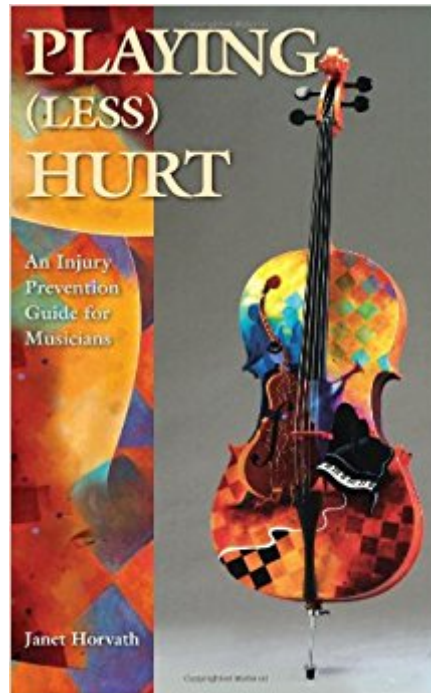




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Playing Less Hurt: An Injury Prevention Guide For Musicians



Synopsis

(Book). Making music at any level is a powerful gift. While musicians have endless resources for learning the basics of their instruments and the theory of music, few books have explored the other subtleties and complexities that musicians face in their quest to play with ease and skill. The demands of solitary practice, hectic rehearsal schedules, challenging repertoire, performance pressures, awkward postures, and other physical strains have left a trail of injured, hearing-impaired, and frustrated musicians who have had few resources to guide them. *Playing Less Hurt* addresses this need with specific tools to avoid and alleviate injury. Impressively researched, the book is invaluable not only to musicians, but also to the coaches and medical professionals who work with them. Everyone from dentists to orthopedists, audiologists to neurologists, massage therapists and trainers will benefit from Janet Horvath's coherent account of the physiology and psyche of a practicing musician. Writing with knowledge, sympathetic insight, humor, and aplomb, Horvath has created an essential resource for all musicians who want to play better and feel better.

Book Information

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Customer Reviews

"Every musician should be aware of the valuable musical and medical information in this book." -- William Preucil/ Concertmaster The Cleveland Orchestra
"Her book comes to the rescue of even the most brilliant teachers and their equally brilliant students." -- Garrick Ohlsson/ Pianist
"The ground she covers is immense, written with knowledge, understanding, style, aplomb and humor. No reader

can put it down..." --Janos Starker/ Distinguished Professor of Music, Indiana University

Janet Horvath, Associate Principal Cello of the Minnesota Orchestra for over two decades, is a soloist, chamber musician, writer and advocate for injury prevention. A trail-blazer in speaking and writing openly about the physical stresses experienced by musicians, Horvath has contributed importantly to improvements in working conditions and in awareness for musicians' work-related ailments and their prevention. Ms. Horvath received the American String Teachers Association Service Award in 1992 in recognition of her outstanding efforts on behalf of musicians' health, and in 2001 she was selected to deliver the Richard J. Lederman keynote lecture at the Performing Arts Medicine Association's nineteenth Annual Symposium on Medical Problems of Musicians and Dancers. She has conducted seminars called "Playing (less) Hurt" all over the nation. The Injury Prevention Guide For Musicians is the culmination of 20 years of lecturing and teaching in the field of Performing Arts Medicine.

When I started playing the cello as an adult, several years ago, my cello teacher recommended Janet Horvath's book, *Playing (Less) Hurt*, when I complained of pain in my thumbs, elbow and back. I am now playing more relaxed and with little pain, thanks to the help of her book! She clearly described what was causing my pain and recommended ways to play my instrument to avoid injury. I found her use of anatomy diagrams and figures helpful for understanding how to warm up, how to sit and be more relaxed when playing my instrument, and how to stretch between practice sessions. As a new string player, I have found her guidance very helpful. However, her book is not just for string musicians. I also play the piano and a brass instrument. Her recommendations are very helpful for how to continue playing these instruments without pain too. I want to be involved in music throughout my life--I have found in Janet's book a companion guide to help me do this. I highly recommend this book to any musician! I have benefited so much from her book, that I have purchased three copies for the other members of a piano-string quartet with which I am currently playing.

I have just finished reading this magnificent book. Amazing! I am so impressed by the incredible work that Ms. Horvath has done on the issues that plague many musicians. This book has invaluable advice on how all musicians, young and older, can avoid repetitive stress injury entirely. In spite of world class training, I've had lower back surgery, hearing loss, and both reconstructive hand and shoulder surgery in the course of my 30 year career. It took me these injuries and years of

thinking and experimenting to arrive at the conclusions contained within the book; the book is an incredibly valuable weath of knowledge and information that will educate musicians to practice and play smarter, healthier and happier! I plan to make it required reading for all of my students at my university. I also recommend it highly to my colleagues! Thank you on behalf of all of us. Stephen Balderston Former Section Cello, St. Louis Symphony Orchestra Former Assistant Principal, Chicago Symphony Orchestra Professor of Cello, DePaul University School of Music Cellist, The American Chamber Players

I can't speak directly as to how helpful it has been, but my daughter has been using it since I bought it for her last year. She is a professional cellist with breast cancer and wants/needs to continue to play her instrument. Janet (the author) is also a survivor and was/is a professional cellist. Okay. Without being grim about it, there are a lot of books-for-cancer-survivors in general and even a fair number for musicians specifically. To be blunt, I gave this one a chance as the author's experience closely matched my daughter's situation. My daughter says that it has helped her a lot in her recovery and it is likely to be used as a reference for a long while to come.

I think this a pretty good book for every skill level musician. I am a general surgeon and a beginner on the classical guitar (I have already a tendinitis on my left thumb for holding the guitar too tight), and I found the tips on this book really helpful, and the anatomic/physiopathologic explanations very accurate. I'm giving this book to a friend who is a violin player. So why 4 stars only? The author of this book is a cello player and although the book tries to cover a little bit of every instrument, the most of the examples are made up about cello playing, of course. As a guitar player, I was hoping some specifics about the guitar playing less hurt, but I think SOME things the author says can be extrapolated to guitar playing. Anyway, I highly recommend this book to any professional musician who cares for his career or any hobby musician who cares for his body health.

I am a 50 year old trombonist who recently returned to regular band playing. i have a torn rotator cuff in my right shoulder, so you can imagine that working the slide can be painful. your book has been a god send. I even took it to band camp in Chatauqua New York with the New Horizons band groups. We played for 5-6 hours and I was able to keep up thanks to my stretches. I am organizing an educational day of my own for my group and I would like your permission to use some of your information and if possible give one of your books as a door prize. as well I would like to share with my colleagues where they can get them and contact you. could you let me know if this is ok? we are

in Newmarket Ontario Canada, which is about an hour north of Toronto.thank you again

excellent

Excellent book, but a little too much information for me. Perfect if you want to be an expert on the subject and be able to diagnose and treat a wide variety of ailments.

As a beginning cello student, I find the book very helpful for working to avoid the behaviors that lead to tension and stress. Her lists of things to do and to remember (pages 47 and 189, for example) serve as constant reminders of ways to relax and avoid injury. John

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