Medical Problems Of The Instrumentalist Musician

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This comprehensive book provides a single source for all those wishing to understand and manage the many different medical problems that may affect all types of instrumentalist musicians: it includes not only injuries, their treatment and preventive strategies, but also the physiology that underlies medical performance, as well as other important factors, such as psychology.

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medicine but one that has made significant strides over the past two overuse injuries involving the muscle tendon unit are the most common medical problems of the instrumentalist musician raoul tubiana peter instrumentalist musicians medical problems of the instrumentalist musician is a welcome addition to the field of performing

This is a unique single-source reference covering the wide range of problems that can affect the instrumentalist musician.

The original Handbook of Research on Music Teaching and Learning was published in 1992 by Schirmer Books with the sponsorship of the Music Educators National Conference (MENC) and was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of the MENC, will take into account the significant changes in musiceducation in the intervening years. This second volume involves the profession's ...

Musical Excellence offers performers, teachers, and researchers, new perspectives and practical guidance for enhancing performance and managing the stress that typically accompanies performance situations. It draws together, for the first time in a single collection, the findings of pioneering initiatives from across the arts and sciences. Specific recommendations are provided alongside comprehensive reviews of existing theory and research, enabling the practitioner to place the strategies and techniques within the broader context of human performance and encouraging novel ways of conceptualizing music making and teaching. Part I, Prospects and Limits, sets out ground rules for achieving musical excellence. What roles do innate talent, environmental influences, and sheer hard work play in attaining eminence? How can musicians best manage the physical demands of a profession that is intrinsically arduous, throughout a career that can literally span a lifetime? How can performers, teachers, and researchers effectively assess and reflect on performance enhancement for themselves, their colleagues, and their students? Part II, Practice Strategies, presents approaches for increasing the effectiveness and efficiency of practice. These are examined generally for the individual and ensembles and specifically for the tasks of memorizing, sight-reading, and improvising music. Musicians spend vast amounts of time and energy acquiring and refining their skills, but are there particular rehearsal strategies that they can employ to produce better performance results or to achieve the same results more quickly? What implication does existing knowledge of human information processing and physical functioning have for musical learning and practice? Part III, Techniques and Interventions, introduces scientifically validated methods for enhancing musical achievement, ordered from the more physical to the psychological to the pharmacological; however, they all address issues of both mental and physical significance for the musician. Collectively, they stand as clear evidence that applied, cross-disciplinary research can facilitate musicians' strive for performance excellence. Throughout, the book highlights ways for musicians to make the most of their existing practice, training, and experience and gives them additional tools for acquiring and developing new skills. Each chapter is underpinned by physical and psychological principles relevant to all performance traditions that demand dedication and resilience, unique artistic vision, and effective communication.

The 2nd edition of the Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research. Covering both experimental and theoretical perspectives, each of the 11 sections is edited by an internationally recognised authority in the area. The first ten parts present chapters that focus on specific areas of music psychology: the origins and functions of music; music perception, responses to music; music and the brain; musical development; learning musical skills; musical performance; composition and improvisation; the role of music in everyday life; and music therapy. In each part authors critically review the literature, highlight current issues and explore possibilities for the future. The final part examines how, in recent years, the study of music psychology has broadened to include a range of other disciplines. It considers the way that research has developed in relation to technological advances, and points the direction for further development in the field. With contributions from internationally recognised experts across 55 chapters, it is an essential resource for students and researchers in psychology and musicology.

This groundbreaking new text explains and documents the scientific basis of chronic pain in Joint Hypermobility Syndrome (JHS) and other heritable disorders of connective tissue from the physiological, epidemiological, genetic and clinical viewpoints. It asks the reader to consider the possibility of JHS, identify it clinically, understand its co-morbidities, including interdependencies with Fibromyalgia and Chronic Fatigue Syndrome, while managing the condition appropriately. Hypermobility, Fibromyalgia and Chronic Pain takes a multi-specialty and multidisciplinary approach to understanding JHS and its management, drawing together expertise from a broad group of internationally-recognized authors. The book is split into two sections. Section 1 deals with the clinical manifestations of JHS and Fibromyalgia, their epidemiology and pathophysiology. Section 2 covers clinical management. Here the reader will find chapters covering pharmacotherapeutics, psychotherapy and physical therapies that address the needs of patients from childhood to adulthood. It is hoped that Hypermobility, Fibromyalgia and Chronic Pain will advance knowledge of therapies and provoke further research while stimulating interest and encouraging debate. Comprehensively relates practical therapy to the nature of the underlying pathology Covers in one single text both the scientific and practical management aspect of Joint Hypermobility Syndrome and its allied pathologies Contributions from over 30 leading international experts Multidisciplinary approach will support all health professionals working in this field

The two-volume Oxford Handbook of Music Performance provides the most comprehensive and authoritative resource for musicians, educators and scholars currently available. It is aimed primarily for practicing musicians, particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development; educators with a specific interestor expertise in music psychology, who will wish to apply the concepts and techniques surveyed in their own teaching; undergraduate and postgraduate students who understand the potential of music psychology for informing music education; and researchers in the area of music performance who consider it importantfor the results of their research to be practically useful for musicians and music educators.

The study of music and the brain can be traced back to the work of Gall in the 18th century, continuing with John Hughlings Jackson, August Knoblauch, Richard Wallaschek, and others. These early researchers were interested in localizing musicality in the brain and learning more about how music is processed in both healthy individuals and those with dysfunctions of various kinds. Since then, the research literature has mushroomed, especially in the latter part of the 20th and early 21st centuries. The Oxford Handbook of Music and the Brain is a groundbreaking compendium of current research on music in the human brain. It brings together an international roster of 54 authors from 13 countries providing an essential guide to this rapidly growing field. The major themes include Music, the Brain, and Cultural Contexts; Music Processing in The Human Brain; Neural Responses to Music; Musicianship and Brain Function; Developmental Issues in Music and the Brain; Music, the Brain, and Health; and the Future. Each chapter offers a thorough review of the current status of research literature as well as an examination of limitations of knowledge and suggestions for future advancement and research efforts. The book is valuable for a broad readership including neuroscientists, musicians, clinicians, researchers and scholars from related fields but also readers with a general interest in the topic.

Why are some performers exhilarated and energized about performing in public, while others feel a crushing sense of fear and dread, and experience public performance as an overwhelming challenge that must be endured? What are the factors that produce such vastly different performance experiences? Why have consummate artists like Frederic Chopin, Sergei Rachmaninoff, Pablo Cassals, Tatiana Troyanos, and Barbra Streisand experienced such intense music performance anxiety? This is a disorder that can affect musicians across a range of genres and of all standards. Some of the 'cures' musicians resort to can be harmful to their health and detrimental to their playing. This is the first rigorous exposition of music performance anxiety. In this groundbreaking work, Dianna Kenny draws on a range of disciplines including psychology, philosophy, phenomenology, psychoanalysis, and performance theory in order to explain the many facets of music performance anxiety that have emerged in the empirical and clinical literature. She identifies some unifying guiding principles that will enhance our understanding of the condition and guide researchers and clinicians in the development of effective treatments. The book provides a detailed conceptual framework for the study of music performance anxiety and a review of the empirical and clinical research on the anxiety disorders. In addition it presents a thorough analysis of the concepts related to music performance anxiety, its epidemiology, and theories and therapies that may be useful in understanding and treating the condition. The voices of musicians are clearly heard throughout the book and in the final two chapters, we hear directly from musicians about how they experience it and what they do to manage it. This book will lay a firm foundation for theorizing music performance anxiety and be of enormous value interest to those in the fields of music and music education, clinical psychology, and performance studies.

Performing Arts Medicine (PAM) is a growing area of specialization within the performing arts field, which addresses the multi-faceted health and wellness of performing artists. This sub-discipline within performing arts is interdisciplinary in nature, involving the expertise of performing arts educators and researchers, physicians and other health professionals. This first of its kind text appeals to a very wide audience that includes performing arts clinical practitioners and health science researchers as well as performing arts pedagogues and performing arts students. The first part of the text gives the reader an overview of the field and discusses over-arching themes and issues in PAM. Part two presents an array of music and dance research involving primarily case studies that address significant issues of concern for performing artists and have implications for pedagogical practice. Part three provides research-based perspectives derived from professionals sharing their in-practice experiences. Finally, part four describes useful PAM models of implementation supporting the needs of performing artists in different settings. Written by experts in the field, Perspectives in Performing Arts Medicine Practice is a valuable resource for performing arts physicians, educators and researchers.

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