



Christoph Wagner

# HAND UND INSTRUMENT

Musikphysiologische Grundlagen, Praktische Konsequenzen

370 S. mit ca. 120 Abb. und Arbeitsblättern zur Handmessung,  
unter Mitarbeit von Ulrike Wohlwender

Breitkopf & Härtel 2005, ISBN 3-7651-0376-4, 36 €

## neue musikzeitung 1/2006

G) „musicians' hands – musicians' fates“. Who till now considered the matter of this book still as an optional extra for interested people (...), this chapter will be able to open one's eyes. ...

... this is by its clearly defined topic the standard book about hand and instrument, at all. May it become a beneficial source of information for everybody in our highly-perfected music world!

## Physikalische Medizin - Rehabilitationsmedizin - Kurortmedizin 2007; 17

There is no comparable international or national publication known to the reviewer which covers the topic of the musician's hand in such a differentiated way.

## Codex Flores 28.2.2006

The rather unspectacular title would hardly let presume that here exists a book which is perfect in all aspects, extremely exciting to be read despite the subject's complexity. It sets highest standards for future publications on this topic. Whoever wants (or has) to think about the physiologic and mechanic conditions of making music will have no alternative. The pioneer of music physiology from Hannover who - by the way - understands to write in an unusually clear, unpretentious and stimulating style draws a wide circle: ... Wagner does away with a lot of myths and prejudices arguing in a refreshing pragmatic way on the basis of plenty of experimental data. ...

## Musikphysiologie und Musikermedizin 1/2006

From the described enquiries of measurements arises the individual „hand profile" of the instrumentalist, which represents a mosaic of advantages, limitations and ways of compensation and therefore allows valid statements only as an overall view in regard to the individual instrument.

The enormous extent of the inter-individual differences of the musician's hand becomes obvious from the collected results of research in an impressive way.

"Hand und Instrument" is a worthy help for those musicians who meet limitations with the natural conditions of their hand. It's a help for those who are pampered by nature and have hardly any limitations but have to find solutions for students with non-optimal conditions. It's an enrichment for the pedagogic, ergonomic and therapeutic partial disciplines of music physiology and musician's medicine!

## Forum Musikbibliothek 1/2006

One of the most fascinating effects of this book is that it does not only present the extreme range of variety of musicians' hands but also allows the reader to compare his own hands with the data given. ...

## Üben & Musizieren 3/2006

A book, eagerly expected has appeared! Expected eagerly because, until now, such a publication had been missing in German literature, which, on scientifically based knowledge of medical anatomy and physiology, is understandable also for the "normal" musician. ... This claim has been kept in an optimal way.

In the chapters "The instrument-specific investigation of the hand", "How different are musicians' hands?" and "Musicians' hands - musicians' fates" it (just again) becomes obvious for musicians and pedagogues that, on the basis of numerous detailed view-points of anatomic predisposition, there can hardly be a general valid technique, but each physiologic disposition requires different consequences and, at the same time, possibly shares its individual problems. ...

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## Prof. Dr. med. Christoph Wagner (\*1931)

Head of the Institut of Music Physiology at the Hannover University for Music and Drama from 1974 to 1993. With the foundation of this institute, he was the first to succeed in establishing research and teaching of music physiology at a European university of music.

Medical and musical studies had preceeded, as well as ten years of basic research on music-physiological questions of music-making at the "Max-Planck-Institut für Arbeitsphysiologie", Dortmund. In 1992, he organized the first international symposium of musicians and physicians in Germany. He is co-founder of the "German Society of Music Physiology and Musician's Medicine" (DGfMM), which appointed him honorary member in 2001.