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LETTER FROM THE EDITOR

Cort A. McClaren

Welcome to The Journal of Percussion Pedagogy (JPP). I look forward to launching this journey of sharing information, expanding horizons, and enhancing communication through the JPP. Success of the Journal depends on the community of percussionist/musicians adopting a common goal of “making a difference.” May I encourage every reader to imagine the possibilities, set aside bias, and aim for a world where high school graduates are fluent readers, where musicianship is the supreme goal, where university teachers are prepared to deal with

better and better musicians, and where ideas that project us beyond the norm abound. Uninhibited communication has been the norm for the National Conference on Percussion Pedagogy since its inception. Now, via the JPP, we have another venue for expressing our ideas - Ideas that will form the future of teaching percussion.

You are cordially invited to join the discussion.

Cort McClaren

UNDERSTANDING the COLLEGE/UNIVERSITY PERCUSSION PROGRAM

Laura L. Franklin (primary author)

with contributors Dennis Fisher & Chalon Ragsdale

The purpose of this paper is to help clarify the role of the director of percussion studies and the percussion program within a department of school of music in a college or university. This paper can be used by those in the role of director of percussion studies as "talking points" to administrators, fellow ensemble directors and studio teachers, or other interested parties. It may also serve to help clarify expectations of us by those aforementioned parties.

Brief History of College and University Percussion Programs in the United States

Paul Price (1921-1986) was the percussion teacher at the university of Illinois in Champaign-Urbana from 1949-1956. He is widely credited with establishing the first accredited college percussion ensemble course. He also started at Illinois a degree program for percussion principals. In the 1960s George Gaber followed suit at Indiana University. Both programs set the stage for the development of "artist-percussionists" - players who were true percussionists with proficiency in multiple percussion instruments. The percussion ensemble was a large part of these programs as well.

With the advent of the percussion ensemble and a more "modern" approach to percussion playing came the need for larger percussion inventories that included multiple instruments of all types. In response to these needs, the National Conference on Percussion Pedagogy developed Program Standards for Percussion Equipment and Facilities in 2003. As world music came to the fore in all aspects of the music program, percussion programs began to acquire instruments from all regions of the world, in

addition to the traditional Western instruments. Once marching band and drum corps became a mainstream activity, many percussion programs began to take into account the needs of the contemporary rudimental drummer as well.

As the world of percussion has become more diverse, so have percussion programs.

The focus of any particular program can most readily be tied to the expertise and interests of the teacher in charge of the program. As a general rule, most percussion programs tend to agree that students need to achieve a competent level of performance on snare drum, keyboard percussion, timpani and multiple percussion. Programs with particular emphases (Jazz Studies or Commercial Music) might place more emphasis on drum set, jazz vibes, or hand percussion than those without such a focus.

Some programs expand to provide a wide array of ensemble experiences (Latin, steel drum, Tabla, gamelan African, etc.), while others focus on traditional percussion ensembles. Some programs have moved toward specialization in a particular instrument, most notably, there are a handful of programs that offer degrees in Marimba Performance. Although the specifics of each program and the approaches to teaching the content of the program are limitless, the purpose of this paper is not to explore the differences among us, but rather to identify the similarities that define us.

Understanding the College/University Percussion Program

Although the volume of some of the issues listed below may be greater in a larger program, there are many common issues present in programs of every size and in

every type of institution. Teachers at smaller institutions are often "one man shows" and will have to address every aspect of curriculum delivery and program administration alone. Larger programs will often have a larger volume of these issues to deal with, but may have the benefit of graduate teaching assistants or even multiple percussion instructors to handle some of these issues.

Regardless of the specifics of the situation (program size, institution size, institution type, etc.) the Director of Percussion Studies will likely spend as much time dealing with administrative aspects of the program as he or she will spend in instructional activities.

These administrative activities may or may not be calculated as part of faculty load but nevertheless are inherent in the position. It should be recognized that all the activities discussed below are necessary to the success of not only the percussion area, but the music department as a whole. Everybody in the department benefits from a well-run, well-organized percussion area, and everyone in the department suffers when this is not the case.

Percussion teachers are a unique blend of instructor, ensemble director, coach, consultant, repair-person, equipment-mover, budget manager, collaborator, performer, and administrator. It is imperative that we understand our role within a department or school of music, and that our colleagues understand the many roles we serve as well.

It is the intention for this document to serve a first step in beginning a dialogue between percussion teachers and administrators that will lead to productive discussions concerning work load, budget, assistantship assignments, etc. that will ultimately result in a better educational experience for the students and a more feasible working environment for the instructor.

Goals for the Program:

Although percussion programs are part of a larger music unit and must function effectively within that unit, they are also unique entities with a life of their own. Percussion programs have their own personnel and staffing issues, budget concerns, and facilities and equipment issues that may or may not have a direct impact on the other areas of the school or department in which they are located. Additionally, many percussion programs have earned recognition on a regional, national or international level. This recognition can serve to build the reputation of a particular program that is somewhat independent from that of its college or university, or in some cases, helps define the identity of its parent institution.

This being the case, just as each music unit has goals and student learning outcomes, each percussion unit must have the same.

What do we want our students to know and be able to do when they graduate from this program? What changes do we expect to see in their skills, attitudes, values and behaviors throughout their time in this program? Although desired learning outcomes and overall goals for a percussion program within a given institution will vary from school to school, these goals must meet some basic criteria in order to be successfully met. First, these goals must match the skills, experience and interests of the percussion teacher. Second, these goals must match the goals and interests and abilities of the students attracted to and served by the department; and third, these goals must match the goals of the institution and of the department/school in which one is working.

In formulating goals the Music Unit and the Percussion Program have to be cognizant of environmental factors such as facilities, finances, number and training of personnel, administrative support, and other resources. They also need to know, given the size,

location, cost and type of institution, what type of student will likely be attracted to the institution. Only once these factors are fully understood can a mission and goals for the institution and the percussion program be fully articulated. If the goals of the music unit and that of the percussion program are out of step with one another, neither will be successful.

Questions to ask when formulating goals:

How much autonomy do I have, as the director of percussion studies, in deciding what my final student learning outcomes should be?

What other constituencies' goals do I need to take into consideration (ensemble directors, music unit, institution, etc.)? These goals may inform not only specific objectives for the percussion program, but also the scope and type of goals for the program. For instance, goals may be specific and short term, covering perhaps the repertoire that will be performed by all students. Goals could also be very broad and forward looking, such as the development of critical thinking skills and life-long learning skills. In any case, ideally the music unit/ensemble/percussion program goals should be complementary of one another.

How can I begin discussions among my colleagues concerning goals for our students?

What type of student has historically been attracted to this institution and to this program? What type of student would I like to attract? If these are different, what actions can I take to change the student demographic? How will that change ultimately effect my goals for the percussion area?

In an ideal world, philosophical and practical discussions would take place among faculty members within the music unit and with administrators in the music

unit. Goals for each program within the school or department would be clearly articulated and would be complementary so that each program benefits the largest possible number of students. Most often, however, this is not the case. It is recommended, then, at a minimum, the chief administrator of the music unit should be made aware of the mission and goals of the percussion program and should be presented with an action plan to reach those goals. A reasonable administrator who is confronted with clearly defined goals and an action plan to achieve those will likely be supportive, at least in principle, of providing the means to reach them.

Role of Director of Percussion Studies

We recognize and acknowledge that percussion instructors must be effective teachers as well as effective administrators.

The Director of Percussion Studies has unique administrative concerns that no other applied teacher or ensemble director has.

Perhaps this is why, historically, so many percussion instructors (and Directors of Bands) have been tapped to fill administrative roles within the Music Unit.

At any rate, one challenge all percussion instructors face is how to balance the teaching and administrative responsibilities of their role. Although we initially were attracted to the teaching aspect of our positions, we often find ourselves overwhelmed by the administrative aspects of the position. We need to seek ways to retain a high level of teaching while still maintaining efficacy as administrators and meeting expectations placed on us by our colleagues, administrators and institutions.

A first step may be to simply list and define our duties:

Teaching responsibilities may include:

Design, coordinate and assess all areas of the percussion curriculum, including:

Studio Teaching: Sequencing of technical skills on a number of instruments;

sequencing of etudes and solo repertoire on a number of instruments; tracking each student's development in all areas of percussion performance (snare drum, timpani, mallets, drum set, etc.); organizing periodic studio classes; preparing students for afternoon student recitals or colloquia; preparing students for junior, senior and graduate recitals

Percussion Ensemble: identifying literature that is developmentally appropriate; creating programs that strike a balance between having educational and musical value and being appealing to students and audiences; creating programs that are varied in style, instrumentation; teaching the ensemble in such a way that concepts explored in lessons are reinforced in ensemble, thereby creating an opportunity for transfer of skills

Percussion Methods/Techniques: choosing what aspects of percussion performance and teaching to cover in class; choosing mode of delivery; selecting texts); if not the primary teacher, oversight and guidance for the person teaching the course

Percussion pedagogy: clearly defining and implementing an approach to teaching that effectively deals with musical and developmental tendencies of learners.

Percussion literature: demonstrating a working knowledge of percussion literature as well as information pertaining to the development of percussion instruments, performance venues, influential composers/performers, techniques of analysis, and their influence on percussion pedagogy.

Assistance or direct involvement with marching band percussion sections

Coaching chamber music as needed

Administrative responsibilities may include:

Tracking existing percussion equipment:
Distribute percussion equipment for use by departmental ensembles; maintain percussion inventory list; check out equipment needed for off-campus performances as well as on-campus ensembles and other needs

Equipment acquisition: requesting needed equipment (competing for needed instruments with other studios and music unit needs; in smaller schools, competing for needed instruments with other institution-wide needs)

Equipment repair and maintenance

Equipment moving to and from performance spaces

Assistance with ensemble auditions for placement in departmental ensembles; assistance with part assignments for ensembles within the department

Maintain percussion ensemble library; serve as percussion ensemble librarian

Recruitment of students: including scheduling and hearing auditions, contacting prospective students, organizing tours or other outside performances to attract prospective students

Consulting with ensemble directors as needed regarding percussion equipment and personnel needs or other percussion-related issues

Oversee adjunct faculty, coordinating their teaching activities and goals within the overall percussion program, and interfacing between them and other entities within the music unit and the institution

Other responsibilities/expectations include:

Maintain a career as an active performer
Participation in professional development activities within one's field
Produce scholarly research or equivalent

participation in professional activities

Relationship of Director of Percussion Studies to Other Ensemble Directors

The Director of Percussion Studies has to interface with the conductor of every other ensemble in the department where percussion is used. This includes wind ensemble/concert band, jazz ensembles, orchestra and occasionally, choral ensembles. Very specifically, the administrative responsibilities of the Director of Percussion Studies in these interactions will include: 1) Hearing auditions for ensemble placement; 2) Assigning parts (or overseeing part assignments) for each concert for each ensemble, ensuring that the educational and developmental needs of each student are met, and that the musical needs of the ensemble are met; 3) Ensuring that needed equipment is present and in good working order for each ensemble rehearsal; 4) Working with the ensemble directors as a consultant on matters of personnel, equipment, logistics, and other percussion-related issues.

The teaching responsibilities related to other ensembles may include 1) Providing ongoing training to each student as to how to make appropriate choices regarding mallet selection, volume, articulations, etc, based upon what they hear in the ensemble; 2) Working with the ensemble director to assist percussionists in understanding and meeting the musical goals of the ensemble; 3) If requested, coaching a sectional for a particular ensemble.

To the extent possible, it is important that percussion teachers and ensemble directors have an ongoing dialogue about percussion-related issues in the ensemble in order to provide the students the most valuable musical and developmental experience possible. To this end it is important that percussion teachers foster a good working relationship with the other ensemble

directors in the department or school of music. Ways to do this might include: attending concerts of the ensembles in which the percussionists perform; having post-concert debriefing sessions with percussionists to analyze what went well and what needed improvement in their ensemble playing; attending rehearsals of ensembles in which percussionists are performing and offering appropriate feedback to the students regarding their participation, professionalism, musical choices within the ensemble, etc.; when appropriate, soliciting input regarding upcoming equipment purchase requests (if it could be used in a particular ensemble, get that director on board to help you make the case).

Relationship of Director of Percussion Studies to Other Studio Teachers

Percussion is a common collaborative instrument in many chamber works and is found in many works for larger, homogenous ensembles (such a trumpet or trombone ensemble). Directors of those ensembles and studio teachers who utilize contemporary literature often need to collaborate with a percussionist. In this role, the percussion teacher will recommend percussion students as collaborators, and in the case of chamber music, may give coaching or other instruction.

Other Challenges

Logistics: Due largely to the extensive equipment inventory and to the size of our instruments, percussion programs have logistical unique challenges not faced by other programs. In almost every case students exclusively use school-owned instruments for practice and performing. A notable exception is drum set - most serious drum set players own their own sets. The inherent logistical concerns with sharing equipment include 1) providing enough equipment and space for adequate practice by the students; 2) providing adequate and secure storage space for college-owned equipment; 3) determining where student-

owned equipment can be stored and providing additional storage space for such equipment if deemed appropriate.

In most institutions, rehearsal and performance equipment is one and the same.

This presents the challenge of moving equipment from practice and rehearsal spaces to performance spaces safely and efficiently. Almost any moving of equipment is detrimental to the instruments over time, so limiting such moves is of paramount importance. Too, moving equipment takes a tremendous amount of time from our schedules and the students' schedules. Any steps taken to limit the number of percussion moves per semester is beneficial.

Course Rotation/Sequence: In an area with its own curricular needs, how does the percussion instructor decide when to offer certain course, such as pedagogy or literature? Who decides this? The answer will be unique in every situation, but anyone new to this question will benefit from having a conversation with the chief music administrator to balance student needs with timing and budget implications over a number of semesters.

Budget Management: This is an area that many other applied studio teachers don't have to be concerned with to the extent that percussion program heads are. We have extensive needs for equipment maintenance, repair and acquisition, and we have music purchasing for our ensembles. We may need money for a tour in a particular year, and we will almost always have lists of capital purchases that need to be made.

Questions to answer include: Does the percussion area have its own budget, or is it shared? If it is shared, how is the budget administered: with whom and how are purchasing decisions made by the group and who ultimately controls the spending decisions? When and how are allocation decisions made and who makes them? What

is considered a capital request? Regardless of the answer to those questions, it is beneficial to have budget amounts in mind for each of these items. To, it is advisable to have ready a list of capital purchase requests and a rationale for each item on the list.

Graduate student issues: Assignment of work loads to graduate students, mentoring and guidance of graduate students in their teaching of private lessons, ensemble, methods/techniques classes, marching band percussion, etc., determining and requesting the appropriate number of graduate assistant positions for the percussion area. These students can also help reduce some of the administrative burden felt by the director of percussion studies at schools with graduate programs. At institutions with only undergraduate students, a capable work-study student or two may serve the same purpose.

Administrative Support Needed/Desired
Administrators need to be aware of the challenges faced by the Director of Percussion Studies. To this end, it is imperative that we strive for a clear and open dialogue with our administrators about our particular needs, and it is important that we work within the system of the music unit to help make every area strong. Every situation has its unique challenges, but most situations have solutions that can either alleviate or mitigate the particular circumstances. Administrators can be very helpful in a number of ways.

1) Becoming aware of our budget needs.

Encouraging the formulation of a five-year budget plan for percussion that includes yearly maintenance (items that need to be replaced every year, such as drum heads); depreciation repair (periodic repairs, such as tuning of keyboard instruments); replacement (equipment that we own but that is no longer usable); and new purchases (equipment we don't have and need).

2) Monitoring the master calendar carefully and including the percussion instructor and other ensemble directors in the formulation of such a calendar. Remaining cognizant of logistical issues with any group that uses percussion equipment vis a vis moving the equipment, and realizing that moves result in wear-and-tear on the equipment and ultimately will cost money.

3) Examine available facilities and space closely, looking for ways to position the percussion equipment relative to practice facilities, rehearsal rooms, storage space and performance venues.

4) Consider administrative duties of the Director of Percussion Studies when making decisions regarding numbers of graduate teaching assistant positions or assignment of work-study positions.

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Chair of the Department of Music at Brevard College.

***Dennis Fisher** is the Conductor of the Symphonic Band, Associate Director of Wind Studies at the University of North Texas, and Professor of Music in Conducting and Ensembles. Fisher has a wide variety of experience and expertise as a conductor, arranger, clinician, educator, and consultant. Mr. Fisher is an active arranger for all wind mediums, including symphonic band, marching band and chamber music. Also, he frequently serves as a clinician, conductor, and adjudicator throughout the United States along with international appearances in Thailand, Japan, Great Britain, Europe, Scandinavia, Canada, Greece, and Russia.*

***Chalon Ragsdale** came to the University of Arkansas in 1975 as Percussion Instructor and Assistant Band Director. He currently serves as Director of Percussion Studies, and Director of the UA Summer Music Camps. From 1990-1998, he was Chair of the UA Department of Music. Mr. Ragsdale has served as Professor of Percussion and as Director of the UA Percussion Ensemble; as Director of the "Razorback" Marching Band; as Director of the UA Concert Band; and from 1989 to 1992 served as Conductor of the UA Symphonic Band and Wind Ensemble. The Percussion Ensemble under his direction has performed for audiences at state, regional and national conventions. His private students have won performing honors at the state, regional and national levels of MTNA. He performs as percussionist frequently, and holds the position of solo timpanist with the North Arkansas Symphony Orchestra.*

MUSIC WELLNESS & INJURY PREVENTION: Healthy Practice & Performance Measures for the Percussionist

Susan Martin Tariq and Sherry Rubins

Introduction:

Musician wellness and injury prevention have long been of interest to musicians and teachers alike. While some schools have developed courses such as *Performance Preparation* at Ohio University, *Health Promotion and Prevention of Injury for Musicians* at the University of Indianapolis, *Keys to Healthy Music* at Eastman and others, most of us are left to our own devices to incorporate this teaching/awareness into the percussion studio, seminars, studio classes and rehearsal venue.

In the fall of 2004, a collaborative effort between the University of North Texas and the Performing Arts Medical Association: Health Promotion in Schools of Music Project (HPSM) held a conference of medical professionals and music educators. Out of this conference came “Declarations” and “Recommendations for Action”. These can be viewed at <http://www.unt.edu/hpsm> as well as Volume 21, Number 3 (September 2006) of *Medical Problems of Performing Artists*.

Today’s presentation/demonstration will provide a simple introduction to help the percussionist/teacher to assimilate the vast array of information into a usable and practical approach to musician wellness and injury prevention.

So, now what do you do?

I. Awareness

- a. Pain vs work – know the difference between a sore/overworked muscle and an actual injury. It is always recommended to stop for an injury. For a sore/overworked muscle you may be able to stretch, rest for a bit and then proceed with caution. It is never wise to continue “through the pain”.
- b. Posture (with and without instruments) – Be aware of your over-all posture while playing and away from the instruments. This includes your stance or how you are seated if applicable. Mirrors and videotaping yourself at different angles can be helpful.
- c. Motion/movement – Pay attention to the motion of your limbs. Is it in general a smooth, flowing motion without tension? Are you moving contrary to what you are trying to do musically? Again, videotaping is very helpful!
- d. “Life” away from the instruments – Be mindful of everyday things such as how you pick up large items, use kitchen utensils, how you sit at the computer desk etc. Do you play a sport that could be adding “insult to injury” such as volleyball?

II. The Plan

- a. Physical condition – A healthy lifestyle includes good nutrition, sleep, cardiovascular work, flexibility, and strength. A four hour drum set gig followed by a tear down and move can be quite strenuous. No need to be an elite athlete but a moderate routine will hopefully keep you out of the Doctor’s office.
- b. Practicing/Performance routine – Write down a plan that includes a warm-up and stretch before, during, and after you practice and perform. Be consistent so you are comfortable when it’s time for the performance.
- c. Habit – Don’t get discouraged or give up! It will take time for your “plan” to become a habit. Physical conditioning can take at least 6 weeks before you feel a difference and make it a part of your lifestyle. If you are injured be patient with the healing. Remember that the goal is to get back to making music!

Common Sense Recommendations for the Percussion Program:

- Assess the acoustical environment of your rehearsal spaces.
- Encourage (or require) the use of hearing protection.
- Invest in stadium stands for marching percussion instruments.
- Educate students in the proper techniques for lifting and moving equipment.
- Create an instrument replacement plan that includes adjustable height keyboard instruments.
- Create a plan of study for each individual that allows for various techniques, styles and tempos to help avoid repetitive motion injuries.
- Include a suggested practice routine guide in your percussion handbook.

Some Thoughts/Questions for Future Consideration and Research:

- A review of research literature shows a prevalence of injury to pianists and violinists. Both of these instruments require repetitive motion. As (if) we move from an area of “generalization” to an area of “specialization”, will the frequency of injury to percussionists increase? If so, education in preventative measures will become increasingly important.
- In our litigious society, should we be concerned about lawsuits against band directors and percussion instructors for student health issues such as back troubles from carrying heavy drums? Should we prepare a handout or handbook of

precautions, physical fitness regime and other suggestions for the student to be fit to carry the instruments? Should we require hearing protection?

Recommended Resources

Books:

Bishop, Dorothy. (1991). *The Musician as Athlete: Alternative Approaches to Healthy Performance*. Kava Publications. ISBN 0-9695590-0-3

Like many books on musician wellness and injury prevention, this book provides ample information about the musculoskeletal system, body mechanics, the mind/body connection, treatment and prevention. What sets this book apart from others written expressly for the musician is the in-depth discussion of treatment and prevention through the use of diet, herbs and alternative health measures. The book is well documented with extensive appendices, glossary and bibliography. Any musician who is interested in alternative health will find this book to be informative and useful.

Bruser, Madeline. (1997). *The Art of Practicing: A Guide to Making Music from the Heart*. Harmony/Bell Tower. ISBN 0609801775

This well-known book is a “must” for every musician’s library.

Chasin, Marshall. (1996). *Musicians and the Prevention of Hearing Loss*. Singular Publishing Group, Inc. ISBN: 1-56593-626-4

In the preface of this book, the author states that it is “as readable by a musician as it is by an audiologist or a sound engineer”. It is very informational and revealing, and should be of interest and helpful to any teacher/performer. Chapter 1 serves as an introduction to hearing and hearing loss, followed by 2) Factors Affecting Hearing Loss, 3) Development of Acoustic Principles, 4) The Physics of Musical Instruments, 5) Hearing Protection, 6) Clinical Assessment of Musicians, 7) Room Acoustics, 8) Clinical and Environmental Strategies to Reduce Music Exposure, 9) The Human Performance Approach to Prevention and appendices on clinical information (various data/charts) and Resources and Service Development: Earphone manufacturers, educational and advocacy organizations and a sample Hearing Health Care Proposal that can be adapted for a band or orchestra.

Conable, Barbara H. (2000). *What Every Musician Needs to Know about the Body: The Practical Application of Body Mapping to Making Music*, (revised edition.) Andover Press. ISBN: 0-9622595-6-X

The main goal of this book is to help the musician recover what F. M. Alexander referred to as “primary control”. This highly-illustrated book is described by the author as a book of fundamental principles that will “protect a musician from injury, promote the physical freedom and sensitivity for technical mastery, and secure the embodied intelligence that grounds musical power and subtlety.” While the book can serve as a great resource for any musician/teacher, it is also the textbook used for a six-hour course offered by Andover Educators. The six main topics are 1) Putting Music Training on a Secure Somatic [mind-body movement coordination] Foundation; 2) Mapping the Core

of the Body and Places of Balance; 3) Mapping the Arm Structure; 4) Breathing; 5) Mapping the Legs; and 6) Practical Application.

Culf, Nicola. (1998). *Musicians' Injuries: a Guide to their Understanding and Prevention*. Parapress Ltd. ISBN 1-898594-62-7

This is a clear and concise little handbook that defines, discusses causes, and preventative and healing measures of overuse injuries in musicians. In his brief discussion about percussionists, the author brings up a point that merits further discussion and research. He states that percussionists that perform a variety of instruments in many different settings are less prone to injury than those that are involved in a repeated activity such as a rock drummer, (or perhaps the student specializing on marimba?)

De Alcantara, Pedro. (1997). *Indirect Procedures: A Musician's Guide to the Alexander Technique*. Oxford University Press. ISBN 0-19-816569-2

This book is intended for use by the musician that is studying (or has studied) with a teacher of the Alexander Technique. The book is in three parts: 1) The Principles; 2) The Procedures; and 3) The Applications. What sets this book apart from general books on the Alexander Technique is the third section with 100 pages devoted to the application for musicians. This book is a somewhat tedious read with 288 pages of text. With an Alexander Technique teacher and an organized schedule of study, it could prove quite beneficial.

Freymuth, Malva. (1999). *Mental Practice and Imagery for Musicians: a practical guide for optimizing practice time, enhancing performance, and preventing injury*. Integrated Musician's Press. ISBN 0-9670027-1-0

This short book provides the musician with strategies for incorporating mental practice and imagery into the practice routine, and provides strategies for all levels of teaching, how to incorporate all of the senses into the mental imagery, how to combine the mental and physical practice and how to help prevent injury as well as to promote healing.

Horvath, Janet. (2000). *Playing (less) Hurt: An Injury Prevention Guide for Musicians*. Morris Publishing. ISBN 0-9713735-0-7 (As of April 2010, PLH is published by Hal Leonard, ISBN: 1423488466)

This guidebook is a great reference for all musicians. Horvath begins with a discussion of her own injury experiences, defines overuse and includes chapters on risk factors, danger signals and the possible causes of overuse injuries. Of particular value are the many "lists" including: 10 Risk Factors for Orchestral Musicians, 10 Potential Contributing Factors to Overuse, 10 Onstage Tricks (to avoid arm and shoulder problems) That Can Be Done Even While Playing, 10 Prevention Tips for Avoidance of Nerve Entrapments and other Overuse Injuries, 10 Shower Stretches, 10 Onstage Stretches, 10 Essential Items: The Musician's Survival Travel Kit and a guide to sensible practicing: 10 Backstage Stretches, 10 Do's for Injury Prevention, and 10 Don'ts for Injury Prevention. The book also contains 11 direct references to percussion playing.

Lieberman, Julie Lyonn. (2004). *You Are Your Instrument: The Definitive Musician's Guide to Practice and Performance*, fifth edition. Huiksi Music. ISBN 1-879730-20-0

This book takes a holistic mind/body approach to music practice, performance, injury prevention and healing. The first section of the book is titled *Your Mind*. The sub-headings in this section include *The Power of the Mind*, *The Brain* and *New Approaches*. The text is very informational regarding an awareness approach to practice and performance. Part Two is titled *Your Body*, with sub-headings *Muscle Signals*, *Breathing*, and *Awareness and Muscle Balance*. The reader will become aware of both signs and causes of injury, common tendencies/causes of stress to particular areas of the body as well as the role of breath in music making. The third section discusses the field of Music Medicine. Part four: *Other Musical Matters* discusses such topics as performance anxiety, warming up and various performance settings and their hazards. A 19 page *Muscle Balance Glossary* provides discussion, photos and illustrations of helpful techniques to achieve and maintain a healthy balance of muscles. The *Directory* provides a brief description/discussion of seventeen types of physical therapy, seven self exercise systems, four mind and spirit therapies and seven healing remedies. Suggested references and resources are also provided in an appendix. This book is very concise, yet thorough in its discussion. It should prove to be a valuable resource for any percussionist/teacher.

Norris, Richard, M.D. (1993). *The Musician's Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists*. MMB Music, inc. ISBN 0-918812-74-7

This book was published by the International Conference of Symphony and Opera Musicians. The author, a physician and the director of the National Arts Medicine Center in Bethesda, Maryland provides a great deal of information in the small space of 134 pages. Norris addresses symptoms, causes, treatments and prevention of the numerous common musician injuries as well as advice for performance anxiety issues. He discusses non-musical activities in daily life that may affect performance as well. Each of the fifteen chapters provides a list of suggested readings and the appendices include a self-history form used in his clinic, a listing of names and addresses of performing arts medicine clinics throughout the country, a listing of arts medicine organizations and publications and an extensive bibliography of articles on performing arts medicine topics. Although the author does not specifically address common percussion injuries, it would still serve as a useful guidebook/reference.

Paull, Barbara & Christine Harrison. (1997). *The Athletic Musician: a guide to playing without pain*. The Scarecrow Press, Inc. ISBN 0-8108-3356-5

This book is divided into three main sections: Part I: The Problem, Part II: Anatomy and Applied Anatomy for Musicians and Part 3: The Musician as Athlete. Although the first section has a brief chapter titled "The Psychology of Musicians' Injuries", the book primarily addresses the physical concerns of music performance and practice. The text, illustrations and photographs combine to provide a very clear understanding of the many topics such as posture, muscle balance, pain, ergonomics, exercise, good practice habits, the work environment and what to do if you have an injury. In addition to the valuable information regarding music performance and practice,

the reader becomes aware of the many activities in daily life that can ultimately affect ones ability to have a pain-free and productive career.

Quarrier, Nicholas. (2006). *Prevention of Musician Injuries*. (self-published)

Nicholas Quarrier is the director of the summer workshop: *Healthy Musician* at Ithaca College. A clinical professor in the School of Health Sciences and Human Performance, he has developed a program that works with students in the performing arts at Ithaca. The book discusses the areas of common injuries, treatment, prevention, posture, stretching, strengthening, breathing and others. The manual can be obtained by contacting Quarrier through the Ithaca College Website.

Sataloff, Robert, Brandfonbrener, Alice & Lederman, Richard, editors. (1991). *Textbook of Performing Arts Medicine*. Raven Press. ISBN 0-88167-698-5

This textbook, a first of its kind, is edited by three “pioneers” of Music Medicine. It contains 15 chapters with 19 contributors. Of particular interest to the percussionist might be: Musculoskeletal Problems of Instrumental Musicians, by Richard A. Hoppman and Nicholas A. Patrone, Neurological Problems of Performing Artists by Richard J. Lederman, and Diagnosis and Surgical Treatment of the Hand by Richard G. Eaton and William B. Nolan.

Workman, Dr. Darin “Dutch”. (2006). *The Percussionist’s Guide to Injury Treatment and Prevention*. Routledge. ISBN 0-415-97685-5 (softcover) 0-415-97684-7 (hardcover)

This comprehensive guide to injury treatment and prevention for percussionist is the only one of its kind. Workman first provides an introduction to basic anatomy, how injury occurs, most common types of injury and general avoidance techniques. The bulk of the book is devoted to area specific problems/injuries. Each chapter begins with what Workman refers to as a “regional anatomy” such as hand and wrist problems and is followed by specific injuries in that region. Each injury discussion contains the sub-headings of Signs and Symptoms, Name of Injury, Description, Cause, Treatment, Prevention, If No Relief, Prognosis, Other Possibilities, further information to be found in Appendices and Related Areas. This book is a very valuable reference for any percussionist. As the author points out, it should not serve as a replacement for professional care.

Articles:

Allen, John. (2000). An Experience with Injury. *Percussive Notes*. 38(4): 50-51.

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- Manchester, Ralph. (2010). Protecting the Hearing of Performing Artists. *Medical Problems of Performing Artists*. 25(1): 1-2.
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- Mikula, Philip J. (1998). Health Precautions for Percussionists. *Percussive Notes*. 37(6): 51-53.
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- Presley, Doug. (2007). An Analysis of Sound-Level Exposures of Drum and Bugle Corps Percussionists. *Percussive Notes*. 45(4): 70-75.
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- Steele, Glen. (1991). Pumping Mallets: A Preliminary Investigation into Musicians' Performance-Related Injuries, Injury Prevention and Performance Enhancement. *Percussive Notes*. 29(5): 26-34.
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_____. (2006). Lower Back Pain, Part 3: Slipped Disc and Other Nerve Impingements. *Percussive Notes*. 44(4): 60-63.

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Online Resources:

Andover Educators www.bodymap.org

Health Promotion in Schools of Music www.unt.edu/hpsm

Janet Horvath www.playinglesshurt.org

Musicians and Injuries (comprehensive info. on books/videos, great links

<http://rsi.unl.edu/music.html>

www.musiciansway.com

www.musicianshealth.com

Performing Arts Medicine Association (PAMA) www.artsmed.org

The Alexander Technique www.alexandertechnique.com www.alexandertech.org

The Feldenkrais Technique www.feldenkrais.com

Tinnitus www.ata.org

Sherry D. Rubins directs the UTSA Percussion program. Mrs. Rubins recently and over four years has fulfilled the roles of either Principal Timpanist or Assistant Principal Timpanist/Percussionist with the San Antonio Symphony. Additionally, for the past 25 years Mrs. Rubins has performed as an extra musician with the San Antonio Symphony and she has been the principal percussionist/timpanist with the Mid-Texas Symphony since 1991 and is currently principal percussionist with the San Antonio Opera.

She has been vice-president of the Texas Chapter of the Percussive Arts Society and on the faculty of the Interlochen Arts Camp, the Texas Music Festival at the University of Houston, the Stephen F. Austin University Percussion Symposium, Texas Lutheran University, and the University of Houston. Mrs. Rubins has presented clinics and concerts at the Percussive Arts Society International Convention, Texas Bandmasters

Convention, Texas Music Educators Association Convention, and the Texas Day of Percussion.

Mrs. Rubins is a busy freelance performer throughout the South Texas area and she is also an artist/educational clinician for the Zildjian Company, The Remo Company, as well as the Vic Firth Company.

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She has been an active members of the Percussive Arts Society (PAS) at both the state and national level. She has served as performer, clinician and panel discussant at numerous PAS International Conventions.

Tariq is currently the principal timpanist of the Amarillo Symphony Orchestra. She is an active performer in such diverse areas as marimba, multiple percussion, jazz drumming, world drumming and timpani.