

Beers, Deborah Yardley. 2006. "A Mind-Body Approach." *American Music Teacher* 56, no. 1: 24–27.

Synopsis: This article is about finding specific exercises for developing a mind and body approach to the study of music that is practiced away from the instrument but is targeted to help solving practice and performance problems. Beers advocates *Conscious Voluntary Movement Exercises* (CVME) developed by Albert Pessa and Diane Boyden-Pessa who are trained dancers. A step-by-step process is outlined in the article and this process is recommended to be used as a warm up for students who have trouble setting practice goals. Using this approach to performance goals in addition to practicing issues is also reviewed.

Bibliography: Notes at the end include some references.

Audience: All musicians

Berenson, Gail. 2008. "Fitness—Not Just For United States (or MTNA) Presidents." *American Music Teacher* 57, no. 5: 4–5.

This article is about how to gradually fit exercise into a musician's lifestyle that is often sedentary and how this can enhance your life as a teacher, performer or student. The benefits listed include: enhance ability to concentrate, greater endurance, a stronger body, a healthier immune system, the ability to manage stress and a better self-image. The author tells about her own experiences and offers practical advice to remain healthy.

Bibliography: yes, websites are listed to find more information.

Audience: All musicians

Berenson, Gail. 2005. "Health Promotion in Schools of Music." *American Music Teacher* 54, no. 6: 103–104.

Synopsis: This article is addressed to college faculty and stresses the importance of promoting musician wellness to our students. Berenson discusses an "unprecedented" meeting of medical professionals and musicians in 2004—Health Promotion in Schools of Music (HPSM) where twenty-three organizations met in response to music's accrediting agency, the National Association of Schools of Music (NASM) and summarizes their initiatives to include health information in every music curriculum. The four-fold mission of this conference is cited as well as an annotated list of several sources where faculty can find guidance. MTNA's commitment to wellness education is also reviewed.

Bibliography: yes

Audience: all musicians

Berenson, Gail. 2007. "It Can Happen to Anyone!" *American Music Teacher* 57, no. 2: 4–5.

Synopsis: This article is about the author's own experience of being diagnosed with carpal tunnel syndrome through over-use of the computer. Five factors contributing to her problem and eight recommendations for preventing over-use are given.

Bibliography: No

Audience: All musicians

Berenson, Gail. 2008. "Wishing You Good Health!" *American Music Teacher* 58, no. 2: 4–5.

Synopsis: As MTNA president, Gail Berenson gives a brief history of the beginnings of musician wellness forums and conferences since the 1980s and discusses MTNA's commitment to musician wellness. She encourages MTNA and AMT readers to let the organization know how they can continue to help all musicians experience good musician health.

Bibliography: no

Audience: All musicians

Brundage, Steven. 2004. "Choking Hazards and the Reversion Effect: Why Musicians Fail Under Pressure." *American Music Teacher* 63, no. 4: 22–24.

Synopsis: Brundage discusses why performers can choke under pressure, using the golf pro Greg Norman as an example. He explores two learning systems: implicit and explicit learning and gives the characteristics of both. He uses the *Explicit Monitoring Theory* as an explanation as to why everyone experiences some performance failure sometime during one's lifetime and offers some feedback as to why some performers overthink passages. Ultimately, Brundage says that everyone learns to combat performance anxiety differently. Article concludes with a good set of both online sources and articles.

Bibliography: yes

Audience: All musicians

Burnham, Ruth. 2003. "Perspectives on Performance for Elementary-Level Piano Students." *American Music Teacher* 52, no. 6:30–32.

Synopsis: Burnham discusses the pros and cons of public performances for elementary level pianists. The benefits of performing that include: the development of personal growth, bringing music to life and exploring creativity as well as an opportunity to share one's talent are among the most positive reasons for teachers to encourage students to perform. However, Burnham makes some positive suggestions to the reader about exploring non-traditional recital formats such as mini-recitals in your studios instead of always using the traditional recital format and stage. Also, she suggests that students do not need to always play their solos by memory. Finally,

Burnham advocates positive reinforcement to our students and preparing them both musically and mentally.

Bibliography: notes at the end contain excellent resources

Audience: pianists

Cockey, Linda. 2008. "Body, Mind and Spirit: being at one with your instrument." *American Music Teacher*, 57, no. 6: 42–44.

Synopsis: The author discusses the connection between the body, mind, and spirit during a musical performance and how to teach students to develop a practice regime that can help them develop this connection. Work and patience are important in creating such a system for preparing to perform. An overview of some resources that are useful in studying the interconnection of body, mind and spirit is offered.

Bibliography: Yes, resources that are useful in studying the interconnection of body, mind and spirit are reviewed.

Audience: All musicians

Deahl, Lora and Brenda Wristen. 2003. "Strategies for Small-Handed Pianists." *American Music Teacher* 52, no. 6:21–25.

Synopsis: this article focuses on a brief review of the development of the piano and how piano technique continued for a very long time to be a "one size fits all" in spite of the many physical changes made to the piano. Although many important piano teachers addressed this "one-size fits all" phenomenon in both the mid-nineteenth and twentieth centuries, unfortunately, their suggestions and 'remedies' have often placed small-hand pianists in dangerous positions. Stretching, holding, and other benign treatments have not always helped pianists with small hands and many have special needs that are not addressed. The purpose of this article is to educate teachers about the risks involved in the sizes of small hands and to offer some appropriate coping strategies. Deahl and Wristen summarize anatomic generalizations, and pedagogical strategies for producing a healthy legato, fortissimo playing, octaves, large chords and arpeggios, and, fingering principles to minimize stretching. The article concludes with an annotated list of eight workable solutions when working with students with small hands.

Bibliography: notes at the end contain excellent resources

Audience: pianists

Ediger, Thomas. 2008. "Body, Mind And Spirit." *American Music Teacher* 58, no. 2: 71.

Synopsis: this article gives a brief summary of the lectures presented at the Wellness Symposium "Body, Mind and Spirit" held on July 7–9, 2008 in New York City co-sponsored by MTNA and the Canadian Federation of Music Teachers Association. Louise Montello lectured on the mind

and how to empower musicians to avoid and cure performance disorders. She is the author of *Essential Musical Intelligence*, *Performance Wellness Manual*, *Teachers' Wellness Manual* and the *Performance Wellness Workbook*. Alan Fraser who is a trained Feldenkrais practitioner and author of *The Craft of Piano Playing* discussed awareness through movement activities by instructing a piano student during his lecture and Carol Montparker author of *A Pianist Landscape*, *The Anatomy of a New York Debut Recital* and *The Blue Piano and Other Stories* lectured on the musical spirit.

Bibliography: No

Audience: All musicians

Greer, Amy. 2008. "Notes from a Musician's Journal." *American Music Teacher* 57, no. 4: 16–20.

Synopsis: Greer examines her yoga lessons and how yoga has influenced her as a teacher and musician. In yoga, breath support, alignment, length and awareness and techniques are developed just as we do in piano playing. One unique aspect the author emphasizes about studying yoga is that one learns what your body is telling you. She also discusses the importance of basic practice reminders and how many of us learn too quickly and missing some of the fine points in our music.

Bibliography: No but the author has a blog: www.tenthousandstars.net that was started in 2006 titled "Ten Thousand Stars."

Audience: pianists

Herbein, Jacqueline. 2006. "The Draggin' Dragon." *American Music Teacher*, December. 31–33.

Synopsis: This article examines the correlation between back injuries and instrumentalists and offers some clever tricks in teaching young students about proper alignment. Herbein mentions that the study of Alexander Technique, Feldenkrais Method, yoga, t'ai chi or pilates is always helpful but suggests the utilization and analogies of dragons, penguins ("Opus" from the Sunday comic strip by Berkeley Breathed), bobblehead dolls, a long tube and a mirror to teach students from an early age about natural alignment and technique. Supporting your sit bones, releasing any excess muscle tension in the lower back, balancing the back and avoiding slouching are among the alignment and balancing issues reviewed.

Bibliography: no

Audience: pianists

Herbein, Jacqueline. 2003. "Using the Body's Wisdom to Unlock Technique." *American Music Teacher* 52, no. 6: 19–20.

Synopsis: Herbein examines the concept of anatomical knowledge as an important factor in teaching and performing as this information can help avoid injuries. Understanding the language of the body and being able to show how the muscles, bones and nerves can function comfortably is an important pedagogical skill to develop as teachers. She discusses the importance of teachers passing this information from teacher to student.

Bibliography: No, but resources are cited in article

Audience: All musicians

Johnson, Jessica. 2013. "Feeling the Sound: Reflections on Claiming One's Own Musical Voice." *American Music Teacher* 63, no. 1 18–23.

Synopsis: This author examines teaching students about tension, phrasing and a physical balance by leading them into making their own decisions about music making rather than simply being a carbon copy of their teacher. She reviews teaching students how to practice through using the two-sided brain to spark the creative and intuitive processes of our students for life-long lessons. There are many excellent references throughout this article from leading writers in the field of musician wellness.

Bibliography: notes at the end

Audience: all musicians

Kind, Ethan. 2007. "The Hurting Musician." *American Music Teacher* 56, no. 6: 26–27.

Synopsis: Kind is a certified Alexander Technique teacher who discusses how he deals with hurting musicians. He prescribes physical solutions that require making changes in one's technical approach to an instrument that is often difficult for musicians to do. The author summarizes his own story as well as an instrumentalist that he worked with to help them overcome their problems. Kind states that self-criticism is one of the most debilitating issues musicians have to face as it is ingrained in us early in our musical development. However, through postural, technical, psychological and spiritual training via the Alexander Technique, it is possible to play or sing without pain.

Bibliography: no but references are mentioned in the article

Audience: all musicians

Kirchner, Joann. 2004. "Managing Musical Performance Anxiety." *American Music Teacher* 54, no. 3: 31–33.

Synopsis: Kirchner reviews several basic techniques to help alleviate mild performance anxiety that includes visualization, Alexander Technique, autogenic therapy, beta blockers, biofeedback, deep breathing, eastern disciplines, progressive muscle relaxation and systematic desensitization.

Bibliography: Yes, notes at the end contain several references

Audience: All musicians

Koga, Midori. 2005. "The Music Making and Wellness Project." *American Music Teacher* 55, no. 2: 40–41.

Synopsis: This article reviews Koga's experiences with a 5-year study that looked at the effect of active music making on the health and well-being of Americans over age 65. She begins the article with a story of her late grandfather who began studying the violin in Japan in his seventies and culminated his study with a recital on his 88th birthday. The article then examines a study done by Frederick Tims of the Michigan State University music therapy department beginning in 1995 with a multi-disciplinary team of researchers who took two groups of a total of 80 subjects and had one group study a musical instrument weekly while the other group did not. The results showed that anxiety, depression and perception of loneliness decreased for those seniors taking music lessons.

Bibliography: No

Audience: pedagogy

Koga, Midori and Jun Nogami. 2012. "Developing an Awareness of Core Balance." *American Music Teacher* 62: no. 1: 24–28.

Synopsis: Koga discusses her use of the Nintendo Wii game console and the Wii Fit exercise program and balance board (BB) that she received as a gift to develop a keener awareness of core balance in playing an instrument. This led her to doing a study with a colleague at the University of Toronto (Nogami) of ten graduate piano majors with the purpose of working with them to develop more awareness in areas such as breathing, body balance, tension and visual, aural, kinesthetic and tactile cues. Koga also reviews her past experiences of studying the martial arts of Aikido and her work with body mapping (Barbara Conable's book on *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music* in the article.

Bibliography: No but notes at the end.

Audience: pedagogy

Lanners, Thomas. 2015. "With our Eyes Closed." *American Music Teacher* 64, no. 5: 16–19.

Synopsis: This article examines musicians who perform by memory and therefore often play with their eyes closed to enhance practice and ultimately, performance. He discusses the fact that playing with one's eyes closed can help develop keener aural, tactile and kinesthetic skills that can not only "heighten our senses" but will also enhance our breathing techniques for healthier breathing and therefore helps us with the mind, body and spirit connection so we can communicate better with our audiences.

Bibliography: No, but notes at the end.

Audience: Musicians who perform by memory

Lanzer, Katie. 2009. "Learning to Unify Musical Intentions with Easeful Actions." *American Music Teacher* 58, no. 6: 26–30.

Synopsis: This author discusses how she found relief from the tension and pain that use to accompany playing the piano from practicing yoga. She explains that our minds control the playing but can often block out our awareness of how our bodies move in the process. The benefits of yoga are reviewed: breathing exercises, body awareness—including tension and relaxation, posture and, how one can take the basic principles of yoga technique and apply them to practicing and performing. Lanzer uses a passage from Robert Schumann's *Kreisleriana* to explain how she was able to break the passage into very small sections to decide on gestures that allowed her to eventually play the entire passage with security and without strain or fatigue.

Bibliography: Yes, notes at the end that list sources

Audience: All musicians

Lehrer, Phyllis A. 2003. "Musicians, Scientists and Clinicians: Mind/Body Perspectives." *American Music Teacher* 52, no. 6: 84.

Synopsis: Written as part of MTNA's *College Faculty Forum* committee, Phyllis Lehrer discusses a meeting of the Association for Applied Psychophysiology and Biofeedback (AAPB) where many performers who were clinicians, researchers and psychology professors played a mix of different styles of music from barbershop quartet tunes, jazz piano and classical repertoire. During these performances, physiological measures were taken via an information-gathering device. The author summarizes several lectures that explore various applications of biofeedback for people suffering all kinds of things that cause muscle tension and the different approaches from around the world to addressing the issues so that musicians can better connect the body and mind to work together while making music.

Bibliography: No

Audience: all musicians

Leone, Carol. 2003. "Goldilocks had a choice." *American Music Teacher* 52, no. 6:26–29.

Synopsis: Leone's article is about the reduced-size keyboard manufactured by Steinbuhler and Company and the positive effects of using it with small-handed pianists at Southern Methodist University. The musical and technical benefits have clearly helped the many students who have small hands to play healthy. Adjusting to this small keyed instrument, the typical hand size of students with small hands, how such an instruments feels, the technical differences of a 7/8 keyboard compared to a normal size keyboard, injury prevention, more effective practice,

musical differences and the basic challenges of working and playing on a smaller keyed instrument are reviewed.

Bibliography: No

Audience: pianists

Lewis, George, and Julia Schnebly-Black. 2005. "Body Movement for Musicians." *American Music Teacher* 55, no. 2: 32–33.

Synopsis: this article summarizes MTNA's *Pedagogy Saturday IX* with both Lewis and Schnebly-Black demonstrating how effectively moving the whole body can stimulate awareness of many musical elements. Dalcroze eurhythmics is the basis for their discussion.

Bibliography: No

Audience: All musicians

Lister-Sink, Barbara, and Gail Berenson. 2005. "Essential Skills for Promoting a Lifelong Love of Music and Music Making." *American Music Teacher* 54, no. 5: 18–23.

Synopsis: The introduction of this article is by Gail Berenson who advocates joyous and happy music making and stresses the need for students to be made aware of how to maintain physical and psychological well being in order to be lifelong musicians. Lister-Sink's article "Developing the Fundamental Skill: Healthful, Injury-Preventive Technique" that follows is divided up into several sections: *Technical Truths* where eight fundamental basics about technique is reviewed; the *Fundamental Components of a Healthful Technique* where three components to a healthy technique are examined: kinesthetic awareness, where efficient muscle use and optimal skeletal alignment and balance are reviewed; and, *Foundational Steps* where exercises for Lister-Sink's nine step program for developing a healthy techniques are summarized. Exercises and important resources to consult are also given. The article ends with a list of the benefits of healthful, well-coordinated technique and kinesthetic cues for all musicians to use for a balanced technique.

Bibliography: Yes.

Audience: All musicians

Magrath, Jane. 2008. "Polyphony: Performance Psychology for Musicians." *American Music Teacher* 58, no. 2: 61–65.

Synopsis: in this article, Jane Magrath interviews Bill Moore, a performance psychology consultant who was the keynote speaker at the 2008 *Group Piano and Piano Pedagogy Forum* held in Norman, Oklahoma. The article discusses why musicians tend to play better in practice than they do during performance and reviews three psychological practice skills that help with performance skills: 1) the ability to self-monitor correctness, 2) the ability to give self-instruction, and 3) the ability to analyze both the cause and effect with regard to mistakes. Three

mental performance skills are also explained: courage, trust and acceptance. Moore emphasizes that all these skills must be practiced along with learning the music in order to develop better performance skills.

Bibliography: no but Moore's website is noted: <http://trustitgolf.com>

Audience: pianists

Mazzatenta, Mark. 2013. "What's the Rubik's Cube Taught me about Recital Preparation." *American Music Teacher* 63, no. 2: 18–19.

Synopsis: The author applies his learning to solve the Rubik's Cube and the seven steps he used in doing so to learning to play an eight-song concert by memory on guitar. So, with each song he learned, there were ten questions he answered about the piece that included basic analytical things about the compositions. Just like solving the puzzle of the Cube, the author slowly added each answered question to every song he was learning so that he could internalize the structure of each piece. This is a useful tool and analogy to show students in teaching them the learning/memory process.

Bibliography: no

Audience: all musicians

McBrien, Robert. 2005. "The Mind-Body Connection Stress Reduction for Musicians." *American Music Teacher* 55, no. 2: 34–35.

Synopsis: This article is a summary of Dr. McBrien's discussion as the key note speaker for MTNA's Pedagogy Saturday IX held in Seattle in 2005. He reviews the four key steps to a mind-body method of connecting and thus performing at a high level. The four steps include: relaxation, mental recall, affirmations and mental rehearsal. Each step is reviewed and summarized so that readers can understand how performers can reduce stress and better achieve peak performances.

Bibliography: No

Audience: all musicians

McKinney, David L. 2008. "Mental Strategies to Improve Playing From Memory." *American Music Teacher* 57, no. 6: 26–28.

Synopsis: this article discusses ways performers can better prepare to perform so that they can stay more concentrated during performance by using ideas from sport psychology. How to dress rehearsals (that includes why it is important to practice with the shoes that one will use during performance to improve the biomechanics of playing), room acoustics, planning performing experience scenarios, centered breathing techniques and how to practice to learn to deal with the unexpected during performances are reviewed.

Bibliography: yes, notes at end of article have good references.

Audience: pianists

Moore, Bill, and Jane Magrath. 2010. "Playing Your Best When It Counts." *American Music Teacher* 60, no. 3: 21–25.

Synopsis: in this article, Jane Magrath interviews Bill Moore and asks him several pertinent questions about the similarities and differences between athletes and musicians. Moore is a sports psychologist and author of the recent book *Playing Your Best When it Counts: Mental Skills for Musicians*. By comparing athletes and musicians, Moore discusses ineffective practice—jamming, over-aiming, pressing and over-controlling and there are some valuable ideas in this article about training to trust in yourself and what are some of the factors that affect our breakdown in our own trust of ourselves while performing.

Bibliography: no

Audience: all musicians

Moore, Bill. 2011. "Playing Your Best When It Counts." *American Music Teacher* 60, no. 6: 16–21.

Synopsis: In this article, Bill Moore's discussion as Keynote Speaker during the 2011 MTNA conference in Milwaukee is summarized. Practice mindset, performance mindset, trust, the inner battle, how to train yourself to trust via the 80–20 rule, developing courage through performance scripts, and how to develop mental skills through using journals is examined.

Bibliography: no but readers may access www.playingyourbest.com for more on Moore's techniques.

Audience: all musicians

Murray, Janet. 2011. "Nerves." *American Music Teacher* 90, no. 1: 36–37.

Synopsis: This article gives a quick summary of the authors' experience with hypnotherapy and how it helped her to overcome stage fright and, mentions that particular personality types are more prone to developing performance anxiety. She also gives six top tips for helping students to cope with their nerves during performance that includes developing regular performance opportunities for students as well as giving them some preparation before each concert, as well as praise, encouragement and breath regulation.

Bibliography: no

Audience: all musicians

Petrovich, Anne. 2003. "How Teachers Can Help." *American Music Teacher* 53, no. 3: 24–27.

Synopsis: This article is written by a psychotherapist who is also a teacher of social work and a trained violinist. It gives valuable information about performance anxiety from all these perspectives. First, performance anxiety is defined, explaining normal versus disabling stage fright. The six major symptoms of performance anxiety are discussed as well as the use of medication, and where to seek additional help. The role of self-efficacy as an important factor in controlling stage fright is emphasized throughout the article and four main sources for the management of anxiety are summarized. Suggestions on what teachers can do to help their students prepare to perform are given throughout.

Bibliography: yes, self-efficacy articles.

Audience: performance anxiety, all musicians

Savage, Dylan. 2009. "An Answer to Performance Anxiety." *American Music Teacher* 58, no. 4: 26–29.

Synopsis: Savage gives a summary of Don Greene's (sports psychologist/performance coach) approach to reducing performance anxiety. Greene begins with an *Artist's Performance Survey* that is designed for musicians to take in order to find their strengths and weaknesses. Symptoms that get in the way of optimal performances—fear, lack of self-confidence and the inability to concentrate are reviewed along with Greene's multiple methods of working with musicians to reduce performance anxiety through the process of centering. The article serves as an introduction to the 2009 Music Teachers National Association (MTNA) National Conference held in Atlanta, Georgia, where Don Greene was the keynote speaker.

Bibliography: No

Audience: All musicians

Savvidou, Paola. 2014. "In Search of the "Perfect" Musical Performance." *American Music Teacher* 64, no. 2: 23–25.

Synopsis: Savvidou examines the fact that striving for excellence instead of perfection is ultimately what we as pedagogues should instill upon our students. Some of the ideas in this article come from some excellent musician wellness resources. She reviews a discussion with co-founder of the Canadian brass, Eugene Watts about using one's ears and reviews spatial awareness—the Laban Movement Analysis used in the dance world for short-reach, mid-reach and far reach, thus expanding one's psychological and physical kinesphere. She also considers Amy Cuddy's TED talk, (a researcher at Harvard Business School) a study in part, about how one's body language helps us in how we perceive ourselves. Her experience with Yoga and staying in the moment, Gerald Klickstein's definition of musical excellence as a result of seven habits and several other studies about excellence in performance that are good reads. Savvidou concludes that on-stage performances place us in the "unknown" and therefore we perform to that moment in the best way we are equipped to do so.

Bibliography: Notes at the end with resources consulted

Audience: all musicians

Schmidt, Kathryn. 2013. "On Hiatus?" *American Music Teacher* 63, no. 2: 26–28.

Synopsis: The author discusses her own personal experience of temporarily leaving the teaching profession after a rewarding career to move with her family. This new environment had created challenges for beginning a teaching and playing career once again with added stresses in life. She lists six life challenges musicians often faces with possible solutions for each. Issues such as no job prospects, no piano or studio; financial concerns, moving, identity crisis and how to begin picking up the pieces are reviewed.

Bibliography: No

Audience: All musicians

Shockley, Rebecca. 2006. "Mapping Music: Some Simple Strategies to Help Students Learn." *American Music Teacher* 56, no. 2: 34–36.

Synopsis: Shockley gives a summary of how students can learn to memorize more quickly and efficiently by explaining how to teach students to map out a piece of music they are working on. This article summarizes her discussion during MTNA's *Pedagogy Saturday X* held in Nashville in 2006. The author explains how to gain an overview of a piece of music and how to draw a map of it, one section at a time. The benefits of mapping as a key learning technique are also explained. The author discusses how applying one's knowledge of music theory to learning music, learning to improvise or "faking it," and developing the skill of mentally internalizing a piece of music are all important factors in positive music making and ultimately in injury prevention. She advocates working away from the instrument some in order to develop recall. For more information on this process, see her book *Mapping Music: For Faster Learning and Secure Memory: A Guide for Piano Teacher and Students*.

Bibliography: Yes

Audience: All Musicians

Sisterhen, Lesley. 2004. "Enhancing Your Musical Performance Abilities." *American Music Teacher* 54, no. 1: 32–109.

Synopsis: This detailed article focuses on the effect of imagery on helping musicians concentrate more and reduce overall stress during performance. She compares this approach to what sports psychologists believe about peak performances being a combination of mental and physical factors. The use of imagery, relaxation, scripts—written narratives of positive affirmations and how to develop mental practice are reviewed.

Bibliography: Yes, notes at the end include several detailed references.

Audience: All musicians

Soen, Evelyn Lee. 2004. "Yoga Within the Music Studio." *American Music Teacher* 54, no. 1: 36–40.

Synopsis: Soen reviews the eight limbs or stages of yoga and how developing the use of these in the piano studio can help students loosen up the body and connect the mind after being at school all day and doing sports. Clear diagrams on how to execute these basic techniques are given.

Bibliography: Yes (*Bonus Byte*) and notes at the end.

Audience: All musicians

Sternbach, David J. 2009. "Ear Training Can Enhance Consistency and Reduce Repetitive Overuse Injuries." *American Music Teacher* 58, no. 6: 70.

Synopsis: This article examines the possible causes for inconsistency in student performances and suggests that teachers should emphasize that students need to learn how to do "auditory envisioning," a skill where they hear the score accurately in their mind in order to perform better and reduce the possibility of developing repetitive overuse injuries. Sternbach compares this approach to that used by athletes who visualize their movements. Both athletes and musicians learn to develop motor preparation through brain mapping. Ear-training skills are essential to musical development as is imagery.

Bibliography: Notes at the end include journal references.

Audience: All musicians

Timmons, Jill. 2012. "Playing Well: Strategies for Performance Preparation." *American Music Teacher* 61, no. 6: 20–22.

Synopsis: Timmons discusses two components that provide reliable support to create a fine performance: thorough preparation and availability of self. In examining the first component, *preparation*, Timmons emphasizes the importance of the right kind of preparation that is really about honest self-talk. A variety of questions are posed in this section that one can ask about being prepared for a performance. She emphasizes that regularly performing naturally reduces performance anxiety. The second component, *Availability of Self* is about the art of being completely present while performing and emphasizes that preparing does not predict what will happen. She suggests the use of Zen techniques in helping one develop the skill of being fully available "in the moment" of performing. Ten distracting thoughts right before a performance are listed with suggestions on how to deal with them.

Bibliography: no

Audience: All musicians, performance preparation

White, Andrew. 2011. "Belting As An Academic Discipline." *American Music Teacher* 60, no. 6: 22–24.

Synopsis: White explains what a "belt" voice is and how belting can actually help classically trained vocalists with their overall technique; register changes and airflow. It can also assist singers in the performance of different styles of singing such as classical, jazz and musical theatre.

Bibliography: notes at the end for bibliographical information

Audience: Singers

American Music Teacher Musician Wellness Series—2014–present

Ackermann, Bronwen. 2015. Playing Healthy, Staying Healthy: Orchestrating Healthy Approaches to Musicians in Training.” *American Music Teacher* 64, no. 6: 22–24.

Synopsis: Ackermann writes as an injured clarinetist, physiotherapist and physical therapist and has worked as a medical professional with musicians and athletes for over twenty years. In this article, she explains collaborative projects she has been involved with in Australia and Europe such as: developing an online health-training curriculum for college music students (www.soundperformers.com) where students take this course on-line to introduce them to musician wellness issues and prepare them to perform. She summarizes the key to successful collaborations with an anachronism “CARE” – **communicating** openly as a health professional, **adapt** to integrate solution, **respect** each other and **encourage** each other to try to do better to help musicians solve their health problems.

Bibliography: no. notes at the end

Audience: all musicians

Berenson, Gail. 2014 “Playing Healthy, Staying Healthy: Professional Associations Lead the Way.” *American Music Teacher* 64, no. 1:17.

Synopsis: This inaugural article for the *Musician Wellness Series* gives a time-line and historical synopsis of how professional music and medical associations have worked together to help educate musicians of today about the prevention of medical problems through basic awareness and where to find help when needed, by going to their websites. Berenson is one of the pioneer pedagogues in the field of musician wellness, having taught one of the first university courses in the US on performance preparation.

Bibliography: no

Audience: all musicians

Chesky, Kris and Aryn Amlani. 2014–2015. “Playing Healthy Staying Healthy: Hearing Conservation in Music Requires New Testing Standards.” *American Music Teacher* 64, no. 3: 16–18.

Synopsis: Chesky and Amlani review the use of earplugs to protect musicians’ ears in rehearsals and acoustically poor practice and performance facilities. They conclude after their own research on this, that more robust and standardized protocols for measuring the value of earplugs for hearing protection for musicians is needed as there is currently inconclusive evidence that the current assessment of certain earplugs are actually helping and appropriate for performing ensemble musicians. Chesky (Music) and Amlani (Speech and Hearing Sciences) are faculty at the University of North Texas where they are doing research on musicians’ hearing conservation, and economic and marketing trends within the hearing aid industry.

Bibliography: Detailed notes at the end with a wealth of information

Audience: all musicians

Chesky, Kris and Aryn Amlani. 2014–2015. “Playing Healthy Staying Healthy: Hearing Preservation in Musicians.” *American Music Teacher* 64, no. 3: 19–23.

Synopsis: In this second article, Chesky and Amlani summarize in layman’s terms the structure of the auditory system and how it encodes acoustical information to the brain. Overstimulation of the auditory system and the aging process are also reviewed with an emphasis on what ultimately happens over one’s lifespan with the gradual loss of hearing. The authors recommend routine hearing tests (at least twice a year) using a test called *probe microphone measurements* with self-monitoring of hearing sensitivity (using smart-phone based applications) in between testing.

Bibliography: detailed notes with sources

Audience: all musicians

Chong, John. 2015. “Playing Healthy Staying Healthy: Creating the Resilient Performer.” *American Music Teacher* 64, no. 6: 25–27.

Synopsis: Written by the medical director of the Musicians’ Clinics of Canada and a trained pianist, Chong discusses the fact that a surprisingly number of professional musicians are treated for medical problems related to their instrument—both from a psycho-physiological and ergonomic perspective. The universal health care in Canada has allowed musicians to be treated much more easily than in the US. Nonetheless, the Musicians’ Clinics of Canada has implemented an assessment plan that has been looking for ways to reduce the effect of chronic stress often plagued by musicians with an ABCDEFG paradigm: proper **alignment, breathing, coordination, diet, exercise, focus** and **goals**. The article also discusses different analytical approaches of the body and brain in a collaborative way such as the use of surface electromyography, motion analysis, audio/video feedback, heart rate etc. as well as acupuncture techniques to help musicians. A required “Performance Awareness” course at the Glenn Gould School at the Royal Conservatory in Toronto as well as organizations such as PAMS are also reviewed.

Bibliography: detailed notes with sources

Audience: all musicians

Cornett, Vanessa. 2015. “Playing Healthy Staying Healthy: Mental Skills and Music Performance: The Teacher’s Role.” *American Music Teacher* 64, no. 4: 28–30.

Synopsis: The purpose of this article is to give teachers basic information on how to help students develop mental as well as physical skills for performance preparation. Cornett reviews basic mental skills such as self-awareness, stress management, mindfulness, life balance and self-care, goal setting, positive self-talk, visualizing peak performances and learning to focus

through distractions. Examples of things such as goal setting, etc. through practice logs and weekly schedules are also summarized with great ideas for teachers to utilize.

Bibliography: yes

Audience: all musicians

Dawson, William J 2015. “Playing Healthy Staying Healthy: Bringing it Together: What are the Key Wellness/Health Principles for the Music Teacher?” *American Music Teacher* 64, no. 5: 23–25.

Synopsis: Dawson writes from an extremely holistic background in that he is a retired orthopaedist, performing arts medicine consultant editor as well as an active bassoonist and teacher. He states that educating and “awareness” in teachers and students is the key to helping musicians in general to prevent and minimize medical problems. He examines the four basic tenets in healthy music making as well as five principle skills teachers can educate themselves in, in order to teach more effectively. The article concludes with a discussion of effective practice, technique and environment. Above all, open communication is important.

Horvath, Janet. 2014. “Playing Healthy Staying Healthy: No Pain, All Gain: Strategies for Healthy and Happy Musicians.” *American Music Teacher* 64, no. 2: 26–29.

Synopsis: In this article, Horvath discuss *Repetitive Strain Injury* and the multi causes of it that include force, tension, repetition, poor posture and no rest. She explains tension-free set-up at one’s instruments: in the shoulders, torsos, wrists and hands. Such things as danger signals, the importance of gradual return to practice, a list of ten do’s and don’ts musicians should think about as well as an injury susceptibility quiz for all students and musicians to take is all included in this read. Horvath is a cellist and author of the book *Playing (Less) Hurt—an Injury Prevention Guide for Musicians*.

Bibliography: no

Audience: all musicians

Manchester, Ralph. 2014 “Playing Healthy, Staying Healthy: What Do I Need to Know About Neuromusculoskeletal Issues.” *American Music Teacher* 64, no. 2: 30–32.

Synopsis: Manchester gives an overview of the neuromusculoskeletal disorders common to instrumentalists, particularly pianists. Who is susceptible and preventive ideas such as keeping one’s body in good physical shape, diet, sleep, etc. are reviewed. Proper scheduling of practice time and having a good “support team” are also discussed. Manchester is a physician/professor at the University of Rochester and editor of *Medical Problems of Performing Artists*.

Bibliography: no

Audience: Instrumentalists

McAllister, Lesley. 2015. "Playing Healthy, Staying Healthy: Bringing it Together: What are the Key Health Principles for the Music Teacher?" *American Music Teacher* 64, no. 5: 20–22.

Synopsis: McAllister reviews how music teachers can help their students become more balanced in general so ultimately they improve as musicians through healthy teaching and communication. She reviews some basic ideas to incorporate in the music studio to teach life long skills that include: progress seeking rather than perfectionism, use of mindful practice techniques (type and amount of practicing for challenging pieces) that enhance efficient practice; body awareness development by incorporating some deep breathing exercises as part of the lesson and encouraging exercise and peer support for all our students. McAllister introduces students to basic meditation techniques via the smartphone app *Stop, Breathe, and Think*.

Bibliography: no, but notes at the end

Audience: all musicians

Nagel, Julie Jaffee. 2015. "Playing Healthy Staying Healthy: Harmonizing the Psychological and Physical Health of Musicians." *American Music Teacher* 64, no. 4: 31–33.

Synopsis: Nagel's article relates the body/mind relationship of musicians with their physical/psychological makeup. By doing so, she advocates a multi-disciplinary approach to treating performance anxiety and other psychological disorders performing artists are often plagued with that would involve a physician, psychologist and teacher in the equation of treating the patient/performing artist. Her effective rationale comes from years of experience as a psychotherapist and well as a Juilliard trained pianist who has been treating patients for years in her private practice for performance anxiety and other crippling ailments that artists often have, thus helping them to develop "mental attitudes to accompany their musical aptitudes."

Bibliography: notes at the end

Audience: all musicians

Palac, Judy. 2015. "Playing Healthy Staying Healthy: Collaborating for Musical Health and Wellness: It Takes a Village." *American Music Teacher* 64, no. 6: 28–30.

Synopsis: Palac discusses the interdisciplinary team she is a member of at Michigan State University where they are working on educating students about the prevention of medical problems in musicians. This team (comprised of physicians, physical therapists, mental health professional, Alexander Technique teacher and vocal professionals), have developed a model of four basic principles for Musical Health and Enhanced Principles: **creating awareness, accepting responsibility, providing access, taking access**. The team at MSU meets regularly to consult and refer individuals who are having issues.

Bibliography: yes

Audience: all musicians

Wristen, Brenda. 2014. "Playing Healthy, Staying Healthy: What Every Musician Needs to Know." *American Music Teacher* 64, no. 1: 14–16.

Synopsis: This article gives an overview of the percentages of music professionals and students who have or have had medical problems and discusses the alarming fact that so many younger students suffer from medical problems related to the study of their instrument. She also reviews the professional organizations like NASM, MTNA, PAMA and NCKB that have been involved in the education of musicians, focusing on the recent wellness standards NASM implemented in 2012. Neuromusculoskeletal, vocal and mental health and hearing preservation standards are reviewed.

Bibliography: notes at the end

Audience: all musicians