



**Cómo tocar sin dolor: Tu cuerpo tu primer instrumento. Ejercicios para la prevención y tratamiento de lesiones en músicos. [How to Play without Pain, in Spanish]**  
By Tomás Martín López.

Published by: Piles, Editorial de Música SA, March 2015.  
384 pp, 20€ (soft cover). ISBN 978-84-15928-59-1.

Many musicians, when looking for a book that can help them to prevent injuries or improve their health, don't find information that addresses the specific problems they have with their musical instruments. They often complain that there is only general advice and much information about other instruments but not enough about their instrument. Musicians are right, as it is hard to find a book that addresses the problems related to a great number of instruments and that contains detailed and practical information about all of them.

*Cómo tocar sin dolor*, "How to Play without Pain" (unfortunately the book is not translated in to English yet), addresses this problem very well and has one of the most extensive guides on postural issues for each instrument that one can find in the literature. In fact, chapters 2 and 3, those dedicated to posture improvement, are the core of the book. Hundreds of clear photos and more than 200 pages of explanations about incorrect and correct postural attitudes completely guide the reader. There are also practical tests that the musician can do by him- or herself to identify the most common postural problems and advice to improve them. So, the stated purpose of this work, "the acquisition of good postural habits," is clearly achieved in this book.

It is important to clarify that the advice in this book relies mostly on the traditional concept of a unique good posture. That is to say, the author supports one posture that he con-

tends should be adopted by all musicians. From my point of view, this way of understanding posture is a little bit old-fashioned and not the most effective way to improve body equilibrium and promote musician's wellness.

The book also includes other complementary information. Chapter 1 is called Anatomy for Musicians. In this part of the book, the author describes, with the aid of photos and figures, those muscles that are most important for musicians—although why they are important for them is not directly explained and only the general function of each muscle is described. Some examples about the different functions and how they function in a musician probably would have made the information in this chapter more applicable to the reader. There is also information about how the breathing apparatus works and how it can be improved.

Chapter 4 is about musician's injuries and how to take care of them and includes several pieces of advice to alleviate these problems. Chapter 5 includes exercises for warming up, stretching, and self-treatment for pain and muscle tension, some information about nutrition, and a very short introduction to learning techniques. Musicians should not buy this book for the information in these chapters alone, as the material in these sections is fairly sparse and the material is not derived from his professional experience but represents a short summary of information coming from other sources.

Tomás Martín, the author, is a percussion player in a symphony orchestra but also has a degree in osteopathy and therapeutic massage. He has been working with injured musicians for a long time. This multifaceted training and expertise have given him the opportunity to understand musicians' problems and musicians' needs and concerns. In fact, the author's expertise in musicians' manual therapy and body awareness is what gives to this book its main value, and those chapters that rely on this are the best in the manual.

So, I think the book is a valuable resource for those musicians and therapists, especially those looking for information about specific posture guidance.

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Published online 8-Mar-2016  
<http://dx.doi.org/10.21091/mppa.2016.1011>