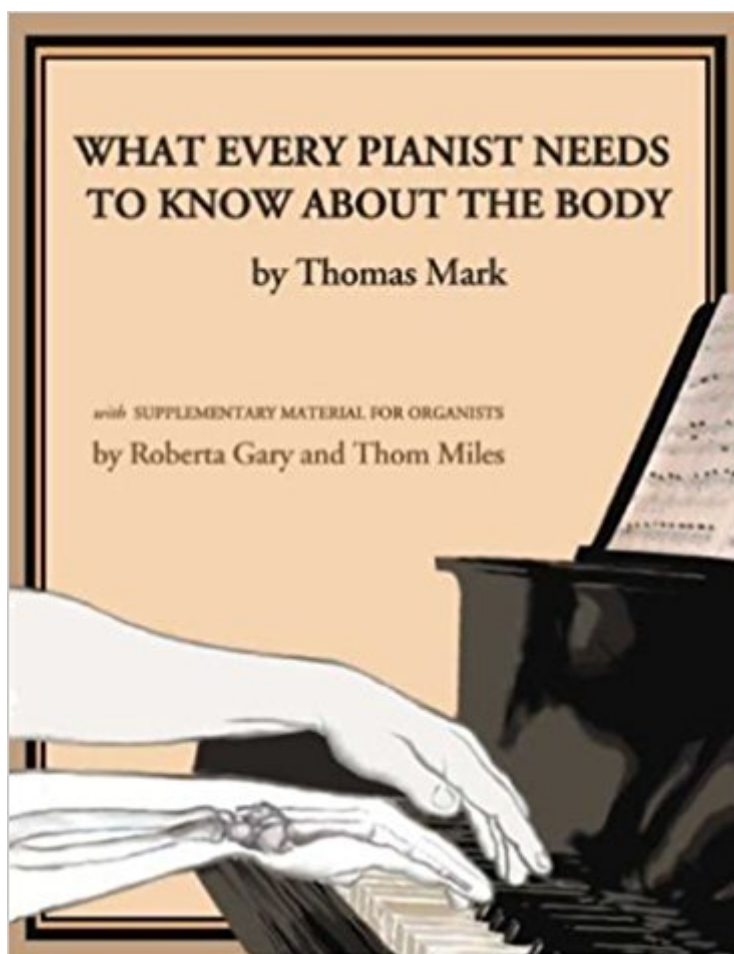


The book was found

What Every Pianist Needs To Know About The Body



Synopsis

Techniques on how to gain greater fluidity of movement while playing to improve the quality of the experience are offered in this manual for serious piano players.

Book Information

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Customer Reviews

"There is scarcely a keyboard player alive who will not benefit greatly from the information in this book. ...an indispensable, potentially life-changing resource!"
The American Organist
July, 2004
"Every pianist, organist, and harpsichordist should read this book; it offers vital information for teachers and students."
Pastoral music
Oct.-Nov. 2003
"Here is a book that can help all players of keyboard instruments avoid injury while playing with the utmost ease of motion. . . . Wisdom and valuable pedagogical advice are evident throughout this book . . . highly recommended."
The Diapason
January, 2004

Thomas Mark teaches piano and body mapping. He lives in Portland, Oregon. Roberta Gary is a professor of organ and the head of the Keyboard Division at the College-Conservatory of Music of the University of Cincinnati. She lives in Cincinnati, Ohio. Thom Miles is the director of music at Isaac M. Wise Temple and an assistant organist at Christ Church Cathedral, Cincinnati. He lives in

Definitely fills a great need. Tendonitis, carpal tunnel and back problems are common among pianists. Most try to get relief by seeking medical attention. This book is the only one I've found which shows how to adjust the pianists playing technique to play in a much more relaxed manner

and eliminate the stressful movements that cause the problems to begin with. Disspells a lot of myths about posture, hand position and finger movementsDave W

My teachers have always told me to play with less tension, which I could feel in my wrists and forearms. I tried to consciously correct the problem with technique, but I had no idea HOW to. I searched the internet but solutions were always vague and left me puzzled. This book has been essential to me, I regret that I waited until I became injured before I acquired a copy. It is composed in a very constructive way, building a comprehensive knowledge of anatomy and mechanics with simple, interesting facts, supplemented with suggestive processes to make you aware of your anatomy. It also includes a lot of the Alexander Technique. Besides debunking various posture myths, it guides the reader in developing the kinesthetic sense (being aware of your body structure), body mapping (knowing how your personal structure works), setting optimal bench height, mechanical advantage, weight support through the major axes of the body, and much more. It specifically describes problems that arise from misconceptions in body mapping and body mechanics, and the injured pianist will be enlightened by the discussion of common injuries and ways to safely recover from them. I wish my teachers made me study this text when I was learning as a boy, the language is simple enough for a child to understand, the pictures are fantastic, and the level of awareness and knowledge I have gained from my first reading is profound. It applies to all areas of anatomy, but specifically dealing with common problems a pianist faces makes it invaluable to your library. Highly recommended, an amazing resource.

To a rough approximation, the premise of this book is "If you have an accurate mental image of your body mechanics, you will perform better and safer." As any advanced pianist knows, you must work WITH (i.e. not AGAINST) the mechanics of your body. Pianists must become students of their own bodies, and this is the best textbook I've found to that affect. I give it 4 stars only because I haven't found anything else that covers the same material. That said, it wouldn't be hard to make a MUCH better book (and then I'd give this one 2-3 stars). Here are the areas where the book is lacking: 1- The editing quality is terrible. All throughout, it looks like a professor's class notes: diagrams look amateurish and writing quality is unimpressive. 2- Pianistic movements are only discussed in very general terms--almost as though the author isn't a pianist. It would be so easy (and incredibly effective) to give samples of music and describe how playing it would have various affects on the body. However, this is absent and that absence is frustrating. 3- Some of the instructions seem (unless I'm doing it wrong) impossible to follow. Either the author doesn't understand how these

movements relate to the piano or (more likely) they're just poorly described. All that said, it was a fascinating read and it literally changed the way I view my own body.

Basically I ordered this book for my wife, as she is an occupational therapist and avid pianist, and she is almost finished with the book already...after 4 days! She cannot put it down and told me that the outlining of the joints, muscles and posture positions are fantastic. I bought a piano for her and my 2 daughters this Christmas and thought she would be able to use this as a teaching tool for them. I will update this review in several weeks as she implements the facts of this book into her lessons with the girls.

Thomas Mark shows what a great difference a pianist's understanding of anatomy can make to the ability to play the piano artistically and without injury. The book includes both very clear illustrations and practical exercises to help build a better mental map of the body and work towards better playing. It's true - every pianist should know how the body works, not just the fingers, but the whole physical mechanism.

What Every Pianist Needs to Know About The Body is highly recommended to all pianists and piano teachers. The goal of this book is to heighten the awareness of the player and teacher regarding posture and relaxed playing at the piano. Excellent diagrams of the skeleton, muscles and tendons accompany the text. Mr. Mark comes across as very knowledgeable, and although he does give seminars and lectures across the US, the book is not steeped in hype or methodology. Instead, common sense and comfortable playing are the message. Something to be read by pianists before they have an injury from playing the piano too much or in the wrong way.

This book has such important advice applicable to any performer. It appears to be based on principles of the Alexander technique (which I have studied), so I tend to resonate with the ideas presented. But I think anyone could benefit from the well-explained concepts here, and improve their posture in a do-able way for better, pain-free playing.

Every pianist should read this book. I had some severe pain issues with playing--whenever I played more difficult literature and started practicing several hours a day. The problem completely cleared up after reading this book. Problems just disappeared. A good technical teacher would probably have done the same for me, but you would have to find a good teacher. And the book is much

cheaper.

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