

INTERNATIONAL SYMPOSIUM

DREAM AND REALITY

A Healthy and Motivated Way of Playing Music
In a Lifespan Perspective
An (Inter)disciplinary Approach to Musicians' Health

PROGRAM



Prof. Dr. Peter RÖBKE

RÈSUME

Prof. Dr. Peter Röbbke teaches instrumental/vocal education at the University of Music and Performing Arts Vienna; Head of the Institute for Music Education and the curriculum commission (Instrumental and vocal education); permanent author of „Üben und Musizieren“; projects and teaching in the framework of ERASMUS (f.i. Berlin, Bozen, Lisbon, London); activities in the continuing educational field for music schools in Europe; author of „Der Instrumentalschüler als Interpret. Musikalische Spielräume im Instrumentalunterricht“ (The instrumental student as an interpreter), Mainz (D) 1990, „Vom Handwerk zur Kunst. Didaktische Grundlagen des Instrumentalunterricht“ (From craft to art. Didactical basics of instrumental teaching), Mainz 2000, „Musikschule. Wozu?“ (Why music school?), Atzenbrugg (A) 2004, „Das Musizieren und die Gefühle“ (with Helmuth Figdor, „Making music and emotions“), Mainz 2009, „Vom wilden Lernen“ (with Natalia Ardila-Mantilla, „Rough Learning“), Mainz 2010

ABSTRACT

Thinking about Health

Trusting your body is a condition for developing technique. Emotional balance can only be reached when basic spiritual needs of musicians are satisfied. And beyond the „Psychophysikum“ (Viktor Frankl), young professionals will have to find an answer concerning the meaning of an activity which makes an extreme use of our resources.

But at the end, we have to consider what it means for young musicians to be trained for „the service of the masters“ (Bruno Nettl), a question which emerges in the polarity of tradition and self-discovery.



Prof. Maria SCHUPPERT, MD

RÈSUMÈ

Maria Schuppert went to Medical School in Würzburg, Hannover, and San Francisco. She has been very much engaged in music since childhood, her instruments being the recorder and the viola. From 1993 - 1999 she was a postdoc at the Institute of Music Physiology and Musicians' Medicine in Hannover, from 2002 - 2008 she was a teacher for music physiology and voice physiology at the Institute of Music in Osnabrück. In 2001 she started teaching Music Physiology and Musicians' Medicine at the Detmold University of Music, and she became a professor and head of the Center for Musician's Health at this university in 2009. She furthermore teaches at the Academy of Music "Louis Spohr" in Kassel. In seminars, musician's medicine consultations, and research she focuses on prevention programs as well as on diagnostics and treatment of performance-related physical and psychological problems. She is president of the German Association for Music Physiology and Musicians' Medicine (DGfMM).

ABSTRACT

How to implement musicians' health into musical training

Implementing musicians' health programs into musical training plays an important role in our efforts to promote specific health care for musicians. Several music universities have realized their responsibility and have therefore established seminars and practical courses in music physiology - the actual programs albeit varying a little between institutions. Yet some music universities do still not offer any musicians' health classes, or they confine themselves to most minimal programs. Often this is due to a lack of insight into today's spectrum of tasks, contents, and purpose of music physiology and musicians' medicine. Furthermore our experiences so far show that implementing musicians' health into musical training requires a well-coordinated model and a holistic approach in order to be sufficiently effective and accepted. This is why the German Association for Music Physiology and Musicians' Medicine (DGfMM) has developed curricula and precise recommendations for musicians' health programs in music universities. They are based on many years of experiences in several music institutions and will be illustrated by the model practiced in Detmold. It will become obvious that musicians' health during musical training implies much more than offering compulsory and elective courses.



Prof. Dr. Heiner GEMBRIS

RÉSUMÉ

Studied music at the Hochschule für Musik in Detmold, German literature and musicology at the Freie Universität Berlin and Technische Universität Berlin. Doctorate in 1985, several years of teaching at a Berlin school and research assistant at the Technische Universität Berlin. From 1996 to 2001 Lecturer at the University of Augsburg. Professor of Systematic Musicology at the University of Münster (1991 to 1997) and at the Martin-Luther Universität Halle-Wittenberg (1996-2001). Since April 2001 professor at the University of Paderborn and director of the *Institut für Begabungsforschung in der Musik* [Institute for Research on Music Ability] of the Universität Paderborn. Research interests: musical ability and musical development in the lifespan perspective, music listening and preferences. Numerous publications on the research priorities and other issues. More information under www.uni-paderborn.de/ibfm

ABSTRACT

Music and health in a lifespan perspective

Our starting point is the lifespan perspective on musical development and the fact that music and health are interrelated: on the one hand singing and playing in amateur musicians can a contribution to improve health and well-being. On the other hand, long-term professional music making affects health. We present three new studies that shed light on the particular context of music and physical pain. In a cross-sectional study with orchestra musicians (N = 2,536) aged 20-69 years (mean 46 years; Gembris & Heye 2012) health aspects of many years of professional activity in professional orchestras playing classical music are investigated. A study with instrumental students (aged 7-23 years, mean 13), parents and teachers (N = 800) shows that pain while practicing and playing music already occurs in childhood and adolescence and is perceived as a problem (Gembris, Schua & Ebinger 2013). The results of an exploratory study with music students, who want to become teachers (N = 47, 20-33 years, mean 22), show that a large proportion of these students experiences pain as well while playing as after playing their instruments (Gembris et al 2013; see also Spahn 2004; 2006). The results of these and other studies underscore the importance of early prevention and health care for musicians, starting in childhood and adolescence to promote a lifelong successful music making.



Prof. Dr. med. Dipl. Mus. Horst HILDEBRANDT

RÈSUMÈ

Born in Marburg, studied violin in Freiburg and London as well as medicine in Freiburg. Continuing education in sensori- and psychomotor therapy. Formation as Dispokinesis therapist. Member of the Bundesjugendorchester and the Junge Deutsche Philharmonie. Professional activity as violinist in opera and radio broadcast orchestras. First violinist of the Hilaros-Quartet, other orchestras and from 1988 of the Ensemble Aventure Freiburg. 25 years of teaching at music schools as well as lecturer at music universities and for orchestras. Jury member at competitions for string instruments. Counselling for professional musicians in health prevention and therapy. Development of the musico-physiological consultation pilot project at the Lahr Music School. From 1997 founding and head of the Music Physiology and Musicians` Medicine Section at the Zurich / Winterthur Music College, now Zurich University of the Arts – main areas: Seminars on health prevention, psycho-physiological training for vocal and instrumental performance. Head of the Master of Advanced Studies program in Music Physiology. Individual counselling and advisory activity in music physiology for methodological and subject-related didactics groups / main subject classes. Founder and member of the leading committee of the Swiss University Centre for Music Physiology. Associated Fellow of the Collegium Helveticum of the Zurich University and the ETH Zurich.

ABSTRACT

Applied Music Physiology - Pedagogical Solutions for Medical Problems of Musicians

The Musicophysiological Consultation Lahr (Germany) was founded by the speaker in 1993 and was the first institutionally established consulting hour of this kind at a music school. It proved to be a model for other further education and consultation programs at music schools and music universities worldwide. The Master of advanced Studies (MAS) in music physiology at the Zurich University of the Arts is based on the experiences of this first project. The MAS is offered by the Music Physiology and Musicians` Medicine Section founded in 1997. In the focus are pedagogical and physiological solution strategies for musicians` medical problems. Main emphasis is put on posture, breathing, movement, instrumental and singing technique, ergonomics, stage competence, teaching and practicing strategies. The examples for prevention and rehabilitation in the presentation are based on the mentioned projects and curricula.



Prof. Ulrike WOHLWENDER

RÈSUMÉ

Music pedagogue graduated in piano and elementary music pedagogy, postgraduate artistic studies in piano. Since 2010 professor for piano pedagogy at the State University of Music and the Performing Arts Stuttgart. 1984-2010 teacher for piano and head of piano department of the Lampertheim music school. 1997-2010 faculty member of the State University of Music and Performing Arts Mannheim as a teacher for methodology of piano teaching. Since 1996 member of the Saarbrücken Circle for methodology of piano teaching. (Co-)author of publications on piano pedagogy (www.1-2-3-klavier.de). Member of the German Association for Music Physiology and Musicians' Medicine (DGfMM). Many years of collaboration with Prof. Dr. med. Christoph Wagner and cooperation in writing Wagner's textbook *Hand und Instrument* (www.musikerhand.de). Consultation for musicians and collaboration with the Zürcher Zentrum Musikerhand (ZZM).

ABSTRACT

About the Individuality of Pianists' Hands

Mostly, when looking for the causes of overuse syndromes such as ganglia, tenosynovitis, fingers going to sleep etc. little attention is paid to the individuality of the pianists hand. Perhaps due to the underestimation of this factor? Who e. g. would take into consideration differences of more than 10 cm in span width 2-5, or 55° in pronation? (see Christoph Wagner: *Hand und Instrument*, Wiesbaden 2005 and www.musikerhand.de)

Christoph Wagner, whose research is being continued at the Zürcher Zentrum Musikerhand, has documented differences of similar dimension for more than 40 characteristics of musicians' hands – and has shown connections with overuse syndromes, which must make us thoughtful.

In the case of a piano student with “fingers going to sleep in stage-fright situations” the Pragmatic Hand Evaluation (PHE), a simplified version of the Biomechanical Hand Measurement (BHM), was applied. Specific observation of his piano playing technique in relation to his individual hand profile produced scientifically based and enlightening indications about causes and provided solutions for the problem.



Prof. Dr. Freia HOFFMANN

RÈSUMÉ

Professor for Music Education at the University of Oldenburg and Director of the Sophie Drinker Institut in Bremen, an independent research facility specialised in musicological gender research. Art degree from the Freiburg Conservatory of Music, teaching degree and doctorate from the University of Freiburg. Engaged in the training of music teachers since 1980. Post-doctoral qualification in 1988. Co-editor of the 'Musik und Unterricht' journal from 1990–1997; from 1996 to 2006 in charge of publishing the complete works of Louise Farrenc (1804–1875), the French composer, in 15 volumes (DFG, Noetzel Verlag Wilhelmshaven). Publications in the fields of music education, history of music and gender research, amongst others *Instrument und Körper. Die musizierende Frau in der bürgerlichen Kultur* (Frankfurt/M. & Leipzig 1991), *Panische Gefühle. Sexuelle Übergriffe im Instrumentalunterricht* (Mainz 2006), *Reiseberichte von Musikerinnen des 19. Jahrhunderts* (Hildesheim 2011), *Quellen zur Geschichte der Instrumentalistin im 19. Jahrhundert* (Hildesheim 2013). Editor of the online encyclopedia 'Europäische Instrumentalistinnen des 18. und 19. Jahrhunderts'.

ABSTRACT

Relationships, proximity and distance in single tuition

Instrumental and singing lessons are held in a context of intensive musical, emotional and physical experience. Single tuition creates and requires proximity, trust and devotion – as well as acceptance of a power differential based on expertise, capacity to judge and often also on the artistic aura of the male or female teacher. This is particularly the case with tuition for children and young people. They often see their teacher as an idol, as a person who gives them access to a new world through music, who unleashes feelings and ways of expressing oneself, who occasionally is also a personal model to emulate, or a person to approach with questions and problems of a non-musical nature. However, such complex relationships are also a breeding ground for dependencies, the violation of boundaries and the abuse of power. The lecture addresses the transgression of emotional and sexual boundaries, and appeals for the physical and mental integrity of learners to be treated with respect, for preventive work against sexual abuse and harassment. Advice for those affected is provided, as well as recommendations for institutions.



Prof. Dr. Wilfried GRUHN

RÈSUMÉ

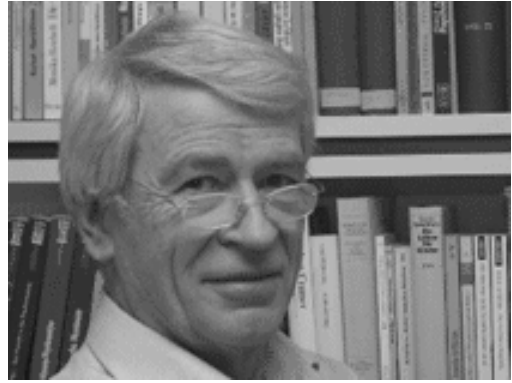
Wilfried Gruhn is professor emeritus of music education. He held positions at the Music Academies in Saarbrücken, Essen and Freiburg and administered visiting professorships at the Eastman School in Rochester, N.Y, at UiTM in Kuala Lumpur, and at the Estonian Music Academy in Tallinn. He served as co-editor of several journals for music education. 1995 – 1997 he was president of the International Research Alliance of Institutes for Music Education (RAIME), 2000 – 2004 ISME Board Member, 2003 – 2009 director of the Institute for Early Childhood Music Learning, Freiburg, and served 2009-2012 as president of the International Leo Kestenberg Society. Research areas include historical and empirical research on music learning and teaching.

ABSTRACT

Motor activities and musical imagery

Perspectives on Musical Learning from Neurobiology and Biomechanics

Motor coordination and motor control are essential in music performance. In recent years, research on musical gestures has focused on gestural and biomechanical mechanisms in instrumental playing with the goal of a better understanding of the processes of music performance and with the intent to support the development of musicians' performance skills. This paper demonstrates how motor skills and musical abilities are connected and how music teaching should integrate movement and motor aspects into a more efficient teaching.



Prof. Dr. Helmut MÖLLER

RÈSUMÉ

- General Practitioner and psychoanalyst. Focus on performing artist medicine.
 - Lecturer in Social Psychiatry and Psychosomatic Medicine at the Free University between 1982-1987 and the Alice Salomon University Berlin 1988-2006
 - Vice-President of the German Association for performing artist medicine(DGfMM) 2001-2008.
 - Founder of the Kurt Singer Institute for Musicians' Health at the University of the Arts and the Academy of Music "Hanns Eisler. 2002-2008
 - Since 1996, teaching and researching in the field of performing arts medicine.
- Focus: Job related stress among musicians, communication within Orchestra, performance anxiety and stage freight.

ABSTRACT

Stage freight—what to do?

Performance anxiety, as a creative kind of anxiety that heightens accomplishment, is differentiated from stage fright, which can lead to a diminishing of accomplishment up to the extent of health problems. Available research results concerning performance anxieties permit the conclusion that half of all musicians suffer from the results of performance anxieties. Comparing the incidence of anxiety among the general population shows that musicians undergo a higher risk - up to triple and quadruple - of illness resulting from such anxieties. The lecture gives facts about epidemiology and causes about stage fright. It will be explained that for musicians the results of performance anxieties represent an underestimated risk. Various treatment possibilities are considered.



Prof. Dr. Gary McPHERSON

RÈSUMÉ

Professor Gary McPherson is the Ormond Chair of Music and Director of the Melbourne Conservatorium of Music at the University of Melbourne. He is a former President of the International and Australian Societies for Music Education, and has served on the Editorial Boards of all the major English language refereed journals in music education. His most important research studies the acquisition and development of musical competence, and motivation to engage and participate in music from novice to expert levels. From a firm grounding in music, the pure and applied research that he has undertaken draws extensively on theories in the disciplines of psychology, sociology and education using quantitative investigations, qualitative approaches and mixed methods. His most recent books include coauthoring *Music in our Lives: Rethinking Musical Ability, Development and Identity* (2012) and editing of the *Oxford Handbook of Music Education* (2012).

ABSTRACT

Music in the Life of a Child Prodigy

The discipline of music has flourished as a result of the many intriguing questions surrounding the nature of musical ability and how musical potential can be developed. No single area of research has created more discussion and controversy however, than debates focusing on the degree to which exceptionally talented musicians are the result of genetic predispositions (nature) or environmental stimulation through systematic training and practice (nurture). In this presentation, I will provide my own interpretation of how child prodigies (i.e., extreme versions of gifted children) differ from average children. I will explain the range of natural innate abilities, intrapersonal forces and environmental catalysts that impact on the development of musical skills. My presentation will outline the development of an exceptionally talented young pianist whom I first interviewed when she had just turned 7 and is now 16 years of age. Using her life story, I will document the environmental factors that impact on this child's learning and the methods she employs to learn new repertoire. Of particular interest are her exceptional aural and memorization skills and her ability to master challenging repertoire either by ear or from notation. Associated areas of interest include the self-regulated strategies she employs to monitor and control her learning as evidenced in the way she prepares for learning new repertoire and the methods she employs when practising. Implications for teaching and for understanding musical giftedness and talent will be discussed in the final part of the presentation which will also outline plans for a publication on the topic that I am currently editing for Oxford University Press.



Hildegard WIND

RÈSUME

Hildegard Wind was born in St. Ingbert in 1965 and has been living in Bamberg since 1989. She studied the violin at the University of Music in Freiburg with Rainer Kussmaul, and after graduating “with honors,” she became second concertmaster of the Bamberg Symphony Orchestra at the age of only 23. She kept this position from 1989-94. She also worked as a violin teacher at the College of Music in Freiburg for over ten years. Since the successful completion of a four-year Feldenkrais training as a continuation of her own studies in 2002, she has also been teaching Feldenkrais for musicians and been giving workshops at several institutions, such as the College of Music in Freiburg, Dresden, Stuttgart, Köln, and Nürnberg. She has also given numerous lectures at national and international congresses. Find more information on www.musikerfeldenkrais.de.

ABSTRACT

Focal dystonia is a coordination disorder usually affecting one part of the body. However, focusing only on that part of the body to solve the problem may not be very efficient. In fact, to support the body’s natural ability to regenerate and heal, we know from experience that the following are helpful:

- a) to develop a calm acceptance of the problem
- b) to develop an awareness of the complete spectrum of bodily functions, including how it is effected by our psychological situation
- c) to develop heightened awareness of impressions on all our senses, particularly the kinesthetic ones.

These factors contribute to allow practicing the instrument to become practicing self-awareness which eventually allows us to find new paths towards regaining the ability to play.



Tobias GROSSHAUSER

RÈSUME

Tobias Grosshauser received his music diploma at the University of Music Nuremberg, including courses in electronics and informatics. He received a PhD scholarship at the CITEC Excellence Cluster of the Bielefeld University, including the graduate school for Intelligent Systems. He also held research positions at IRCAM, Paris, at IMSS, Reading University, at O1Plus, Nuremberg University, Collegium Helveticum, Zurich and several industrial R&D positions in the field of technology and music. Beside his professional work as violinist and teacher in several schools and orchestras, he performs internationally with self-developed augmented instruments. He invented several systems that utilize wearable sensing and computing technologies to support teaching and practicing, as well as help prevent musicians' health problems. He teaches courses at several universities in music, sensing technology and music production. In 2011 he joined the Wearable Computing Group at the Electronics Laboratory at ETH Zurich.

ABSTRACT

The Creative Music Lab (CML) is a collection of modular soft- and hardware tools for music performance analysis and musical instrument learning, teaching, and practicing support. It contains basic features named by musicians and teachers in interviews and surveys. The CML (developed technology is an experimental setup) supports to create, explore and evaluate applications for professional musicians, musical instrument teachers, researchers, and students. The basic features include a practicing tracker and planer, rhythm analysis and training, sound parameter analysis and visualization, video and audio recording, and a creative section. The latter allows real-time sound and video effect programming. The software in its basic functionality can be extended with specific sensor hardware, which allows more precise performance analysis. We show several application and measurement scenarios like applied pressure and force, left/right hand/finger coordination, synchronization between several musicians or fatigue recognition while playing and exercising. (The mentioned applications are based on sensor hardware developed within the last years in this field.)

Further extensions e.g. with augmented instruments are possible to adapt the framework for individual needs. The goal of this framework is making learning processes more effective and manifold and complex tasks easier to understand by offering teachers and students multifaceted tuition possibilities.



Prof. Dr. Matthias BERTSCH

RÈSUME

Matthias Bertsch is a German-born Austrian musicologist, musician and professor at the University of Music and Performing Arts in Vienna. He received his PhD with his works on the trumpet intonation and brass playing techniques. 2003 he qualified as a professor with tenure track in musical acoustics and was Deputy Director of the Institute of Musical Acoustics. His interdisciplinary music research is focused toward empirical and data-oriented methods in the area of psychology, acoustics, organology, psychoacoustics, physiology and cognitive science. In 2008, Bertsch trained as a biofeedback coach and joined the musicians health group at the Music University as scientist in the field of music physiology. In 2009 he was elected as president of the Austrian Society for Music and Medicine (music medicine, music physiology, psychology of music). He is also member of the International Liaison Committee for Performing Arts Medicine, within the Performing Arts Medicine Association (PAMA). Besides his academic career, he began to play trumpet at the age of 7, and continued his education through private studies. As a trumpeter, he performed within philharmonic Orchestra, Big Bands and brass quintets.

ABSTRACT

Support and Care for Musicians through Networks

The Austrian Society for Music and Medicine (Medicine, Physiology & Psychology for musicians) [ÖGfMM] was founded 2009 as a network to support research, knowledge, theory, techniques in context with interdisciplinary interests of performing artists. Beside their support concerning physical and psychological diseases of musicians the main concern focuses in the improvement of prevention, diagnoses and therapies. The emphasis is put on cooperation of those who are responsible for education of musicians like teachers skilled in playing musical instruments, singing, scientists, producers of instruments, doctors, dentists, physiotherapists, sports-and music psychologists, „Alexander teachers“, „Feldenkrais professors“, music therapists, ergo therapists etc. The Aim of the Society is to bring these experts together. On the one hand through important real-live scientific symposia and peer-group workshops and on the other hand by sharing information and publications. In the presentation the self developed online resource "www.muge.at" will be presented. This platform allows fast and easy sharing of various information. Muge.at lists references for research, education, experts, events and much more valuable data to share.

WORKSHOPS



Bettina BERGMAIR

RÈSUMÉ

work experience:

2012-dato movement lessons for disabled
2001-dato individual and group work with
Alexander technique, seminars on AT,
dance, voice, spirituality
1997-2008 dance performances
1995-dato teacher of religion
1992-dato dance seminars

Education:

2010-2013 Authentic Movement
1997-2001 Alexander technique
1986-1995 theology, religious education

1991-1992 integrative dance training and
sacral dance

1978-1986 high school

Training:

2009-2010 leave for further education:
dissertation topic: „Breathing a
communicative happening“

2007-dato body work after Initiation
Therapy

2002-dato Alexander technique

1980-2008 various dance styles

1984-dato meditation

1974-1989 choir singing, piano, organ

Membership of Alexander technique international

ABSTRACT

Alexander technique for musicians

The Alexander Technique by Fredrick Matthias Alexander provides a bridge between dream and reality! We recognize and acknowledge the "reality" of our thinking, posture and movement habits. New possibilities open up to develop the "dream" of a dialogical playing of music with free breathing, supported posture and balanced movement.

“Means whereby” in this process of holistic learning are the principles:

“Awareness – inhibition – direction”, the “primary control” and the “inseparable psycho-physical unit of the human being”. In this workshop we will explore our own habits as well as directions while standing, sitting, and using our arms. Through touch, we understand our natural, ingenious design. We learn to move accordingly. We experience “primary control”, the dynamic interplay of head, neck and the rest of the body, as requirement for any activity with balanced tension. We become aware of the support of the ground, our own center and breath as the basis for free, open use of arms through “inhibition”, mental direction and kinesthetic perception. We experience touch as a dialogic happening, which can be transferred to playing an instrument. We learn biomechanically advantageous movements and postures such as the "whispered ah," the "monkey" and the "constructive rest position". Short demonstrations with “hands on” experience offer an insight into the individual work.



Mag. Dr. Christine KORAK

RÈSUME

Key Activities

Counseling to Promote Health for
Companies and Individuals
Create and Implement Concepts to
Promote Health
Psychosocial Job Stress Management
Stress and Burn-out Prevention
Stop Smoking Programs
Biofeedback
Successful Aging ©
Nutrition and Psychology
Management Training
Education for BGF Project Managers
BGF Health Circles Moderation

Credentials

Virtual Vehicle
FH Joanneum
Infineon
GKK
UNIQA
Art University
Fonds healthy Austria
State Government Styria
Styria Vitalis
Federal Ministry of Finance
Qualification Association
Mozarteum
Steiermärkische Sparkasse
Zurich Insurance
Ennstal Milk

ABSTRACT

Progressive muscle relaxation according to Jacobson

Each stressful situation increases the basic tension of most muscle groups.

The progressive muscle relaxation technique according to Jacobson allows you to achieve as well physical as mental stage of relaxation by tension and relief of the musculature. This effective method of relaxation is known as one of the currently most popular relaxation techniques next to the Autogenic training. The positive effects of relief are scientifically proven.

The American physician and physiologist Edmund Jacobson discovered, that internal states of tension like fear or stress may lead to arbitrary musculature exertion of the musculoskeletal system as well as involuntary exertion of internal organs. Jacobson was able to prove, that by reducing the muscle tension, the activity of the central and autonomic nervous system as well as the human well being in general, is affected positively.

It's called 'progressive' since the relaxation of the musculature is improving constantly during the ongoing training process.



Sonia ZLATKOVA

RÈSUMÉ

The soprano singer Sonia Zlatkova was born in Dobrich, Bulgaria. She started playing the piano as a child and received a singing training at the age of 15 at the music high school in Varna. She attended the music academy in Sofia and passed with distinction in Prof. Rania Michailova's class. During her studies, she won the first prize and the golden medal at the „Maria Callas“ competition in Athens, and after having started her professional career, she drew first prize at the „Neue Stimmen“ competition by the Bertelsmann Stiftung in Gütersloh, Germany. She was part of the ensemble at the National Opera in Sofia, at the Dortmund Opera and the Graz Opera. Guest appearances and concerts have so far led her to Stuttgart, Essen, Dresden, Saarbrücken, Karlsruhe, Frankfurt am Main, Liege, Wien, St. Gallen, and to the Bregenzer Festspiele. Furthermore, I worked in a master class with Ghena Dimitrova, KS Margarita Lilova und KS Mirella Freni. My great stage experience and my knowledge as qualified mental coach are of great use to me in my work with young singers. This is also why I was inspired to found the concept ‚Bühne frei! Mentales Training für SängerInnen/Clear stage – mental training for singers‘.

ABSTRACT

Clear stage – mental training for singers

When beginning with vocal studies, the lives of singers are shaped by numerous physical and mental challenges. This is a long path demanding consequent and complex work, a path that will hardly be successful without the required mental strength. With its various techniques, mental training opens up efficient possibilities for every singer to gain a stable mental state enabling him or her to use his or her vocal and acting potentials in the best way possible and to obtain more secureness and selfconfidence. In the workshop “Bühne frei!/Clear stage”, the participants gain insight into the usage of mental training in the preparation phase and during the studies of a singer as well as examples and details from practice in stressful situations like: audition, exams, concerts and performances – i.e. in any situation requiring best performance. Through the workshop, the participants should find new impulses and approaches for their own mental conditioning work as well as ideas for the successful application of the mental training in their everyday lives as singers.



Mag. Annette GIESRIEGL

RÈSUME

Studied Jazz vocals at the University in Graz and also with a teaching degree as a Jazz vocal teacher. Teaching position since 1997 in Musikschule Weiz, Austria. Since 2006 Senior lecturer position at the Kunstuniversität Graz for Jazz vocals, Body awareness and Stage presence training and Teaching Practise for Jazzsingers. Development of the teaching concept for Body awareness and Stage presence training with emphasis on Yoga. Education and further education in Body awareness disciplines since 1995 in Yoga, Qi Gong, Feldenkrais, Alexandertechnique. Yoga teacher since 2008. Music cinesiology in education since 2007.

Workshops and Master classes since over 20 years around the world: „The Jazzschool“ Berkeley, Kalifornien; „Saukrasti Jazzfestival“, Lettland; „artacts“ Festival St. Johann, Austria; Festival „Sounding Jerusalem“, Israel; „Long Arm Festival“, St. Petersburg and Moscow, Izmir International Jazzcamp in Turkey . The Workshops contain vocal training for Jazz, include Body awareness and Stage presence and Free Improvised Music, extended vocal technique

Artistic work as a vocalist in Improvised / New Music, Jazz and Fusion

ABSTRACT

Awareness, mindfulness for the processes in body and mind, concentration, focus, constructive muscle release, energy, kind treatment with the self, positive thinking are important aspects for the musicians profession like it is the daily bread or brushing the teeth.

An effective methode is Yoga. Yoga provides with tools for body awareness, with breathing and body exercises and their effectiveness on stress release, concentration, mental strength, nutrition, positive thinking. The Yoga philosophy helps to understand more about were illness starts in the body, how thinking, emotions and tensions in the body are connected with each other. Yoga is an excellent method to deal with the specific challenges for they don't become overwhelming in order to live a healthy and happy life as a musician.

In my workshop I introduce exercises from the Yoga discipline and especially reference to contents of musicians profession and musicians health.

I offer for: body posture, breathing, relaxation and concentration, body awareness, detox on mental and physical basis, presence, life attitude and life philosophy.

Georg KRONEIS



RÈSUME

Certified Feldenkrais-Practitioner, studied Viola da Gamba at Bruckneruni Linz and Electrotechnical Engineering at TU-Graz. He is permanent member of Neue Hofkapelle Graz (www.hofkapelle.at), playing Violoncello, Violone, Viola da Gamba and acting as presenter to put across music and its contents. Kroneis writes essays on music, holds classes for pregnant women in collaboration with a midwife and Feldenkrais lessons at Aikidoschule Lendplatz in Graz. „I had my best cello lesson with a Feldenkrais teacher who had never touched a string instrument before. This experience was so profound that shortly thereafter I applied for the Feldenkrais training in Vienna.“

Moshe Feldenkrais (1904-1984), PhD in Physics, held a black belt in judo and taught David Ben-Gurion, the prime minister of Israel, to do a headstand at the age of way over 70.

ABSTRACT

Feldenkrais - Workshop for Musicians Cover & Contents

Take your time to imagine a person you really really like. Full of pleasant thoughts you speak the phrase „I hate you“ in this person's face. The syllables become the mere surface of your expression. Acoustically, your statement is formed by the movement of your lips, tongue, jaw, vocal cords and diaphragm. In the end, however, it is not the superficial cover of the text but the execution of your movements which distinguishes the sound of the phrase, and how it resonates with your surprised opponent. Take one step further and replace the text with sheet music. As with texts music can only be converted to sound through movements. The better musicians and singers will be able to flexibly carry out movements, the more nuances will be heard in their outcome. Based on easy-to-control movements you can concentrate consciously on how clever you already deal with yourself. Once you've grasped the basics, all principles of the Feldenkrais method are easily applied to any type of coordinated motion, be it cycling, making music, breathing, talking,... Comfortable clothing may be of use to find the limits of your body, not those of your fancy new jeans.

Open to all people interested; instrumentalists, singers, actors and teachers of all kinds.



Mag.^a Elisabeth RENNER

RÈSUME

Clinical Psychologist, Autogenic Psychotherapist and Bodypsychotherapist ,
Instructor in Postural Integration, Trainer in Nuad Thai Yoga Method, Lecturer at the
Fachhochschule Joanneum and Seminar Leader for Nature Therapy Workshops

Key activities	Body Psychotherapeutic Work in Private Practice Seminar Activities and Advisor to the Health Sector Provide Training in Postural Integration Teach Nuad Thai Yoga Systemic Nature Work in Austria and Hawaii Child Psychotherapeutic Work
Education	1985 Studies of Psychology 1993 Clinical Psychologist 1993 Autogenic Psychotherapist 1994 Postural Integration Therapist 2006 Nuad Thai Yoga Trainer 2009 Nature Therapist (Workshops)
Favorite Passtime	Swimming with Wild Dolphins and Whales in Hawaii

ABSTRACT

Autogenic training - (Greek: autogenic ="self-produced")

Autogenic training is known as a common self-relaxation technique.

It was developed by Berlin native Prof. Johann H. Schultz (1884-1970), a neurologist and psychotherapist.

Within this training technique, some kind of middle ground is pursued between active guidance and a passive way of 'let it happen'.

Goal is to establish a balance between tension and relaxation, which makes it possible to prevent disruptions of health and well being caused by continuous activities of stress and tension.

Autogenic training is based on tension and relaxation, concentration and rest, training and learning as well as converting within the nervous system and spreading of relaxation throughout the body.

Autogenic training is applied to serve the general well being and in order to boost the achievement potential.



Mag.art Dr.phil Magdalena BORK

RÈSUME

She is a classically trained flautist who, since finishing her artistic studies, has concentrated on research in the field of professional musicians. Her dissertation on this subject, *Traumberuf Musiker? (Dream Job: Musician?)*, was published in 2010 by Schott Music. Her findings were the initiation of the research project “*Quo vadis, Teufelsgeiger? (Where to, Devil’s Fiddler?)*”, an artistic-research-project based on free improvisation and reflection for performance students. Currently she is teaching qualitative methods and working on the development of curricula for performance students at the University of Music and Performing Arts Vienna.

ABSTRACT

“From dream to reality”

The point of departure of this workshop will be the Alumni-Project „Dream Job Musician? Challenges towards a life for the art“ (Bork 2010), for which 40 Graduates of the University of Music and Performing Arts Vienna were interviewed. In this workshop theoretical input as well as practical impulses will be given referring to the three main stages of the musical development of classically trained musicians: the begin in the childhood, the study and the profession.

I also will open up a space for reflexion of the participants on the main topics discussed at the conference: Dream, Reality and (Musician`s) Health. The reflexions may refer to the specific own professions of the participants as well as to the issues just experienced in the conference. The aim is to facilitate transfer from the experienced input to the very own reality in the professions of the participants.

The Beginning/Motivation - The path to the music, to the instrument, to the study. Supporters and Patrons on the way. The mastering of the instrument between flow and frustration. The phenomenon of talent. The original dream/plan. *The Study/Setting the course* - The Phenomenon Master-Apprentice. Implicit and explicit goals in the main subject/in the study. Dealing with subsidiary subjects and the final thesis. Where to? Preparing of one`s own interests or strategic decisions referring to the heterogeneity of the work field? *Music as a Profession* - One own`s image of being a musician – dreams versus reality. Where do I have space for dreaming as a professionalist? Me as a female musician – me as a male musician. Just this one! or various options and perspectives. Artist and/or/as Teacher. *Health* - The body as our main tool – sports, fitness, pain. Mental strenght – reflecting own successful strategies. What inspires (ma as) a musician? What makes/keeps me healthy on the job? Where do I stand at the moment? What do I wish to remember from the conference?



Burkhard Pete JOSEPHS

RÈSUME

Physical and Mental Coach for Musicians; Psychotherapist and Alternative Medicine Practitioner

Born in 1967

Training and further education in:

Body Work, Theory of Movement, Mental Coaching and Psychotherapy, including Alexander Technique, Asian Martial Arts, and Process Support

1990 – 1997 freelance Musician and Music Teacher in Cologne

1995 first private practice for Body Work and Mental Training in Cologne

since 1997 private practice in Berlin

Teaching experience:

2002 – 2009 Dresden State Music Conservatory

2003 – 2011 Berlin State Music Conservatory

2009 – 2011 Weimar State Music Conservatory

since 2009 Hannover State Music Conservatory

Various Workshops, for example for:

RSB Radio Orchestra Berlin

State Opera „Unter den Linden“, Berlin

NDR Radio Symphony, Hamburg

Pete Josephs has developed his own method of training Coaches for Musicians. He is leading a training course in Berlin since 2006.

ABSTRACT

Everyday Mental Training for Musicians

This workshop is intended to afford musicians an insight into the opportunities and applications of mental practice and exercises. These can be used each and every day; the possibilities are virtually unlimited.

The workshop aims to show how one can

- improve one's ability to learn
- improve one's sureness of playing
- strengthen one's self-confidence and one's artistic personality
- deal with one's inner critic
- master auditions and performances

With the help of volunteer instrumentalists or singers, the positive effects of Mental Training will be directly heard and felt.



Prof. Dr. Gary McPHERSON

RÈSUMÉ

Professor Gary McPherson is the Ormond Chair of Music and Director of the Melbourne Conservatorium of Music at the University of Melbourne. He is a former President of the International and Australian Societies for Music Education, and has served on the Editorial Boards of all the major English language refereed journals in music education. His most important research studies the acquisition and development of musical competence, and motivation to engage and participate in music from novice to expert levels. From a firm grounding in music, the pure and applied research that he has undertaken draws extensively on theories in the disciplines of psychology, sociology and education using quantitative investigations, qualitative approaches and mixed methods. His most recent books include coauthoring *Music in our Lives: Rethinking Musical Ability, Development and Identity* (2012) and editing of the *Oxford Handbook of Music Education* (2012).

ABSTRACT

Updating and redefining conceptions of musical development using self-regulated learning theory

Every year, millions of children around the world begin learning a musical instrument and embark on an aspect of skill acquisition that is not only complex and time-consuming, but which also requires years of dedicated practice and commitment in order to achieve success. A major challenge for research, therefore, is to find better and more efficient ways for developing the range of skills required to perform proficiently. This workshop will allow participants to think about and discuss an important body of educational research that has focused on the processes that students adopt or acquire as they mature into independent learners. Self-regulated learning, a field in which some of the most important recent advances in the study of cognitive development have occurred, is a useful paradigm from which to understand how learners acquire the tools necessary to monitor and control their own thoughts, emotions, impulses, performance and attentional resources to improve their performance. Like any academic or motor task, learning a musical instrument requires a great deal of self-regulation, which is evident when students take charge of their own learning by developing their capacity to monitor and control their own progress. This workshop will survey the literature on self-regulation and motivation. Using examples drawn from my longitudinal studies of novice to expert learners, I will explain how musicians of various abilities learn to take charge of their own progress plus also some of the pitfalls of music learning that result in very few learners being able to progress to the highest forms of musical engagement. Key messages will focus on what teachers can do to help struggling students and how to focus instruction to maximize student potential.



Prof. Dr. Helmut MÖLLER

RÈSUME

- General Practitioner and psychoanalyst. Focus on performing artist medicine.
 - Lecturer in Social Psychiatry and Psychosomatic Medicine at the Free University between 1982-1987 and the Alice Salomon University Berlin 1988-2006
 - Vice-President of the German Association for performing artist medicine(DGfMM) 2001-2008.
 - Founder of the Kurt Singer Institute for Musicians' Health at the University of the Arts and the Academy of Music "Hanns Eisler. 2002-2008
 - Since 1996, teaching and researching in the field of performing arts medicine.
- Focus: Job related stress among musicians, communication within Orchestra, performance anxiety and stage freight.

ABSTRACT

Yesterday, the pitch was already off

Producing music is frequently accompanied by exaggerated internal and external expectations.

The aim of this workshop is to make excessive demands and work overload “tangible”.

With help of the in vivo technique stressful situations are re-enacted. Identifying self-devaluating behaviours and how to combat those in every day working life and on stage will be illustrated.



Prof. Ulrike WOHLWENDER

RÈSUME

Music pedagogue graduated in piano and elementary music pedagogy, postgraduate artistic studies in piano. Since 2010 professor for piano pedagogy at the State University of Music and the Performing Arts Stuttgart. 1984-2010 teacher for piano and head of piano department of the Lampertheim music school. 1997-2010 faculty member of the State University of Music and Performing Arts Mannheim as a teacher for methodology of piano teaching. Since 1996 member of the Saarbrücken Circle for methodology of piano teaching. (Co-)author of publications on piano pedagogy (www.1-2-3-klavier.de). Member of the German Association for Music Physiology and Musicians' Medicine (DGfMM). Many years of collaboration with Prof. Dr. med. Christoph Wagner and cooperation in writing Wagner's textbook *Hand und Instrument* (www.musikerhand.de). Consultation for musicians and collaboration with the Zürcher Zentrum Musikerhand (ZZM).



Oliver MARGULIES MA

RÈSUME

Master of Advanced Studies in Music Physiology, Zürich (CH) / Feldkirch (A)

Studies in viola with Hatto Beyerle, Basel. Member of the UBS Verbier Festival Orchestra and 2005 of the Lucerne Festival Academy. Freelance chamber and orchestra musician. 2002-2008 teacher for violin/viola, Zurich International School. Since 2007 Teacher for viola and orchestra training, Zurich Conservatory of Music. 2008 certificate as Dispokinesis teacher. Individual counselling and group courses in Dispokinesis. 2011 MAS in Music Physiology earned at the Centre for Music Physiology at the Zurich University of the Arts. Teacher of courses in music physiology in educational settings for the Zurich Music School Association (VZM) and the Vorarlberger Landeskonservatorium, Feldkirch (Pre-College and College level). 2009 Co-founder of the Zürcher Zentrum Musikerhand. From 2010 part-time assistant researcher at the Music department of the Zurich University of the Arts (ZHdK).

ABSTRACT

Realistic Evaluation of Musicians' Hands

Differences of 8-9 cm in all span widths where the thumb is involved and more than 7 cm in all span widths between the long fingers show how important a close look at the hand is – not only in the case of overuse syndroms (see Christoph Wagner: Hand und Instrument, Wiesbaden 2005 and www.musikerhand.de).

The Pragmatic Hand Evaluation (PHE) of Chr. Wagner enables anybody interested to compare 25 characteristics of an individual hand with the data of professional instrumentalists. By means of measuring sheets and test movements, an individual hand profile can be compiled for the right and left hand within 30 minutes.