy, and instructive, to identify the illustrations as you hear about them on the tape. Here is some advice about the use of the illustrations.

Before you listen to the tape, just glance through this booklet so you see what's here. Then, as you listen, locate the particular illustration being referred to by the reader and contemplate it as she reads. UNLESS you're driving. If you're driving, just listen, and look for the illustration later. You'll get a lot from just listening. Likewise if you're cooking or brushing your teeth as you listen.

If one of the illustrations turns out to be particularly relevant to your work on yourself, just xerox it, blow it up to whatever size you like, make a bunch of copies, and spread them around your world—refrigerator door, music stand, bathroom mirror, picnic basket, magazine rack. Then you'll have lots of opportunities to contemplate the truth of your structure, and you will gradually build an accurate body map. Better yet, be inspired to buy and use an anatomy book of your very own. *The Anatomy Coloring Book*, by Kapit and Elson, is a good choice.

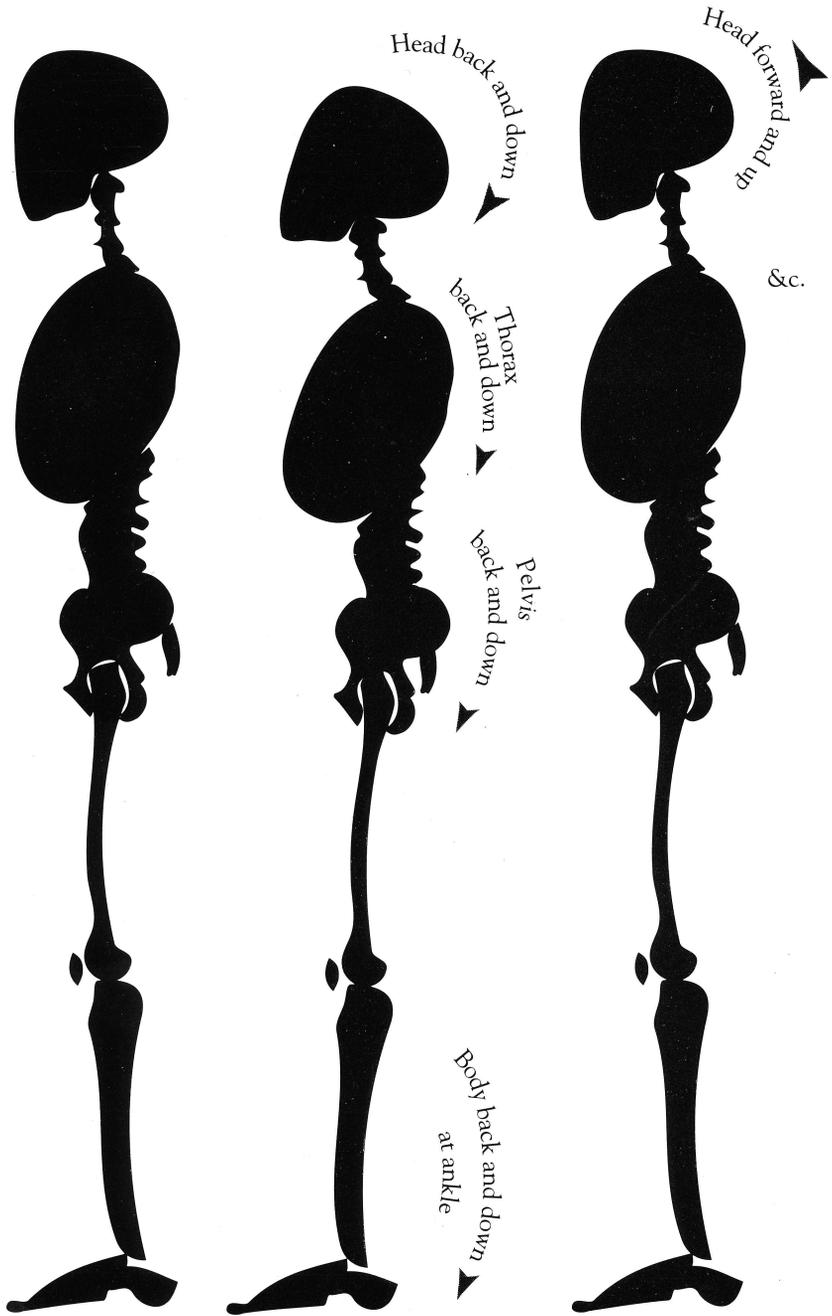


The Muscles  
of the  
Neck





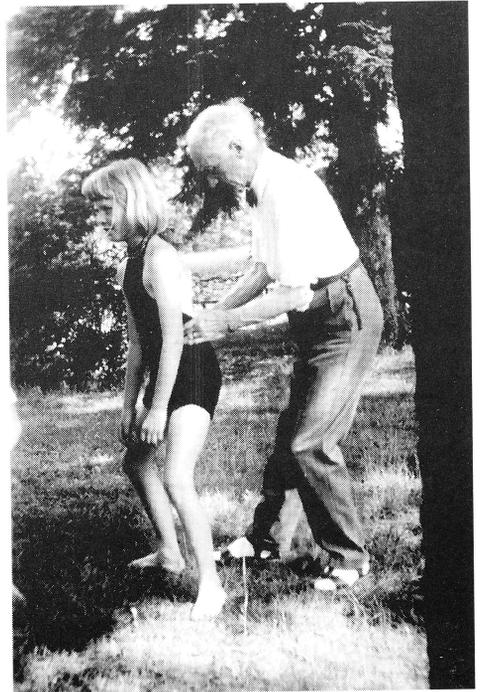
Weight-delivery



Schematic illustration of the effects of the Downward Pull



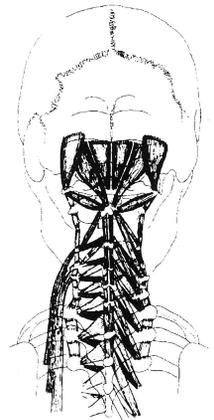
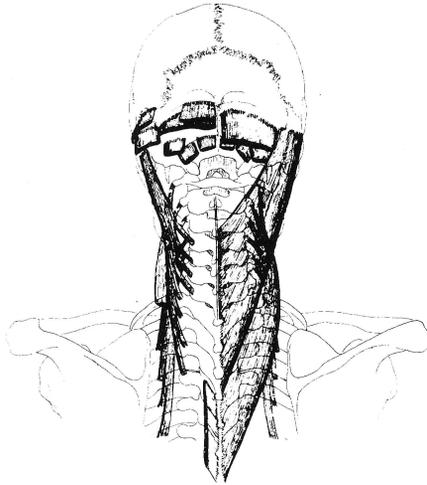
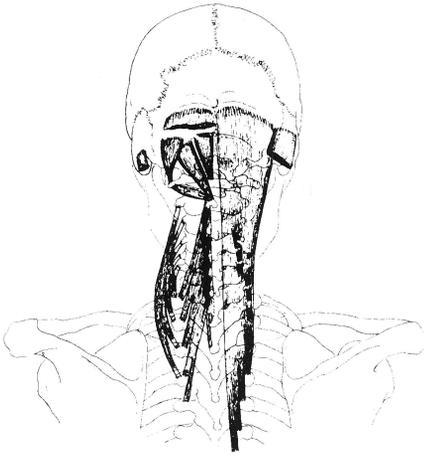
F. M. Alexander,  
Teaching "Monkey"



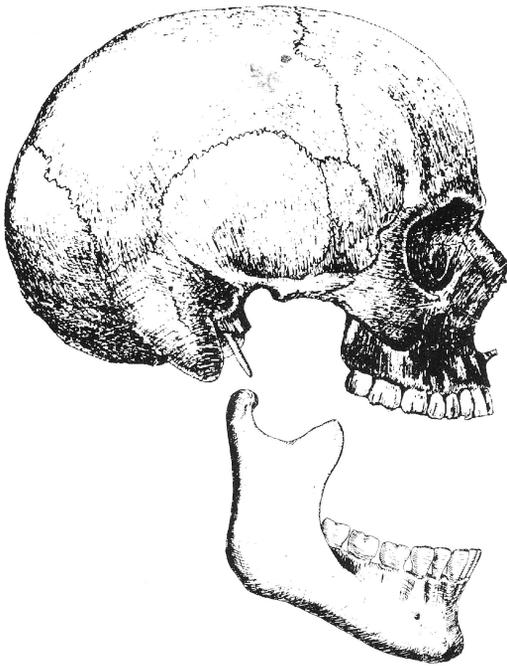


Exemplary Child



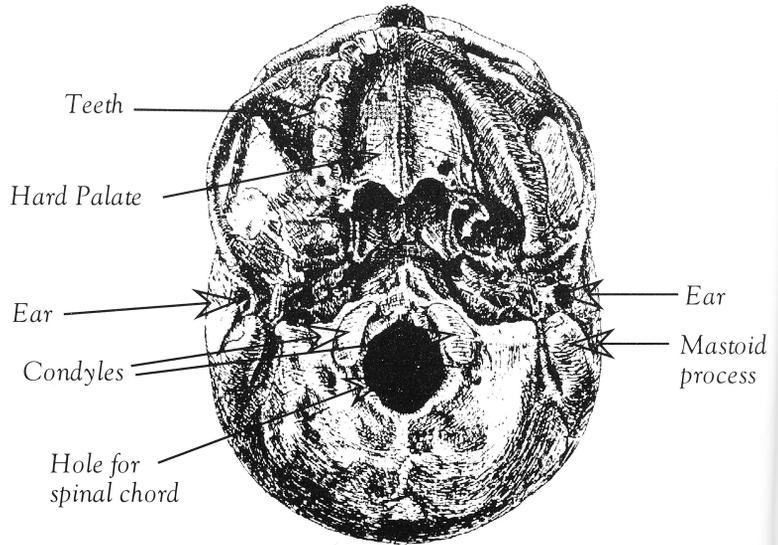


Deep Muscles of the Neck

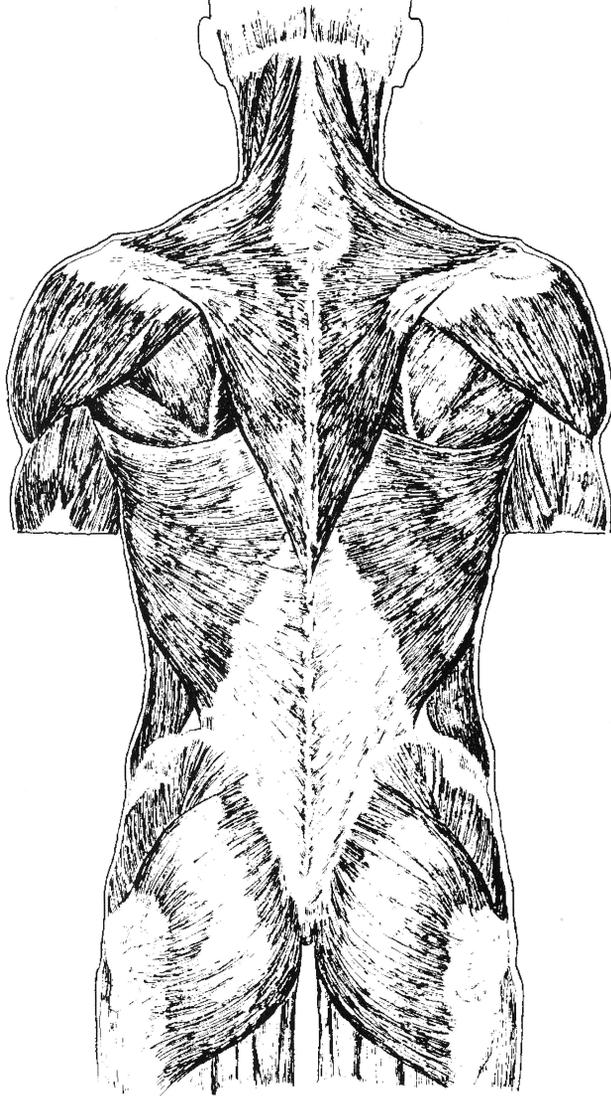


Skull

Jaw



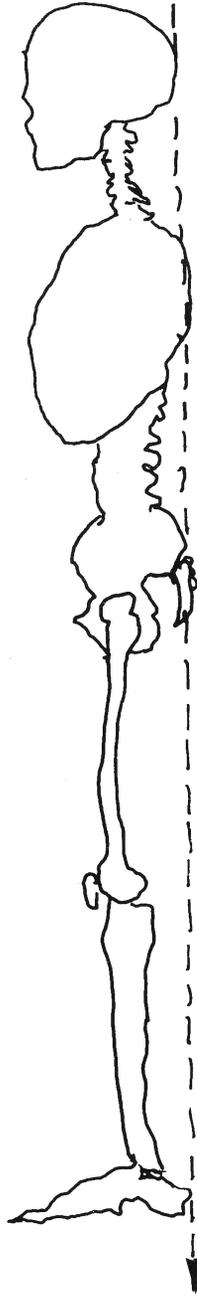
Base of Skull



Whole Back



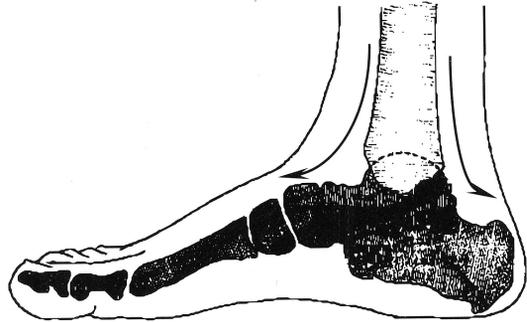
YES



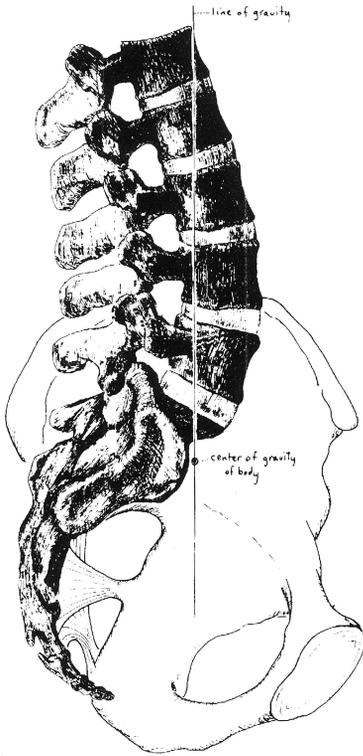
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Spine

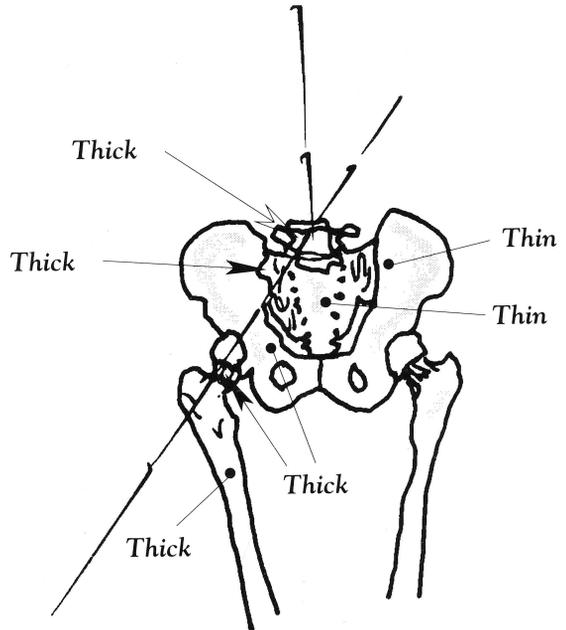


Arch of the Foot

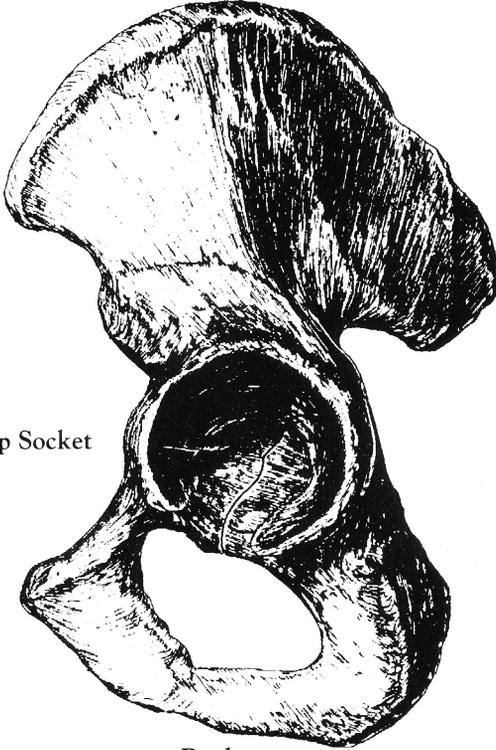


Lumbar Spine:  
Core Support

Architecture of the Pelvis



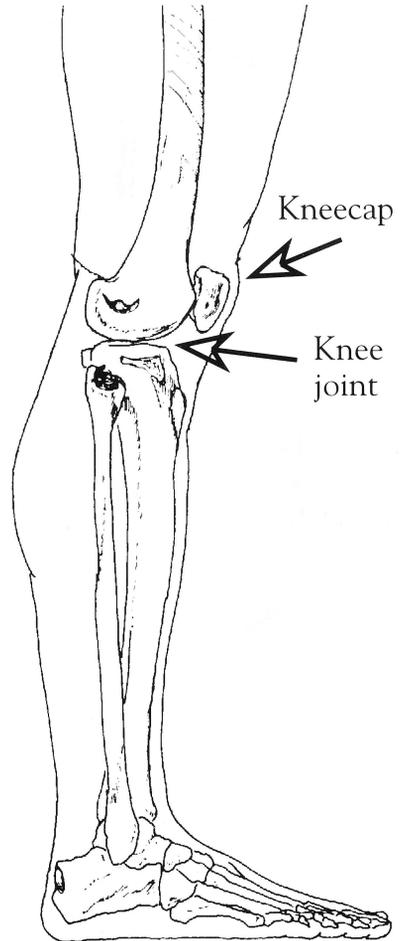
Iliac Crest



Hip Socket

Rocker

Pelvic Bone  
Outside View



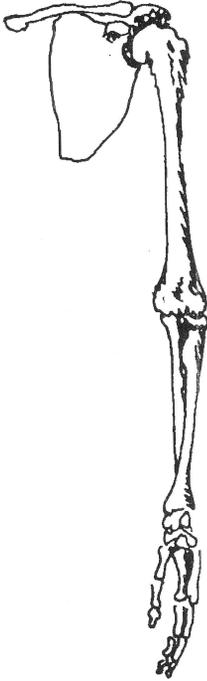
Kneecap

Knee joint

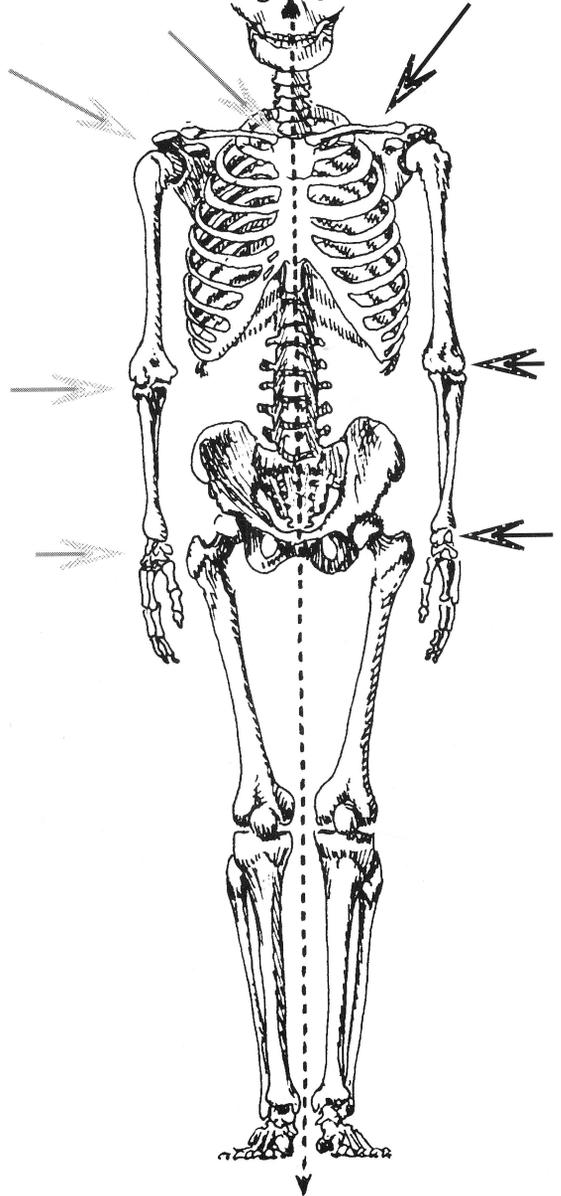
# Arm Joints

Right:  
4 joints

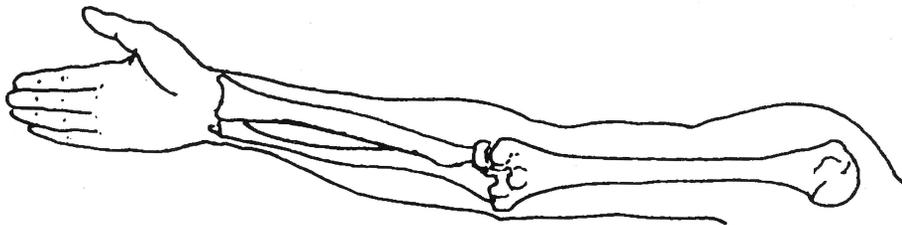
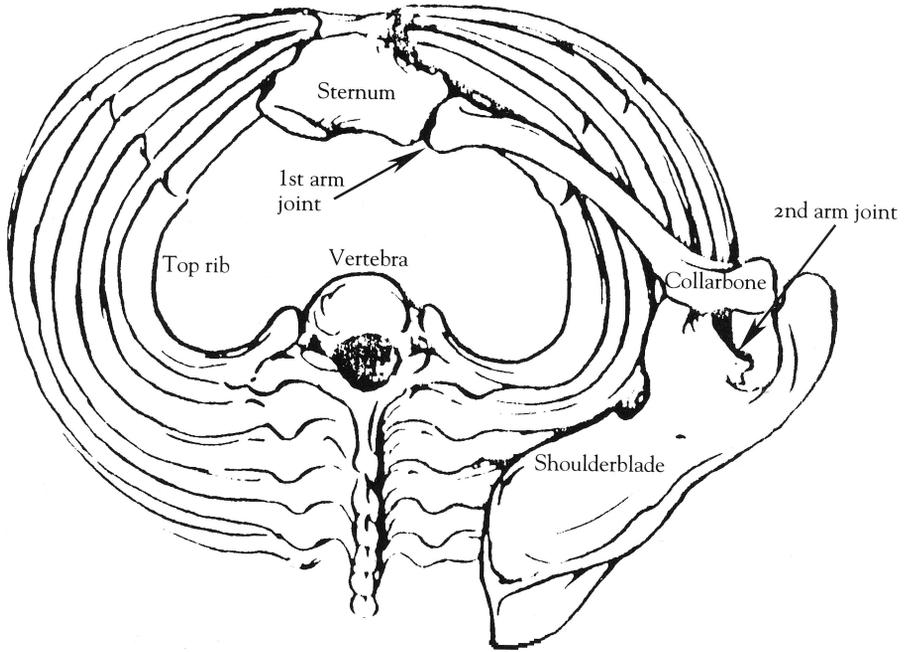
Wrong:  
3 joints



Arm



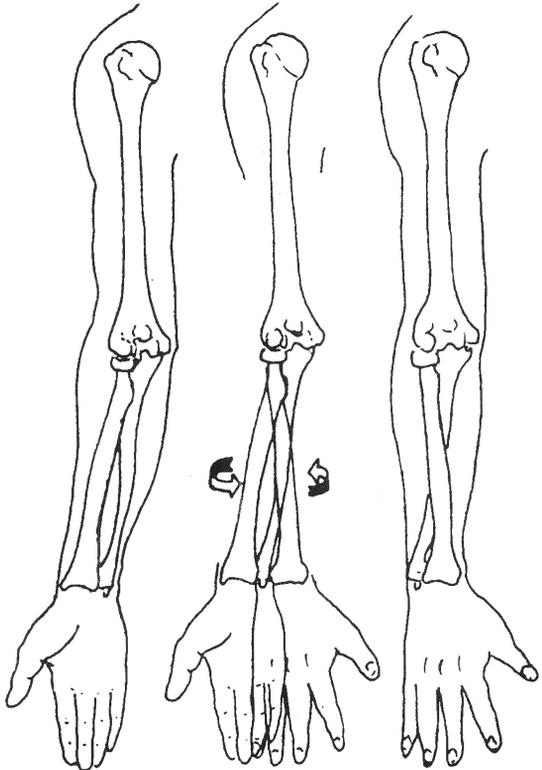
# A View of the Ribs from Above



Rest Relationship of Hand to Arm



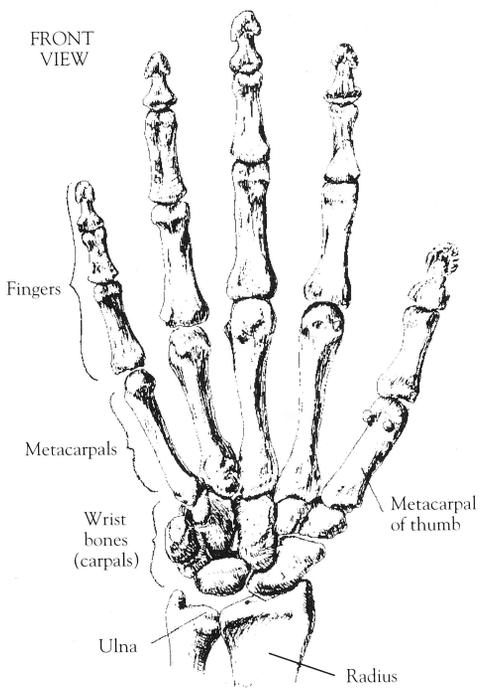
To Collarbone and  
Shoulder



Supination

Pronation

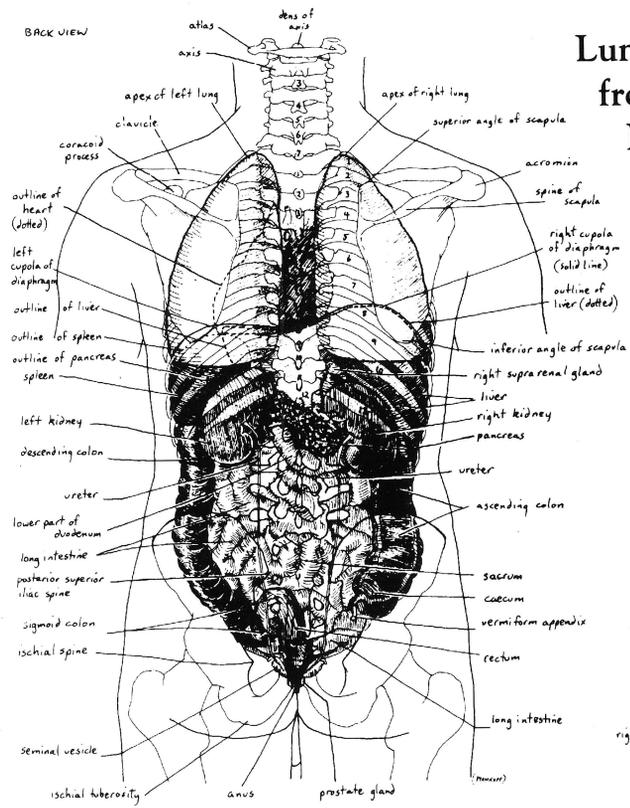
**Rotation of Forearm  
Around Ulna**



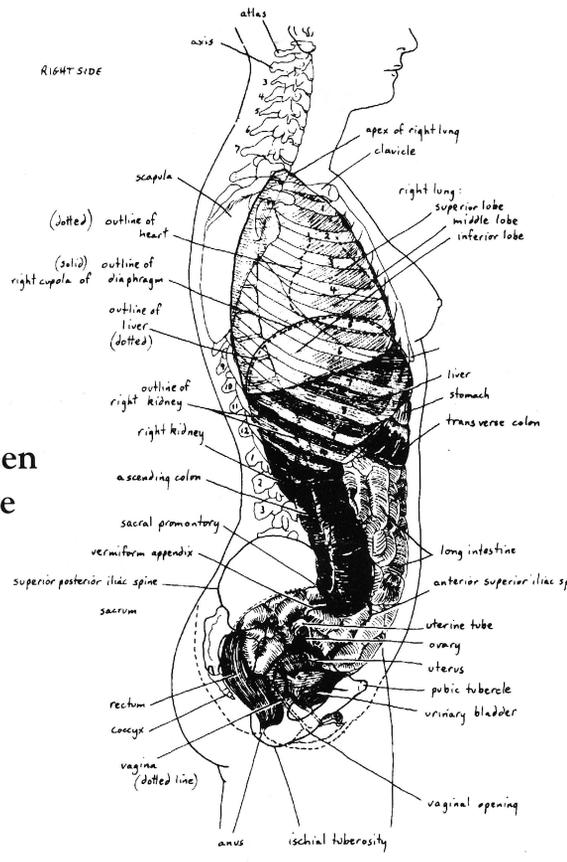
**Wrist and Hand**

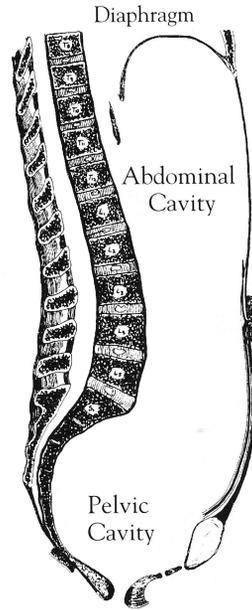
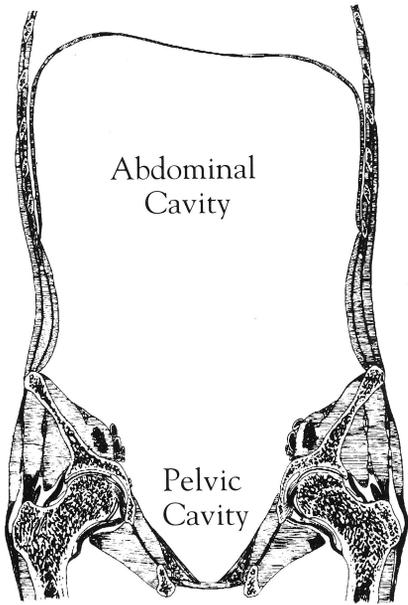


# Lungs Seen from the Back



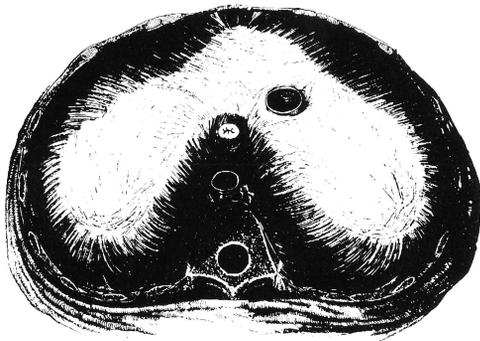
# Lungs Seen from the Side





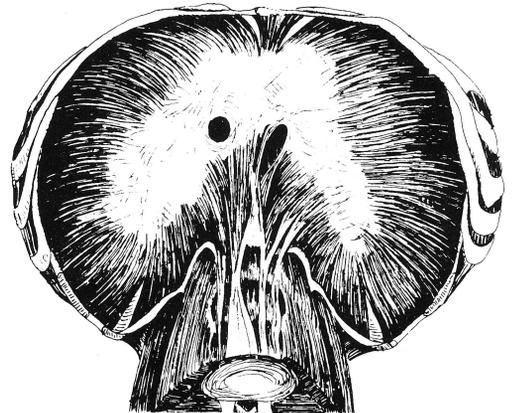
THE DIAPHRAGM

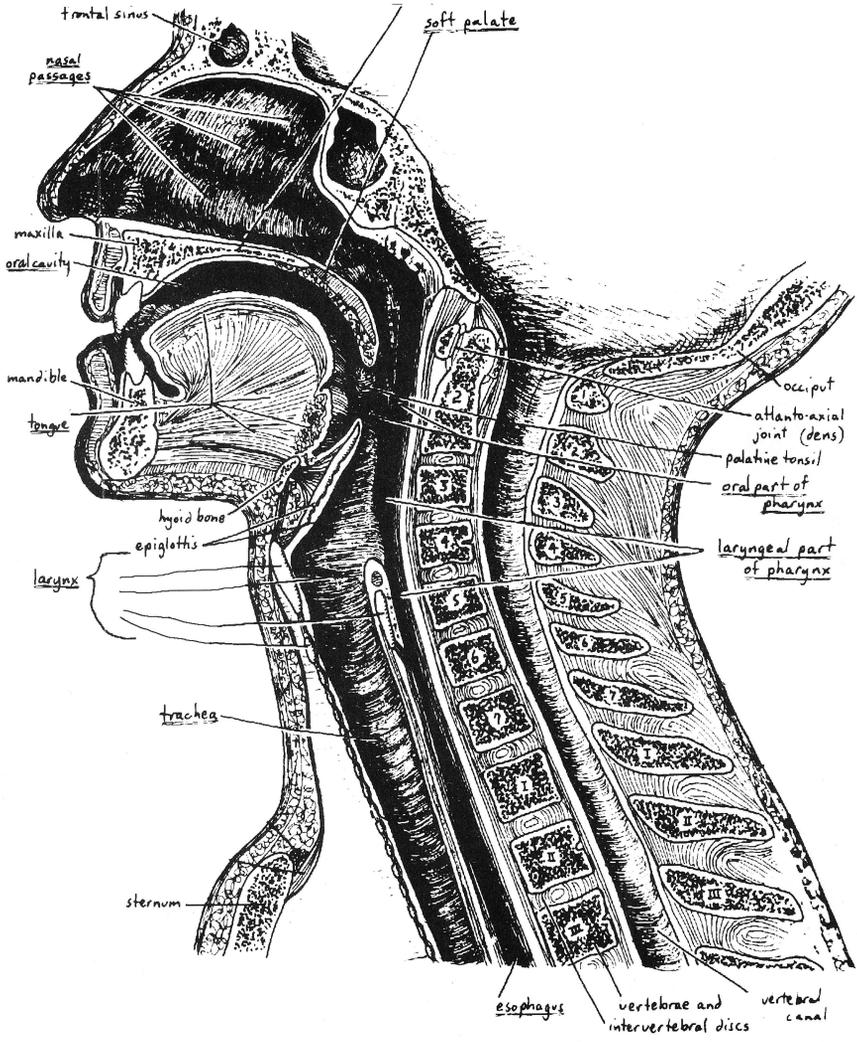
from above and behind



THE DIAPHRAGM

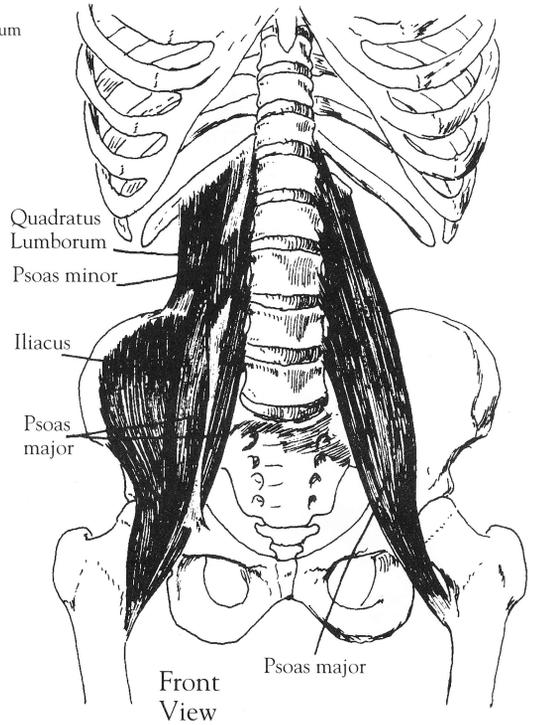
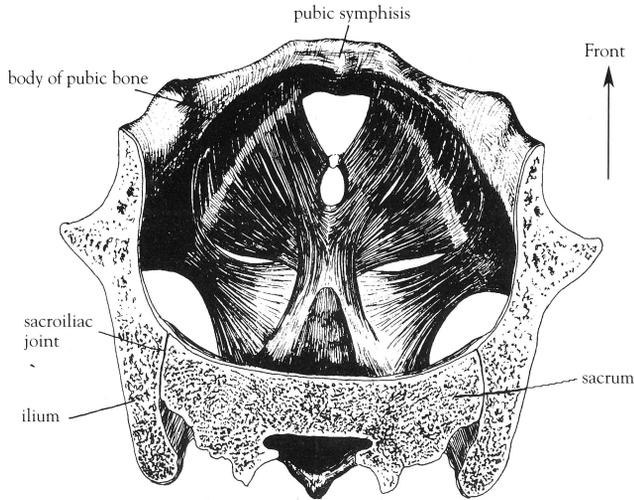
from below and in front



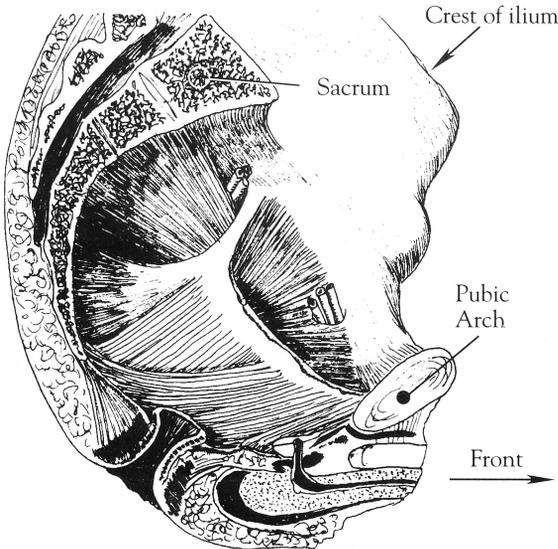


Nose, Mouth, Neck and Throat

# Muscles of the Pelvic Floor from Above



# Deep Interior Muscles of the Pelvis



Side View: Male Pelvis (cross section)

## About the Authors:

Barbara Conable is a writer and an internationally acclaimed teacher of the Alexander Technique. She is a teaching member of the North American Society for Teachers of the the Alexander Technique. She specializes in the application of the technique to performance. In 1988 she won the William Redding Memorial Prize for Poetry, offered by the Ohio Arts Council. She has recently completed an opera libretto, *Twelve Nights*, and six books about Body Mapping and the Alexander Technique for musicians, available from Andover Press in the spring of 1997.

William Conable, designer and illustrator of this book, and developer of the concept of Body Mapping, is Professor of Music at the Ohio State University, and was for eleven years Principal Cellist of the Columbus Symphony. He studied the Alexander Technique with Marjorie Barstow and Frank Pierce Jones. His Alexander course at OSU, established in 1973, was one of the first university courses in the Technique. He teaches and performs worldwide.