Yoga and Saxophone Performance:

The Integration of Two Disciplines

by

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ABSTRACT

The integration of yoga into the music curriculum has the potential of offering many immediate and life-long benefits to musicians. Yoga can help address issues such as performance anxiety and musculoskeletal problems, and enhance focus and awareness during musical practice and performance. Although the philosophy of yoga has many similarities to the process of learning a musical instrument, the benefits of yoga for musicians is a topic that has gained attention only recently. This document explores several ways in which the practice and philosophy of yoga can be fused with saxophone pedagogy as one way to prepare students for a healthy and successful musical career.

A six-week study at Arizona State University was conducted to observe the effects of regular yoga practice on collegiate saxophone students. Nine participants attended a sixty-minute "yoga for musicians" class twice a week. Measures included pre- and post- study questionnaires as well as personal journals kept throughout the duration of the study. These self-reported results showed that yoga had positive effects on saxophone playing. It significantly increased physical comfort and positive thinking, and improved awareness of habitual patterns and breath control. Student participants responded positively to the idea of integrating such a course into the music curriculum.

The integration of yoga and saxophone by qualified professionals could also be a natural part of studio class and individual instruction. Carrie Koffman, professor of saxophone at The Hartt School, University of Hartford, has established one strong model for the combination of these disciplines. Her

methods and philosophy, together with the basics of Western-style hatha yoga, clinical reports on performance injuries, and qualitative data from the ASU study are explored. These inquiries form the foundation of a new model for integrating yoga practice regularly into the saxophone studio.

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CHAPTER 1: THE IMPORTANCE OF INTEGRATING YOGA INTO MUSICAL STUDIES

The more intense the faith and the effort, the closer the goal.
Yoga Sutra 1.21[1]

The career of a professional musician is a rewarding yet difficult path. It requires not only hours of individual practice, but also dedication, physical conditioning, and intense mental focus. Though musicians have the opportunity to communicate through sound, the performer usually has one chance, at a very specific time, to demonstrate his hours of hard work. The stakes are high, and a musician must train in a way that consistently prepares her mind and body to work as a cohesive, flawless unit.

If the physical body is trained properly but the mind becomes distracted, it is likely that a performer will lose focus, resulting in physical mistakes. If the mind is focused but the physical body falters, the mind will often follow and become distracted and upset by the mishap. Because a properly programmed body must be coordinated with a focused, clear mind in order to achieve a highly artistic level of performance, it is essential for music students to be exposed to techniques that address these issues. Therefore, their studies should extend beyond the expressive and technical elements of music, into an inquiry of self-discovery and awareness that helps them hone their mental and physical capacities and reach their potential.

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[1] T.K.V. Desikachar, *The Heart of Yoga* (Rochester, VT: Inner Traditions International, 1999), 156.

Physical and Mental Considerations

Every musician uses his body in a specific, repetitive way according to the instrument he plays. Hours are spent practicing the coordinated movements needed to be successful. These actions often consist of subtle fine motor skills. The demand of such training places all instrumentalists at risk for upper-body musculoskeletal problems (MSKPs).[2] Several studies reflect that about 60% of musicians struggle with MSKPs, and an average of 12% forfeit their careers because of these problems. 50% of these issues are preventable, caused by factors such as poor posture and faulty technique.[3] Ralph Manchester, editor of the periodical *Medical Problems of Performing Artists*, states, "It appears that about half of the members of professional symphony orchestras are having a problem at any given point in time, and just under 10% of college-level instrumental performance majors sustain a performance-related injury each year."[4] In a 2009 study of playing-related pain in freshman music students, 79% reported a history of pain.[5] A 2007 survey of college musicians showed that 80% believed it was

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[2] Antonio Abréu-Ramos and William Micheo, "Lifetime prevalence of Upper-body Musculoskeletal Problems in a Professional-level Symphony Orchestra," *Medical Problems of Performing Artists* 22, no. 3 (2007): 97.

[3] Ibid.

[4] Ralph Manchester, "Toward Better Prevention of Injuries Among Performing Artists," *Medical Problems of Performing Artists* 21, no. 1 (2006): 1.

[5] Alice Brandfonbrener, "History of Playing-related Pain in 330 University Freshman Music Students," *Medical Problems of Performing Artists* 24, no. 1 (2009): 30.

acceptable to play through pain in order to master a difficult, technical passage.[6] There is a great need for students to develop musical technique in a way that avoids pain and to learn ways to reduce and deal with pain when it does occur.

For saxophonists, common physical concerns include upper-body pain and tension resulting from poor posture and the weight of the horn on the neckstrap. Discomfort in the hands and forearms can also be caused by the heavy mechanics of the instrument, and jaw problems may stem from embouchure formation. Proper use of air is another physical aspect of making music that must be properly developed in order to establish good musical foundations and tension-free performances. Music is a physical discipline, and students must be educated to train their bodies in a relaxed way. They must develop good habits in order to preserve themselves for a lifetime of making music.

Every musician must also use her mind in a disciplined fashion in order to create a highly artistic experience. The mind is used for essential tasks such as processing the information on the page and evaluating the sound created. Music performers must have the mental ability to be confident, yet highly critical; finding the correct balance between the two can be difficult.

The emotional aspects of music can also be challenging. In a musical performance, the musician becomes vulnerable, exposing a personal part of the self by communicating through music. This can be mentally intimidating and extremely draining. Performance anxiety can be a debilitating roadblock for many

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[6] Anna Park, Christine Guptill, and Thelma Sumsion, "Why Music Majors Pursue Music Despite the Risk of Playing-related Injuries," *Medical Problems of Performing Artists* 22 no. 3 (2007): 94.

musicians. The 1988 landmark study of over 2,000 instrumentalists conducted by the International Conference of Symphony and Opera Musicians reported that 24% had issues with performance anxiety and 16% expressed the problem as being severe.[7] More recent studies have proven these numbers to be much higher, showing that 60-80% of musicians suffer from performance anxiety.[8]

Yoga as a Solution

Musical training rooted in mind-body awareness can increase focus, reduce tension in the body, and decrease performance injuries. It can also increase mental focus. Mind-body awareness focuses on the needs of the person as a whole, and can help a musician train the body and the mind to work together toward a common goal instead of undermining each other with worry or doubt. As psychologist Julie Nagel observes,

> It continues to be the challenge and opportunity of those who educate, treat, and nurture performers to provide resources for performance anxiety, indeed for performance health. Musicians also need to take charge of their emotional and physical health, both at and away from their instrument, and become advocates for their well-being and their art. In our current economic climate, where audiences for classical music are

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[7] Joann Kirchner, A. Bloom, and P. Skutnick-Henley, "The Relationship Between Performance Anxiety and Flow," *Medical Problems of Performing Artists* 23, no. 2 (2008): 59.

[8] Yu-Huei Su, Jer-Junn Luh, Hsin-I Chen, Chao-Chen Lin, Miin-Jiun Liao, and Heng-Shuen Chen, "Effects of Using Relaxation Breathing Training to Reduce Music Performance Anxiety in 3rd to 6th Graders," *Medical Problems of Performing Artists* 25, no. 2 (2010): 82.

> diminishing and musicians are an 'at risk' population, can we afford otherwise?[9]

Learning to master an instrument involves many mental and physical challenges. These issues must be addressed, and can be successfully approached through means of coordinating the mind and the body. All musicians, instrumentalists and vocalists alike, can benefit from such study. The renowned violinist Yehudi Menuhin began practicing yoga in the 1950s after suffering from severe pain; he soon became a strong advocate for yoga and its benefits for musicians.[10] Studies conducted by Herbert Benson M.D. at Harvard Medical School have shown that yoga increases immunity and reduces stress. Other recent studies confirm that yoga can improve posture, breathing, and flexibility.[11] Timothy McCall, author of *Yoga as Medicine: The Yogic Prescription for Health and Healing* states:

> Yoga is quite simply the most powerful system of overall health and well-being I have ever seen…This single comprehensive system can reduce stress, increase flexibility, improve balance, promote strength, heighten cardiovascular conditioning, lower blood pressure, reduce overweight, strengthen bones, prevent injuries, lift mood, improve immune function, increase the oxygen supply to the tissues, heighten sexual functioning and fulfillment, foster psychological equanimity, and promote spiritual well-being…and that's only a partial list.[12]

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[9] Julie Nagel, "Treatment of Music Performance Anxiety via Psychological Approaches: A Review of Selected CBT and Psychodynamic Literature," *Medical Problems of Performing Artists* 25, no. 4 (2010): 148.

[10] Janet Horvath, *Playing (Less) Hurt: An Injury Prevention Guide for Musicians* (Milwaukee, WI: Hal Leonard Books, 2010), 114.

[11] Ibid.

[12] Timothy McCall, *Yoga As Medicine: The Yogic Prescription for Health and Healing* (New York: Bantam Dell, 2007), 3.

Yoga has also proven to reduce music performance anxiety and increase states of heightened concentration.[13]

In teaching and playing a musical instrument, there are many issues to address. Equipping players to understand the intricacies of their instruments and the fundamental concepts of music is a tall order, but music education must go beyond that. Students need to become their own teachers and recognize the way they think and function as individuals. They must become aware of their own habits and address personal issues of physical tension and mental insecurity. Creating meaningful music is an activity that requires the use of the whole self and thus should be taught in a similar vein. The integration of yogic philosophy into musical training builds awareness of mind, body, and spirit, and therefore addresses a crucial shortcoming in modern musical pedagogy.

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[13] Cope, Stephen, "Play at Your Peak," *Yoga Journal,* http://www.yogajournal.com/lifestyle/2657 (accessed October 25, 2011).

CHAPTER 2: AN INTRODUCTION TO THE PHILOSOPHY OF YOGA

Yoga is the ability to direct the mind exclusively toward an object and sustain that direction without any distractions.
Yoga Sutra 1.2[14]

Since the central experiment in this project involved an active yoga practice, definitions of common terminology utilized in practice, along with some philosophy, provide important contexts for this project. A brief overview of yoga's eight main principles, or "limbs," will underscore similarities between that practice and the musician's life.

The term "yoga" is derived from the Sanskrit root *yuj*, meaning to yoke, to come together, to bind, or to unite.[15] The interpretation of the word is multifaceted, as it encompasses physical, mental, and spiritual components. In modern Western culture, the term is often associated with the physical practice of sequenced postures linked with the breath, which helps to coordinate the mind and the body. This type of yoga practice is frequently offered in a group setting at yoga studios or gyms. Yoga can also be a quiet time of meditation to focus and clear the mind.

Although yoga is often associated with the physical elements of the practice, philosophy is at its core. According to Mahadev Desai, personal

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[14] Desikachar, *The Heart of Yoga*, 149.

[15] B.K.S. Iyengar, *Light on Yoga* (New York: Schocken Books, 1979), 19. Original in English.

secretary to Mahatma Ghandi, the highest aim of a yogi[16] is "the yoking of all the powers of body, mind and soul to God; it means the disciplining of the intellect, the mind, the emotions, the will, which that Yoga presupposes; it means a poise of the soul which enables one to look at life in all its aspects evenly."[17] The reference to God here simply refers to some kind of higher spiritual power; according to Desikachar, it is not necessary to believe in any specific ideas about God.[18] Especially in the United States today, yoga is most often about awareness, self-discovery and "attain[ing] what was previously unattainable;" it is acting so that all attention is focused on the present moment, the activity at hand.[19] Through the practice of yoga, one learns to become more aware of habitual patterns such as going through mindless routines, holding on to repetitive thoughts, and carrying unneeded tension in the body.

Yoga originated as one of the six orthodox systems of Indian thought and was systemized by Patañjali in his *Yoga Sutras* during the second and third centuries.[20] This collection of 185 short statements[21] defines the fundamental concepts and teachings of yoga, focusing on the qualities and influence of the

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[16] One who practices yoga.

[17] Iyengar, *Light on Yoga*, 19.

[18] Desikachar, *The Heart of Yoga*, 6. Original in English.

[19] Ibid., 5-6.

[20] Ibid., 230.

[21] Some sources list 185 aphorisms while others cite 195.

mind. Patañjali defines yoga as "the ability to direct the mind without distraction or interruption."[22] Defined as such, the path of yoga is applicable and beneficial to all humans, regardless of religious beliefs, age, or occupation.

The Eight Limbs of Yoga

In the *Yoga Sutras*, Patañjali defines eight stages of yoga. These are referred to as the Eight Limbs of Yoga: "Yama (ethical disciplines), Niyama (self observation), Asana (posture), Pranayama (breath control), Pratyahara (sense withdrawl), Dharana (concentration), Dhyana (meditation), and Samadhi (a state of joy and peace)."[23] These aspects are not expected to develop in a fixed order, but are variable, depending on the path of the individual.

Yama

Yama refers to the way we interact with the world around us. This includes our attitude towards other living things, as well as our environment and the objects outside ourselves.[24] Sutra 2.30 describes five components of yama.[25]

The first is *ahimsa,* noncruelty or nonviolence. *Ahimsa* means having compassion and kindness towards other people and animals, especially those who

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[22] Desikachar, *The Heart of Yoga*, 9.

[23] David Swenson, *Ashtanga Yoga* (Austin, TX: Ashtanga Yoga Productions, 1999), 6.

[24] Desikachar, *The Heart of Yoga,* 97.

[25] Ibid., 175.

are less fortunate. It refers to valuing the lives of others, and reacting peacefully and consciously through our words, deeds, and actions. It also means being considerate of the material things around us.[26]

The next component is *satya,* which stands for truthfulness. This honesty is based on pure intention. One should communicate what needs to be said without harming others needlessly. Gossip and lying are discouraged.[27]

Asteya is equivalent to the biblical commandment, "Thou shalt not steal."[28] This applies to physical objects, but also extends to protecting the confidence of others and using objects and ideas for their intended purpose.[29]

The fourth yama is *brahmacarya,* behaving responsibly in order to move toward the truth. This term is often associated with sexual or other kinds of abstinence, in an effort to preserve focus on those things which are essential and most important in life.[30]

Aparigraha is the final yama. This term can be translated as self-control or non-greed. It means taking only what is essential, without taking advantage of a situation or exploiting others.[31]

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[26] Desikachar, *The Heart of Yoga*, 98, 175.

[27] Ibid., 98-99.

[28] Exodus 20:15.

[29] Iyengar, *Light on Yoga,* 34.

[30] Desikachar, *The Heart of Yoga,* 99.

[31] Ibid., 99-100.

Niyama

The Niyamas describe an individual's attitude toward himself or herself. There are five niyamas, outlined in Sutra 2.32.[32] The first niyama is *sauca*, or cleanliness of the outward and inward aspects of the body. Good mental and physical health are important components and can be achieved through asana and pranayama (see following sections).[33]

The second niyama is *samtosa*, or the state of being content with what one has, for contentment fosters concentration.[34] Next comes *tapas.* Tapas is a term for keeping the body in good physical condition. This can be accomplished through the heating and cleansing of the body, practicing asana and pranayama, and maintaining healthy habits in relation to nutrition, sleep, exercise, work, and relaxation.[35]

The fourth niyama is *svadhyaya*. This refers to self-investigation, especially through the study of ancient spiritual texts such as the *Bible*, the *Yoga Sutras*, the *Quran*, or other significant writings. These respected books of wisdom can offer much insight to human behavior and provide understanding for personal growth, development, and purpose in life. As Iyengar states, "Yoga is…the science of religions, the study of which will enable a [seeker] the better to

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[32] Desikachar, *The Heart of Yoga*, 176.

[33] Ibid., 101.

[34] Iyengar, *Light on Yoga*, 37.

[35] Desikachar, *The Heart of Yoga*, 176, 101.

appreciate his own faith."[36] The final niyama is known as *isvarapranidhana. Isvarapranidhana* encourages surrender to a higher Being. It means letting go of struggles and accepting our limitations.[37]

Asana

An asana is a yoga posture. The practice of asana refers to a sequence of different poses, such as Downward Facing Dog or Warrior I, that are linked with the inhale and exhale of the breath.[38] One purpose of these asanas is to help practitioners understand and use their bodies in a healthy manner. Many people will begin their exploration of yoga with asana practice and gradually move into the more philosophical limbs.

In Yoga Sutra 2.46, Patañjali states that asana should have both *sthira* and *sukha.*[39] *Sthira* is the state of being steady, while *sukha* means relaxed.[40] Thus, the practice of asana contains the challenge of putting the body into new positions while remaining balanced and grounded, yet also comfortable and calm. Asanas often explore the dichotomy of opposing motions. For example, in Warrior I the feet are grounded into the mat while the arms lift up toward the sky.

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[36] Iyengar, *Light on Yoga,* 38-39.

[37] Ibid., 102, 176.

[38] English terminology will be utilized throughout this paper when referring to yoga postures.

[39] Desikachar, *The Heart of Yoga*, 17.

[40] Ibid., 180.

The coordination of movement with the flow of the breath is an important part of asana practice, as it provides the practitioner with valuable information about the state of his body. If the breath becomes shallow or labored, it is an indication that body may be struggling. The breath also helps to focus the mind, connecting the inner and outer self and bringing awareness to the posture.

In addition, the purpose of asana practice is to help one realize the possibilities that exist within the body and the habitual patterns of the mind. Yoga asanas are to be approached as something new every time they are practiced, as the body and the mind are different each day. Asana may be as simple as standing upright on two feet, or as complicated as headstands, handstands, and poses requiring great flexibility. Regardless, asana is a practice that can be approached at any age or level of physical conditioning. A seasoned yoga instructor can assist in modifying postures as necessary. The ultimate goal of asana is to prepare the body to sit comfortably in meditation.

Pranayama

Pranayama can best be described as "rhythmic breath control."[41] The term is made up of two parts: prana translates as "that which is infinitely everywhere" (the life force, sometimes referring to the breath), while ayama means "to stretch or extend."[42] In Yoga Sutra 2.49, Patañjali describes pranayama as "the

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[41] Iyengar, *Light on Yoga,* 27.

[42] Desikachar, *The Heart of Yoga*, 54.

conscious, deliberate regulation of the breath replacing unconscious patterns of breathing."[43] He continues in Sutra 2.50, "It involves the regulation of the exhalation, the inhalation, and the suspension of the breath. The regulation of these three processes is achieved by modulating their length and maintaining this modulation for a period of time, as well as directing the mind into the process."[44]

One yogic saying states that a "yogi's life is not measured by the number of his days, but by the number of his breaths."[45] The quality of life is directly related to the quality of breath. When one is upset or panicked, the breath reflects this state of mind by becoming labored or shallow. When one is relaxed, the breath is deeper and calm. Not only does the breath reflect one's state of being, but by changing the breath one can also begin to choose her state of being.

The *Ujjayi* breath is a common form of pranayama practiced with asana. It is created by slightly restricting the back of the throat and breathing through the nostrils, creating a soft sound, much like the sound of a wave in the ocean. This form of pranayama allows the inhalation to lengthen. Focusing on the audible sound of the breath can be used to keep the mind from wandering.

Another type of pranayama is called *Nadi Sodhana*, or alternate nostril breathing. In this type of pranayama, the practitioner regulates the breath by inhaling and exhaling through alternate nostrils while using the fingers to close off the nostril not in use. This technique can be used to lengthen both the

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[43] Desikachar, *The Heart of Yoga*, 181.

[44] Ibid., 181-182.

[45] Iyengar, *Light on Yoga,* 43.

inhalation and the exhalation, and is a great method for calming the central nervous system. There are many other forms of pranayama, including *Sitali*, *Kapalabhati*, and *Bhastrika*. Pranayama is often taught in Western yoga classes, along with the practice of asana.

Pratyahara

Pratyahara, translated as "to withdraw oneself from that which nourishes the senses," is the fifth limb of yoga.[46] This does not mean the senses are gone, but rather that the body is not disturbed by external stimuli. The self is fully immersed in something else. For the musician, this state may translate into complete focus on the moment to the extent that he may not notice the rustling of the audience or any extraneous noise coming from outside the room.

Dharana

Rising out of the ability to withstand distraction, dharana is a state of complete concentration in which the mind is focused exclusively on one thing. This is the sixth limb of yoga. First, the eyes must find a single point of attention, known as a *dristi*. Then the mind can begin to settle and achieve a state of complete absorption. The mind has reached a state of concentration when sense of time disappears and only one thought is present. This is the ideal condition for musical practice and performance, a "state of flow," in which no distractions are

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[46] Desikachar, *The Heart of Yoga*, 107.

perceived, and the mind and body work together perfectly to achieve one goal. Dharana is the precursor to dhyana, the next limb of yoga.[47]

Dhyana and Samadhi

Dhyana and samadhi are the last two limbs of yoga. In dhyana, the meditation becomes more profound than in the state of dharana. However, dharana must first be established and maintained. Then, instead of simply contemplating an object or idea, the self becomes completely absorbed in it, establishing a link through which communication may occur. This experience can be represented only in the most powerful and transforming musical performances. In dhyana, the mind and object of contemplation are fully connected to the extent that the mind is no longer active. As dhyana deepens, it merges into samadhi, the state of becoming one with the object of meditation.[48]

Closing Thoughts

In the Eight Limbs of Yoga, asana and pranayama provide opportunities for the mind to enter the state of dharana. Dharana may eventually turn into dhyana and lead to samadhi.[49] Samadhi is the final quest of the yogi, the ultimate

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[47] Desikachar, *The Heart of Yoga*, 109.

[48] Ibid., 109.

[49] Desikachar, *The Heart of Yoga*, 110.

state of being. Sages who have had this experience can describe it only as "Neti! Neti!" Whatever it is, "It is not this! It is not this!"[50]

Studying the Eight Limbs, it is clear that yoga is much more than a physical practice or a simple meditation. It is a complete way of life. It is something that must be experienced. As Pattabhi Jois, the father of Ashtanga Yoga said, "Yoga is "99% Practice and 1% Theory."[51]

The stages of yoga are closely related to the goals of performing musicians. Due to the physical demands of playing an instrument, a musician must be in good health and take care of her body through proper exercise and nutrition (an aspect of both niyama and asana). The body must be in top condition in order to effortlessly execute the technical and expressive needs of the music. Breath control (pranayama) is an important component, especially for musicians who play wind instruments. The states of pratyahara, dharana, dhyana, and samadhi are also very closely related to the mental focus and absorption that leads to flawless performances and profound musical statements.

Like the practice of yoga, the practice of making music is rooted in awareness. It is about approaching the instrument with full concentration and compassion, arriving to practice with conscious focus day after day, and learning about the self as one grows and improves. It is not just a physical exercise, but a highly complex mental activity. Being a musician is a way of life.

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[50] Iyengar, *Light on Yoga*, 52.

[51] Swenson, *Ashtanga Yoga*, 6.

CHAPTER 3: THE LITERATURE OF YOGA AND ITS RELATIONSHIP TO MUSIC PERFORMANCE

By constant and uninterrupted practice the mind can remain
in a state of attention for a long time.
Yoga Sutra 3.10[52]

Yoga is an ancient philosophy that has existed for centuries. However, the relationship between yoga and music performance is a relatively young field, with the majority of research being done since the year 2000. A study as recent as 2006 states, "…despite the recognition of yoga's potential for musical performance and its use and promotion, there are no research studies on the use of yoga for musicians."[53] The following chapter will first explore some of the fundamental sources related to the practice of yoga, and then discuss existing materials on yoga and its relationship to music performance.

Some of the earliest writings that directly relate to the practice of yoga are the *Mahabharata* and the *Ramayana*, two Indian epics written between 500 BCE-500 CE.[54] The *Bhagavad Gita*, a revered Hindu text, was composed as a small part of the *Mahabharata*,[55] and has become a cornerstone in the literature of yoga philosophy. Patañjali's *Yoga Sutras,* written during the second and third centuries,

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[52] Desikachar, *The Heart of Yoga*, 187.

[53] Sat Bir S. Khalsa and Stephen Cope, "Effects of a yoga lifestyle intervention on Performance-related characteristics of musicians: A preliminary study," *Medical Science Monitor* 12, no. 8 (2006): CR327.

[54] Juan Mascaró, trans., *The Bhagavad Gita,* with an introduction by Simon Brodbeck (London: Penguin Classics, 1962): xi.

[55] Ibid., xi.

lay out the principles of yoga through 195 short sayings.[56] These are among the first known texts that address the concept of union between mind, body, and spirit.

The practice of yoga was introduced in the United States in the 1800s, but did not become widely popular until around the 1960s.[57] Since then, many books have been dedicated to the topic. The *Bhagavad Gita*[58] and Patañjali's *Yoga Sutras*[59] remain two of the authoritative sources in yoga philosophy, but several important texts have been written by the students of Indian gurus, who were instrumental in bringing yoga to the Western world. These writings include B.K.S. Iyengar's 1979 book *Light on Yoga*[60] and *The Heart of Yoga*, written by T.K.V. Desikachar in 1999.[61] Both texts discuss the fundamentals of yoga as well as the spiritual and philosophical aspects of the practice. Iyengar's book focuses on an introduction to yogic beliefs, followed by a detailed explanation of specific asanas (postures). This discussion includes the sanskrit origin of each posture's name and precise steps for constructing the pose, as well as its effects on the body

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[56] Desikachar, *The Heart of Yoga*, 230.

[57] American Yoga Association, "General Yoga Information," http://www.americanyogaassociation.org/general.html (accessed September 13, 2012).

[58] Mascaró, *The Bhagavad Gita.*

[59] Many translations exist. This paper refers to Desikachar, *The Heart of Yoga,* 145-215.

[60] Iyengar, *Light on Yoga*.

[61] Desikachar, *The Heart of Yoga.*

and possible variations. A photograph is shown for each posture. Desikachar's writing addresses yogic philosophy in more detail, linking the basic concepts of the practice to the Patañjali's *Yoga Sutras*. Other fundamental yoga texts include *Asana Pranayama Mudra Bandha* by Swami Satyananda Saraswati[62] and *Hatha Yoga Pradipika* by Swami Muktibodhananda.[63]

The books mentioned above are only a few of the many works published on the practice and philosophy of yoga. A stop at any American bookstore is likely to yield an entire section dedicated to the topic; many mainstream books on yoga are useful in exploring the philosophy and practice. Deepak Chopra's *The Seven Spiritual Laws of Yoga*[64] and Stephen Cope's *Yoga and the Quest for the True Self*[65] (a personal memoir discussing his journey through yoga) are two worthwhile sources addressing yoga philosophy.

Timothy McCall M.D. authored the book *Yoga As Medicine: The Yogic Prescription for Health and Healing.*[66] This informative source describes the impact that yoga can have on general medical conditions, based on scientific study and research. McCall presents information on how yoga can work

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[62] Swami Satyananda Saraswati, *Asana Pranayama Mudra Bandha* (Munger, India: Yoga Publications Trust, 1969).

[63] Swami Muktibodhananda, *Hatha Yoga Pradipika* (Munger, India: Yoga Publications Trust, 1985).

[64] Deepak Chopra and David Simon, *The Severn Spiritual Laws of Yoga* (Hoboken, New Jersey: John Wiley & Sons, Inc., 2004).

[65] Stephen Cope, *Yoga and the Quest for the True Self* (New York: Bantam Books, 2000).

[66] McCall, *Yoga As Medicine: The Yogic Prescription for Health and Healing.*

complimentarily with science, and includes yogic approaches for dealing with specific ailments such as anxiety, arthritis, back pain, carpal tunnel syndrome, high blood pressure, and irritable bowel syndrome. He provides information on the way yoga applies to each ailment, suggests different postures to apply to each, and presents scientific evidence as to the effectiveness of his approaches.

Many other sources discuss the anatomy of yoga postures, pinpointing specific muscles and bones that are being engaged. An excellent book on this topic is Leslie Kaminoff's *Yoga Anatomy*.[67] Written in a very scientific way, but still comprehensible for those without medical background, Kaminoff provides detailed sections on breathing and the spine before focusing on specific yoga postures. For each posture, he includes a colored drawing with the engaged muscles labeled. He also discusses the key structures and joint actions used in each pose, as well as the muscles working and lengthening, and the effect the pose has on breathing. Other sources that provide good basic anatomy for the average reader are Paul Blakey's *The Muscle Book*[68] and *The Anatomy Coloring Book* by Wynn Kapit and Lawrence M. Elson.[69]

This section is by no means a comprehensive review of the fundamental sources available on the general practice and philosophy of yoga. However, these are some of the most authoritative and informative sources that are available.

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[67] Leslie Kaminoff, *Yoga Anatomy* (Champaign, IL: Human Kinetics, 2007).

[68] Paul Blakey, *The Muscle Book* (Honesdale, PA: Himalayan Institute Press, 2010).

[69] Wynn Kapit and Lawrence M. Elson, *The Anatomy Coloring Book* (San Francisco, CA: Benjamin Cummings, 2002).

Because yoga has exploded in the public perception as a self-help remedy, diligence is required to locate credible and reliable sources.

The vast array of literature on the general topic of yoga is in stark contrast to the lack of materials specifically addressing the relationship between yoga and music performance. Although many sources can be applied to yoga and its relevance to music performance, literature and research that integrates this wisdom into a pedagogical approach to teaching and learning a musical instrument is largely absent.

Literature addressing the specific link between yoga and saxophone playing is even more scarce. No books have been published, and the only article is a two-part series published in *The Saxophone Journal*, volume 29, no. 4 and 5, 2005.[70] The first "Yoga for Saxophonists" article discusses the importance of good posture, and the problems with posture and playing the saxophone. The author, Jason Adams, states that yoga can help solve this issue, and then gives some fundamentals of yoga followed by the basic explanation of four postures: Mountain Pose, Warrior I, Hero's Pose, and Seated Forward Bend. The second installment focuses on postures that expand the chest cavity. The included postures are Knee Down Twist, Fish, Cobra, and Child's Pose. Photographs are shown for each pose, although the yogi's stern expression may make a novice feel intimidated or turned off from the practice. The article closes with a promise for one more article in the series, which will address meditation, breath work, and

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[70] Jason Adams, "Yoga for Saxophonists," *Saxophone Journal* 29, no. 4 (2005): 38-40; Jason Adams, "Yoga for Saxophonists," *Saxophone Journal* 29, no. 5 (2005): 37-39.

yoga postures for the eyes; however the final article has not been published to date. Overall, this article provides very good basic information, but only addresses a few of the many benefits yoga can offer the saxophonist.

A broader search for yoga in relation to music performance in general reveals only nominal findings, but the past few years have seen an increase. Two books on yoga for musicians have been published. The first, from 1982, is *Yoga for Musicians and Other Special People* by Eleanor Winding.[71] This source focuses on the physical and mental benefits of yoga for road musicians, but can be also applied to others in the field. Winding presents a short discussion of the yoga breath and then six generic postures for musicians to practice, including Standing Twist and "The Oxygen Cocktail" (more commonly referred to as Sun Breath). The book is further divided into sections for specific instrument groups, in which Winding suggests personalized postures and exercises for those players. The saxophone is singled out as the only wind instrument to receive its own chapter. Winding briefly discusses the problem of saxophone posture, due to the strain of the neck strap, and recommends head rolls, head lifts, plough pose, and an exercise for chest expansion. Throughout the book, specific instructions and photographs accompany each posture. Relaxation, sun salutations, and diet are other topics addressed in this source.

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[71] Eleanor Winding, *Yoga for Musicians and Other Special People* (Sherman Oaks, CA: Alfred Publishing Co., Inc., 1982).

The other available book on yoga for musicians is Mia Olson's *Musician's Yoga: A Guide to Practice, Performance, and Inspiration.*[72] This source provides a good integration of yoga philosophy and general music making. It includes many practical exercises, including visualizing performances, breathing and meditating techniques, and specific yoga postures such as Mountain Pose. The importance of awareness is a prevalent thread throughout the book. Olson also specifies particular exercises for focusing on the upper body, spine, lower body, and improving balance and focus, all based on yoga postures. In addition, Olson discusses guidelines for integrating these concepts into a personalized practice routine. Only the absence of medical and scientific evidence prevents this source from being comprehensive.

The first research study on the use of yoga for musicians was conducted by Sat Bir S. Khalsa and Stephen Cope in 2005.[73] Khalsa and Cope invited musicians from Tanglewood's two-month summer fellowship program to participate in an eight-week yoga program at the nearby Kripalu Center for Yoga and Health in Lenox, Massachusetts. A study group and a control group were

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[72] Mia Olson, *Musician's Yoga: A Guide to Practice, Performance, and Inspiration* (Boston, MA: Berklee Press, 2009).

[73] Khalsa, and Cope, "Effects of a yoga lifestyle intervention on Performance-related characteristics of musicians: A preliminary study," CR327; Michael Hardy, "Breathe deep, play well: Can yoga aid music study?," *The Boston Globe* (August 20, 2006), http://www.boston.com/yourlife/health/fitness/articles/2006/08/20/ breathe_deep_play_well_can_yoga_aid_music_study/?page=full (accessed June 22, 2012).

used, ranging in age from nineteen to mid-thirties. Participants completed baseline and end-program questionnaires addressing performance-related musculoskeletal conditions, performance anxiety, mood, and flow states (periods of focused concentration in which the performer becomes one with the music). The program began with a day-long orientation and thereafter involved daily morning and afternoon yoga classes, weekly discussions about the relationship between yoga and music, morning meditation sessions, and meals in the Kripalu Center dining facility. The ten participants were free to choose their level of commitment. The results of the study showed that the yoga participants showed improvement over the control subjects on most of the measured areas. The participant's relative improvement in performance anxiety was the most significant result.[74]

The following summer, Cope and Khalsa followed up with a second study on the relationship between yoga and music performance, again using Tanglewood musicians and the Kripalu Center for Yoga and Health. This time they had thirty subjects in the experimental group and a control group of twenty. The results confirmed the previous findings on the improvements in performance anxiety and also revealed improvements in the yogi's ability to enter into states of heightened focus and concentration, often called flow states.[75] The limitations of these studies include small, highly specialized sample sizes, the possible

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[74] Khalsa and Cope, "Effects of a yoga lifestyle intervention on Performance-related characteristics of musicians: A preliminary study," CR325-CR331.

[75] Stephen Cope, "Play at Your Peak," *Yoga Journal,* http://www.yogajournal.com/lifestyle/2657 (accessed October 25, 2011).

expectation of improvement in the sample group, as well as differences in the demographics of the study and control groups, and the absence of randomized participants. In addition, the yoga-centric atmosphere and dining options of the Kripalu Center may have influenced subjects. However, the results strongly suggest that yoga is a useful tool for performing musicians and can help alleviate many problems related to musical performance.[76] Though the sample sizes were indeed small, studies with larger sample sizes have not yet been attempted. This is a definite shortfall in the current literature on this subject.

Three known dissertations specifically focus on the subject of yoga for musicians: "Yoga and Piano: A journey towards awareness" (2008) by Katie Lanzer,[77] "Violin and Yoga: Benefits of Yoga for Violinists" (2010) by Malgorzata Leska,[78] and "Evaluation of a yoga intervention for music

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[76] Khalsa and Cope, "Effects of a yoga lifestyle intervention on performance-related characteristics of musicians," CR330.

[77] Katie J. Lanzer, "Yoga and piano: A journey towards awareness" (D.M.A. diss., University of Wisconsin-Madison, 2008), in ProQuest Dissertations and Theses, http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/304449671?accountid=4485 (accessed March 28, 2012).

[78] Malgorzata Leska, "Violin and Yoga: Benefits of Yoga for Violinists" (D.M.A. diss., University of Alabama, 2010), in ProQuest Dissertations and Theses, http://login. ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib. asu.edu/docview/851889190?accountid=4485 (accessed March 28, 2012).

performance anxiety in conservatory students" (2012) by Judith Stern.[79] Unfortunately, the first two sources are either unpublished or unavailable. Stern's paper describes a nine-week study that explored the effects of yoga on performance anxiety and mood in undergraduate and graduate music students. Modeled after Khlasa and Cope's Kripalu/Tanglewood studies, this is the first survey providing support for the effectiveness of yoga in reducing music performance anxiety in conservatory students.[80] Stern's study aimed to provide a yoga program that would be accessible to music students and offered classes twice a week in addition to a home practice CD. Twenty-four students participated in the study, with a focus on measuring the changes in performance anxiety, trait anxiety, and mood. Heart rate and respiratory sinus arrhythmia were also noted. Trait anxiety and performance anxiety were the areas most improved as a result of this study. Stern recommends that larger, randomized studies on the relationship between yoga and music performance anxiety should be explored for more significant results.[81]

Other dissertations mention yoga as a useful practice for musicians. The topics of such papers include performance-related injuries, mindfulness

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[79] Judith Stern, "Evaluation of a yoga intervention for music performance anxiety in conservatory students: A pilot study" (Psy.D. diss., Boston University, 2012), in ProQuest Dissertations and Theses, http://login.ezproxy1. lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/927754768?accountid=4485 (accessed March 28, 2012).

[80] Ibid., 45.

[81] Ibid., v-vi.

meditation, and body awareness. Sandra Elaine Cox's 2009 paper, "Recognition, evaluation, and treatment options of performance-related injuries in woodwind musicians," addresses the history of performing arts medicine, common performance disorders, and treatment of performance disorders. [82] Yoga is mentioned under complementary therapies. The author states that although some music programs offer yoga or Alexander Technique, "true course[s] in performance health [are] not available to those who need it most."[83]

The 2009 dissertation "Overuse injury and body awareness in string players: A resource guide for educators and performers" by Laura Speck focuses on body awareness and injury prevention and recovery.[84] It is a source for implementing a wellness course at a music school, laying out the possible syllabus and resources to be used. Speck mentions yoga in the section "Benefits of Exercise," explaining that yoga can help address muscle imbalances and increase balance and awareness of habits. She includes photos of several yoga

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[82] Sandra Elaine Cox, "Recognition, evaluation, and treatment options of performance related injuries in woodwind musicians" (D.M.A. diss., University of Memphis, 2009), in ProQuest Dissertations and Theses, http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/304926801?accountid=4485 (accessed March 28, 2012).

[83] Ibid., 17.

[84] Laura Speck, "Overuse injury and body awareness in string players: A resource guide for educators and performers" (D.M.A. diss., Arizona State University, 2009), in ProQuest Dissertations and Theses, http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/304828080?accountid=4485 (accessed March 28, 2012).

postures with short explanations and provides several sources for further research.[85]

Sheri Oyan's dissertation from 2006, "Mindfulness meditation: Creative musical performance through awareness," discusses mindfulness meditation as a means to decreasing musical performance anxiety. [86] She draws from Mihaly Csikszentmihalyi's concept of flow (see pages 33-34) and mentions yoga as a type of mindfulness meditation.

Since the late 1990s, short articles about yoga and specific musical instruments have occasionally been published in various periodicals such as *American String Teacher* and *The Horn Call*.[87] Articles in woodwind and percussion literature appear to be less common than those addressing other families of instruments.[88] These articles typically provide a short introduction to the philosophy of yoga and some benefits for the musician. They may include

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[85] Speck, "Overuse injury and body awareness in string players: A resource guide for educators and performers," 30-45.

[86] Sheri Oyan, "Mindfulness meditation: Creative musical performance through Awareness," D.M.A. diss. (Louisiana State University and Agricultural & Mechanical College, 2006), in ProQuest Dissertations and Theses, http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/305323059?accountid=4485 (accessed March 28, 2012).

[87] Ted Cox, "Musical Growth Through Yoga," *The Horn Call - Journal of the International Horn Society* 37, no.3 (2007): 27-29; Melissa Tatreau, "My Turn: Yoga and Violin Teaching: A Comparative," *American String Teacher* 60, no. 4 (2010): 84.

[88] In the articles found, only one author wrote about yoga for woodwind players and percussionists, in contrast to two authors in brass and vocal periodicals, three regarding pianists, and five addressing string players.

specific exercises or a few basic yoga postures. Sometimes the article relates a personal struggle and healing through yoga. While these articles are important in increasing the visibility and awareness of the benefits of yoga for musicians, they often lack substance. Yoga is a difficult subject to write about because it is meant to be a personal experience. Hopefully such articles are successful in encouraging musicians to explore yoga on their own.

The periodical *Medical Problems of Performing Artists* often features articles relevant to the relationship between yoga and music performance. Although these generally focus on issues such as musculoskeletal problems in musicians, injury prevention, general health promotion, and performance anxiety, they are significant to the study at hand because of yoga's potential to alleviate such concerns and conditions. Their basis in scientific data and statistics solidifies them as reliable sources that clearly show the need for health promotion and wellness approaches in musical training.

Yoga for musicians is a relatively small field at this time. However, many different approaches to body awareness, mindfulness, and holistic healing exist. Don Johnson's book, *Bone, Breath, and Gesture,*[89] provides a collection of essays by various authors, highlighting various somatic innovators. Although these essays do not address the practice of yoga, this is a very informative source for an overview of alternative holistic approaches, such as Alexander Technique and the Feldenkrais Method. These disciplines are very closely related to the practice of

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[89] Don Hanlon Johnson, *Bone, Breath, and Gesture: Practices of Embodiment* (Berkley, CA: North Atlantic Books, 1995).

yoga. Prominent writings on Alexander Technique include F.M. Alexander's *The Use of the Self*,[90] originally published in 1932, and Michael Gelb's *Body Learning* (1994).[91] Both sources provide the fundamental concepts of the practice, the first being written by the founder himself. Pedro Alcantara is a well-known musician who has embraced the Alexander Technique and written on the application of Alexander Technique for classical musicians. Two of his books are *Indirect Procedures: A Musician's Guide to the Alexander Technique*[92] and *Integrated Procedures*.[93] The website www.alexandertechnique.com, a service of "Alexander Technique Nebraska and Toronto" and "Care for Your Parents, Care for Yourself Coaching," includes more information about the practice, including a link specifically about Alexander Technique for musicians.[94] On this page, many relevant articles and other information are available.[95]

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[90] F.M. Alexander, *The Use of the Self* (London: Orion Books Ltd., 2001).

[91] Michael J. Gelb, *Body Learning* (New York: Owl Books, 1994).

[92] Pedro De Alcantara, *Indirect Procedures: A Musician's Guide to the Alexander Technique* (New York: Oxford University Press, 1997).

[93] Pedro De Alcantara, *Integrated Practice* (New York: Oxford University Press, 2011).

[94] Alexander Technique Nebraska and Toronto and Care for Your Parents, Care for Yourself Coaching, "The Complete Guide to the Alexander Technique," www.alexandertechnique.com (accessed October 20, 2012).

[95] Another important source on the Alexander Technique that may be interesting to musicians is Frank Pierce Jones' *Freedom to Change: The Development and Science of the Alexander Technique* (London: Mouritz, 1997), as it provides valuable information on psychophysical resistance.

Moshe Feldenkrais, the founder of the Feldenkrais Method, was a prolific writer about his procedures. Information about his books and method, provided by the Feldenkrais Educational Foundation of North America and the Feldenkrais Guild of North America, can be found at http://www.feldenkrais.com/.[96] This site also contains a link to articles that discuss Feldenkrais and the performing arts. In addition, the Feldenkrais Educational Foundation of North America has a section of their online bookstore dedicated to resources about music and the Feldenkrais method.[97] [98]

Another approach to music performance based on mental and physical awareness is William Conable's concept of "Body Mapping." Conable was professor of cello at the Ohio State University School of Music and realized that his students moved according to their perceptions of how the body works. He found that their misconceptions hindered their musical expression. Conable's method of Body Mapping strives to help musicians use their bodies consciously and correctly to result in efficient, coordinated movements. Conable was also an Alexander Technique teacher, so many of the Body Mapping concepts are

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[96] The Feldenkrais Educational Foundation of North America and the Feldenkrais Guild of North America, "The Feldenkrais Method of Somatic Education," http://www.feldenkrais.com (accessed October 20, 2012).

[97] The Feldenkrais Educational Foundation of North America, "Music and Performing Arts," https://www.feldenkraisshop.org/index.php?main_page=index&cPath=266 (accessed October 20, 2012).

[98] Steve Duke, Distinguished Research Professor Emeritus from Northern Illinois University, is one example of a saxophonist who integrates the Feldenkrais Method into his musical teaching. More information can be found on his personal website: www.steveduke.net.

informed by his experience with Alexander Technique. A valuable introduction to this method is *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music* by Barbara Conable.[99] [100]

Many psychological approaches also relate to the study of yoga and music performance. Mihaly Csikszentmihalyi's *Flow: The Psychology of Optimal Experience,*[101] 1990, is an authoritative source referenced in several writings pertaining to performance anxiety, musical awareness, and peak musical performance.[102] Csikszentmihalyi describes flow as "the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing

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[99] Barbara Conable, *What Every Musician Needs to Know About the Body: The Practical Application of Body Mapping to Making Music* (Portland, OR: Andover Press, 2000).

[100] Stephen Caplan, Professor of Oboe at the University of Nevada Las Vegas, is an example of one woodwind musician who promotes Body Mapping. He teaches body mapping to undergraduate and graduate students, and has used this knowledge as a springboard in developing his own course, "Oboemotions." "Oboemotions" is often a featured master class at the International Double Reed Society annual conference. More information can be found on his personal website: www.oboemotions.com.

[101] Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper Perennial, 2008).

[102] Mentioned in the following sources: Cope, "Play at Your Peak;" Kirchner, Bloom, and Skutnick-Henley, "The Relationship Between Performance Anxiety and Flow;" Oyan, "Mindfulness meditation: Creative musical performance through Awareness;" Robert H. Woody and Gary E. McPherson, "Emotions and Motivation in the Lives of Performers," in P. Juslin and J. Sloboda (eds.), *Handbook of Music and Emotion: Theory, Research, Applications,* (New York: Oxford University Press, 2010): 401-424.

so."[103] The book goes on to discuss the psychology of consciousness, components of enjoyment, the conditions of flow, and general concepts of finding meaning in life. In addition, Csikszentmihalyi points out the similarities between yoga and flow, stating that yoga is a "very thoroughly planned flow activity."[104] He also states that making music is an activity structured in such a way that it is conducive to entering flow states.[105] In addition, he writes that music performance offers great rewards to the ordering of consciousness and strengthens the self. However, Csikszentmihalyi also states that too much emphasis is often given to the outcome of the performance, and too little on the experience itself, turning it into a "source of psychic disorder."[106] The psychology of flow presented in this source has such strong parallels to both the practice of yoga and the practice of music performance that it is a significant source to this field of study.

Several other sources deal with the psychology of musical performance more explicitly, yet not with an academic approach comparable to Csikszentmihalyi's. *Effortless Mastery* by Kenny Werner is one such work.[107] Werner presents a discussion of the psychology of musicians, asking "Why Do We Play?" He addresses the fear that results from putting too much pressure on

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[103] Csikszentmihalyi, *Flow: The Psychology of Optimal Experience,* 4.

[104] Ibid., 105.

[105] Ibid., 72.

[106] Ibid., 111-112.

[107] Kenny Werner, *Effortless Mastery: Liberating the Master Musician Within* (New Albany, IN: Jamey Abersold Jazz, Inc., 1996).

the outcome and the role of the mind and ego in music-making. Werner divides his discussion into chapters on Fear-Based Playing, Fear-Based Practicing, Fear-Based Teaching, and Fear-Based Listening. He also touches on the space we create in ourselves, from which we draw the music, and the importance of attitude. The book includes meditation exercises in written form and on a CD, and provides specific approaches to practicing that reflect his philosophy. The philosophies discussed in this source reflect themes that are also hallmarks of yogic teaching and thinking.

Julie Lyonn Lieberman's *You Are Your Instrument* was first published in 1991 and advocates a mind-body approach to practicing and creating music. [108] Her work is largely based on the premise that performance-related injuries are prevalent among musicians. Lieberman's section on the mind gives an overview of the brain hemispheres and multiple approaches to learning musical skills, and her section on the body discusses the anatomical structures and tendencies of different body parts that are commonly used in playing an instrument, along with suggestions for approaching each part. Lieberman explains the proper mechanics of the breath and also touches on music medicine. In addition, the book provides suggestions for other everyday considerations such as anxiety, carrying heavy instruments, and preparing for a lesson. Exercises and stretches for muscular balance are included. Some look very similar to yoga postures, although they are

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[108] Julie Lyonn Lieberman, *You Are Your Instrument: The Definitive Musician's Guide To Practice and Performance* (New York: Huiksi Music, 2004).

not officially named as such. Yoga is mentioned as a "self exercise system" in the directory of the book.[109]

Many other sources that fall into the category of "popular psychology" do not specifically discuss the psychology of music, but are based on concepts that readily pertain to the subject. Two such examples are Eugen Herrigel's *Zen in the Art of Archery*[110] and Timothy Gallwey's *The Inner Game of Tennis*.[111] Both books discuss the importance of mind-body connections, discovering habits, awareness, and focusing the mind, all concepts that are fundamental in the practice of yoga. Such sources are worthwhile because they encourage the reader to learn about a concept from a different approach and then discover for herself how the idea can be incorporated into her own individual life.

Several sources addressing physical aspects of the body can be relevant to the study of yoga and music. Literature on the breath, such as Blandine Calais-Germain's *Anatomy of Breathing*, is especially applicable to wind players.[112] Calais-Germain's text discusses observations about breathing, the role of the skeleton and other anatomy in the process, and an analysis of the principle types of breathing. She also includes exercises for breathing and increasing lung

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[109] Lieberman, *You Are Your Instrument,* 133-134.

[110] Eugen Herrigel, *Zen in the Art of Archery* (New York: Random House, Inc., 1981).

[111] Timothy W. Gallwey, *The Inner Game of Tennis* (New York: Random House, 1977).

[112] Blandine Calais-Germain, *Anatomy of Breathing* (Seattle, WA: Éditions DésIris, 2006).

capacity. Other worthwhile sources on the breath are *Free Your Breath, Free Your Life* by Taoist teacher Dennis Lewis[113] and *The Revelation of the Breath* by psychologist and professor Sharon G. Mijares.[114] Michael Carroll, also known as Yoganand, has released a compact disc that lead the student through the practice of breathing known in yoga as pranayama.[115] Further afield from yogic breathing, "The Breathing Gym," developed by Sam Pilafian and Patrick Sheridan, is a well-known approach to breathing, especially among brass players.[116] This method presents breathing exercises linked with physical movement that are directly applied to the use of air needed to play a wind instrument.

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[113] Dennis Lewis, *Free Your Breath, Free Your Life* (Boston, MA: Shambhala Publications, Inc., 2004).

[114] Sharon G. Mijares, *The Revelation of the Breath: A Tribute to Its Wisdom, Power, and Beauty* (Albany, New York: State University of New York Press, 2009).

[115] Yoganand (Michael Carroll), *Pranayama: The Kripalu Approach to Yogic Breathing, Beginner Level Practice,* Led by the author, Kripalu Center for Yoga and Health KC6713 (CD), 2002.

[116] Sam Pilafian and Patrick Sheridan, *The Breathing Gym Book & DVD Set* (Mesa, AZ: Focus on Excellence Inc., 2002).

CHAPTER 4: ARIZONA STATE UNIVERSITY YOGA STUDY

The practice of Yoga must reduce both physical and mental impurities. It must develop our capacity for self-examination and help us to understand that, in the final analysis, we are not the masters of everything we do.
Yoga Sutra 2.1[117]

METHODS

Subjects

A group of nine undergraduate and graduate music students from Arizona State University participated in this study. Eight were saxophonists (88.9%) and one was a pianist who specializes in saxophone repertoire (11.1%). Four participants were female (44.4%) and five were male (55.6%). Four participants were graduate students (44.4%) and five were undergraduate (55.6%). The participants were recruited from the saxophone studio at Arizona State University, which contains nineteen members.

Of the eight participants who submitted the pre-study questionnaire (Appendix C), six described themselves as beginning yoga students (75%) while two related some prior yoga experience (25%). Seven of the musicians reported regular discomfort from playing the saxophone, mainly affecting the neck, shoulders, and upper back (87.5%). One musician reported no problems (12.5%).

Study Design

Approval from the Arizona State University Institutional Review Board was granted prior to recruitment for this study (see Appendix G). A recruitment

[117] Desikachar, *The Heart of Yoga*, 165.

letter (Appendix A) was distributed to the students in the Arizona State University saxophone studio, and written consent was obtained from each participant. The purpose of the study was to expose saxophonists to the practice of yoga, explore its relevance to music performance, and evaluate its effectiveness in improving physical and mental conditions relating to musical performance. No control group was used; the study was conducted as an open, uncontrolled trial using comparisons within the group.

The study spanned six weeks (January 31, 2012 to March 8, 2012), with beginner-level yoga classes held twice a week for sixty minutes each. The group sessions were held from 8:15 to 9:15 am on the campus of Arizona State University, for a total of twelve meetings. The first seven classes were held in room 209 in Gammage Auditorium. Due to noise distractions, the class was then moved to the dance studio in Best Hall A. No university holidays or vacations disrupted the schedule during this study. Yoga classes were led by the author, who is a certified yoga instructor at the 200-hour level (see Appendix H). Classes modeled the classical, hatha tradition.

The yoga classes consisted of postures, breathing techniques, and meditation. Each session was built around a specific theme, designed to help participants build awareness and discover the applications yoga can offer to the study of a musical instrument. Meditations were based on these themes and usually consisted of a few minutes in which participants were asked to sit or lie down with eyes closed. Meditations were sometimes guided, and were other times reserved for silent reflection. All yoga postures were presented and practiced as

meditations on body and breath awareness. The overall curriculum was devised to begin simply and gradually build to more challenging postures. It introduced yoga philosophy to the beginning student and provided them with the fundamental concepts of the practice. The themes, journal questions (see below), and postures used in each session are documented in Appendix E.

Each participant was given a notebook to use as a journal throughout the study. Every yoga class began with time to reflect and respond to a specific journal question, and occasionally a "To-Go" question would be given for the participant to complete on his own time. In addition to weekly classes, each participant also met with the instructor for one private twenty-minute session during the study. This session was provided to help participants directly link their yoga practice to their music practice. Individual sessions were held in the Arizona State University practice rooms, and the instructor and participants explored specific ways that the concepts discussed in the group yoga class could be applied to help them improve on their musical instrument.

Measurement

Measures for this study were self-reported via questionnaire. Responses to the pre- and post-study questionnaires are provided in Appendices C and D. Attendance was also tracked throughout the study. Participants completed a pre-study questionnaire comprising five open-ended questions about physical limitations and experience with yoga prior to the first yoga class (Appendix B). Because the instructor required health background information on each

participant, pre-study questionnaires were not anonymous and were returned directly to the instructor.

Post-study questionnaires (Appendix B) were distributed electronically through Google Docs, enabling participants to complete the survey anonymously. Eight questions were used. Five of these questions required answers along a specified continuum; either a scale from one to ten, or a set of choices was offered (for example: "Worse, No Change, Much Improved, Discomfort is Gone!"). Most of these questions also included a space to elaborate on the answer. One question asked participants to name the most meaningful aspect of the study from a given list of choices, and two questions were open-ended, relating to suggestions for improvement and general comments. Screenshots of this questionnaire can be found in Appendix B.

RESULTS

Nine musicians agreed to participate in the study, and though all nine completed the study, only eight completed the pre- and post-study questionnaires. One participant could only commit to one session each week because of class conflicts, and others missed occasionally because of personal conflicts, illness, and oversleeping, as shown in Table 1.

Out of twelve possible classes, two participants attended eleven and two participants were present for ten. One participant made it to eight classes and two attended seven sessions. The final two participants each attended five classes. Their attendance was distinctly low because one participant had a class conflict

Table 1: Attendance

Please note that injuries listed under Reason for Absence did not result from participation in the yoga study. They were caused by other factors of life and in each case the participant felt it was better if they missed a session to recover.

Date	Number of Participants	Reasons for Absences
Tuesday, January 31	8	1 class conflict
Thursday, February 2	6	1 overslept, 1 ill, 1 personal conflict
Tuesday, February 7	5	1 ill, 2 unknown, 1 class conflict
Thursday, February 9	6	1 ill, 1 injured, 1 unknown
Tuesday, February 14	5	1 ill, 1 injured, 1 personal conflict, 1 class conflict
Thursday, February 16	8	1 ill
Tuesday, February 21	5	1 overslept, 1 ill, 1 unknown, 1 class conflict
Thursday, February 23	9	2 visitors from out-of-town, 2 unknown absences
Tuesday, February 28	6	2 unknown, 1 class conflict
Thursday, March 1	7	2 unknown
Tuesday, March 6	5	1 out-of-town, 1 injured, 1 unknown, 1 class conflict
Thursday, March 8	6	1 out-of-town, 1 ill, 1 unknown

during one session each week, and the other reported an extended illness during this time.

Students kept weekly journals throughout the study, and six of them were returned at the end. It is unknown why the other three journals were not returned. The purpose of the journal was to help participants in self-exploration and in relating yoga themes and philosophy directly to their own lives. The journals do not provide statistical data to the study, but do contain worthwhile qualitative data about the reactions and thoughts of the participants regarding yoga and its application to music. At the second class, the following questions were posed:

> Think back to the way you felt after yoga class on Tuesday (I know…it was a long time ago…). Can you describe those feelings, both emotionally and/or physically? Were you more relaxed? Peaceful? Did something about the class bother you? Was it what you expected? Too hard? Too easy? Was there something specific that you really liked? Did the yoga class affect the rest of your day? Feel free to write anything that comes to mind.[118]

Selected responses are recorded below:

> Yoga made me feel really relaxed – upper back/shoulder tension was less than ever, and for the next two days I felt like range of motion in my neck improved. My performance in studio the next night was relaxed and I didn't have a tension problem despite being nervous and also extremely stressed.
>
> It was tougher than I thought it would be. All the tension that I have been told I have when I play was present. It definitely relaxed me for the rest of the day. It was not too difficult. I think your voice is relaxing.
>
> I really think that I felt the most emotionally relaxed that I have in a long time. My shoulders and arms felt tired but I was able to shake the tension out of the strain easily. I definitely felt more relaxed after this class. After the demo you gave last semester, it was similar to what I expected. The class made my day seem less stressful. Practicing seemed less jumbled and

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[118] Appendix E, Week #1, Class #2.

> more focused. I seemed able to focus for longer and there seemed to be less tension in my back and shoulders.

About halfway through the study, participants were asked if the practice had any noticeable impact on their daily life (physically, mentally, or musically).[119] Some of their answers were as follows:

> Yes and yes. I am much more relaxed. I always use the mantra "I have all the time I need to get things done and do them well." I've incorporated many of the stretches in my day-to-day practicing. If I ever feel tension when I play, I stop and stretch.

> Yes. ☺ Physically: I'm much more aware of tension, posture, and breathing. I think more about staying relaxed and it's helped my playing. Mentally: Deep breathing helps me deal with anxiety and stress. As a saxophonist I see yoga working most (since it's really applicable to what we do), but as a person I'm more aware/cogniscent [sic] of how I'm sitting, walking, grinding my jaw/clenching teeth, etc.

> Physically: yes! More flexibility, more comfort in terms of my body and spatial awareness. Mentally: yes! I use this time in the morning to "prepare for the day" and to evaluate where I'm at. Saxophone: yes. More confidence in the physical part (standing and body awareness).

> I feel stronger and more relaxed throughout the day. I'm having much less back pain, which makes my whole life a lot less stressful. Yoga helps me to have a more centered mindset, too. Leading into my recital, I was able to conquer tension, nerves, and fear to achieve maximum focus during performance. It was like I had access to a new state of mind that allowed me to play more freely, and to my full potential. Also, my lesson with you helped me to develop an awareness of my body while I play saxophone.

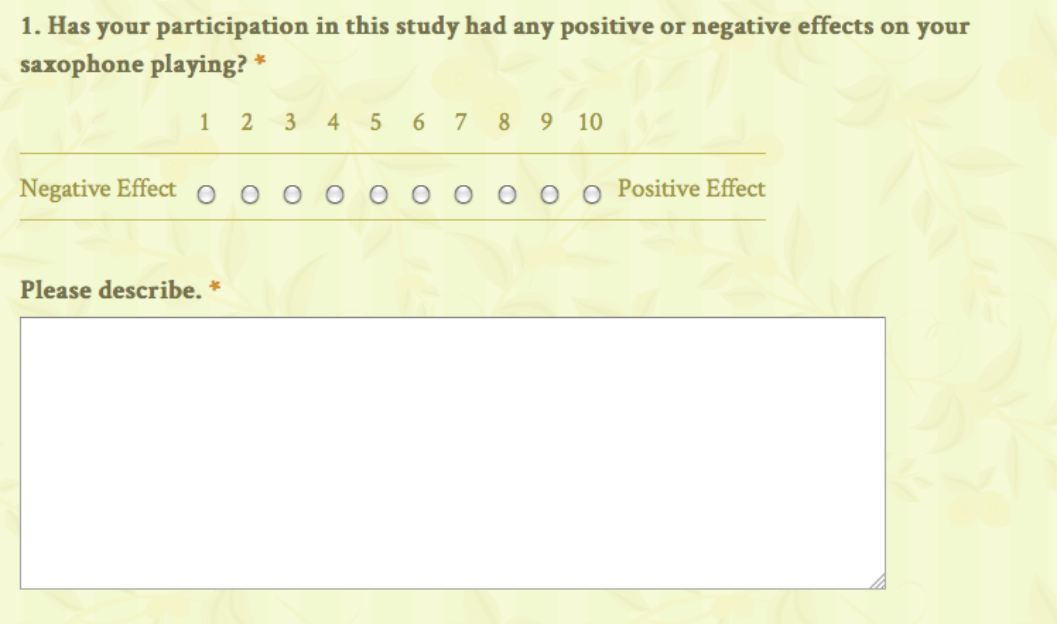
At the end of the study, eight of the nine participants returned the Post-Study Questionnaire. One hundred percent of the participants who returned the questionnaire reported that participating in the study had a positive effect on their saxophone playing. They rated the effectiveness of the study on a visual analog

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[119] Appendix E, Week #4, Class #2.

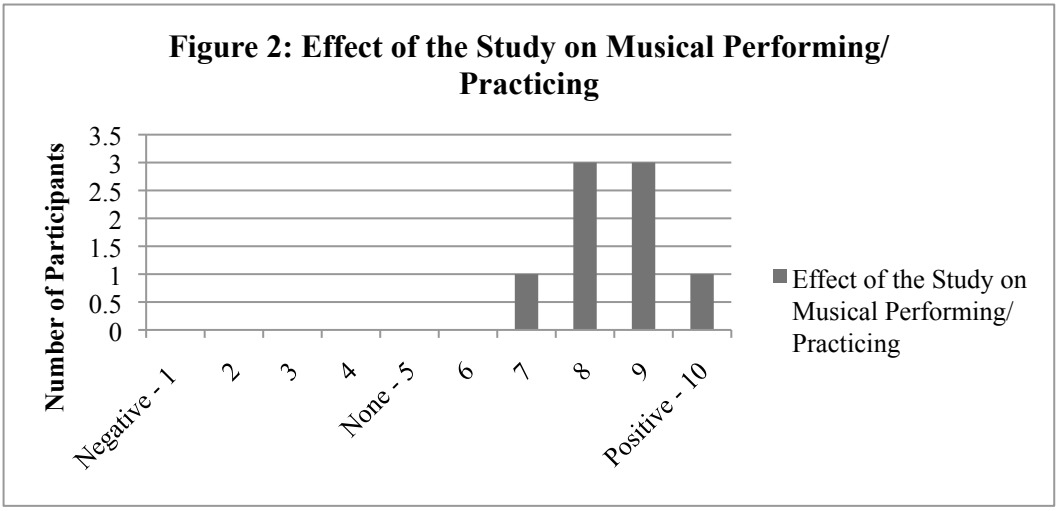
scale (VAS) of one to ten, with ten showing the most positive effect (See Figure 1).

Figure 1: Post-Survey Questionnaire, Question 1

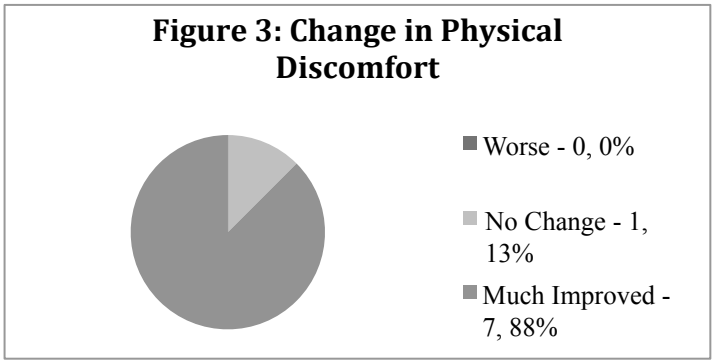


All responses fell into the seven-to-ten range, with the majority of participants choosing eight or nine. See Figure 2 below. Participants reported that the positive effects related to increased self-awareness, relaxation, focus in the practice room, and improved posture.

Figure 2: Effect of the Study on Musical Performing/ Practicing



In comparing physical discomforts between the beginning and the end of the study, seven participants reported that their comfort level was much improved while one stated no change had occurred. See Figure 3. The participant who reported no change actually stated that he or she had no pain related to playing before the study and now found some discomfort in his or her upper back. The participant attributed this to the fact that before the study, he or she was not aware of tension in the upper back when practicing for extended periods of time; the new discomfort was actually a result of increased self-awareness.[120]

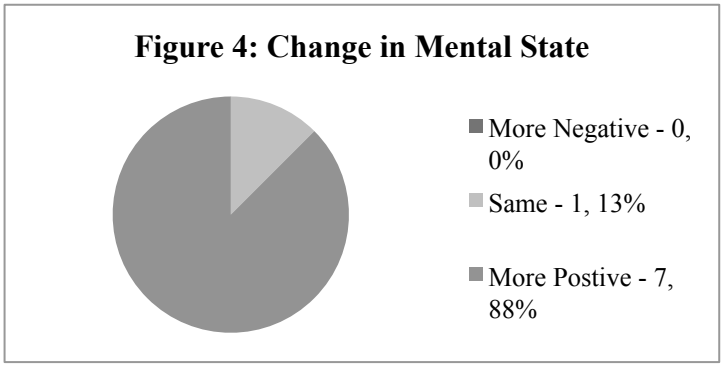


88% of participants reported a more positive mental state since the beginning of the study. One subject stated no change in temperament.[121] See Figure 4. The most frequent comment regarding this change was in regard to a more relaxed mindset catering to fewer negative thoughts and an increased ability

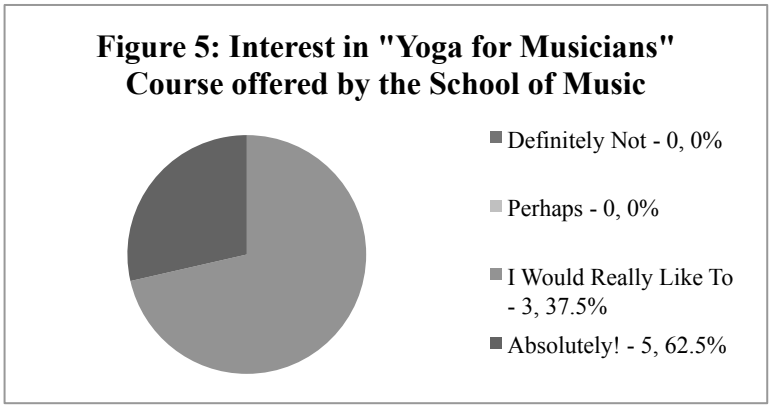
[120] Appendix D, Question 2, Response 2.

[121] Appendix D, Question 3, Response 7.

to shut out critical voices in the mind. Participants related this mindset to more productive days and increased focus.



100% of the study group indicated an interest in continuing their study of yoga after the six-week period. 38% stated that they would absolutely continue to practice yoga and 63% reported a strong interest. When asked if they would be interested in a "Yoga for Musicians" course offered through the ASU School of Music, 100% said yes, either as something they would be strongly interested in (37.5%), or something they would absolutely take advantage of (62.5%). See Figure 5.



The participants were also asked to name aspects of the study that were most meaningful to them. The choices included: The Poses, Breathing, Body Awareness, Class Themes, Journal Questions, Individual Meetings, or Other. 75% chose Body Awareness. The responses included:

> Just knowing what is wrong with yourself is the first step in fixing problems.[122]
>
> Being aware of my body position and mental state helped me to have more productive, meaningful practice sessions.[123]
>
> I am much more aware of ways to cope with pain now that I am armed with a series of poses that strengthen, relax, increase blood flow, and stretch my whole body. While playing, I am much more aware of physical habits which inhibit good playing postures now that they have been pointed out.[124]
>
> The idea of doing yoga prior to practicing or performing has gone from 'I should' to 'I must.'[125]

One participant (12.5%) chose Breathing, stating that focusing on the breath helped him or her focus the mind and stay positive. One participant (12.5%) chose Class Themes as the most meaningful aspect of the study, commenting that he or she enjoyed the focus on one particular idea each class, keeping the practice relevant to the study of music and particularly saxophone playing. This person

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[122] See Appendix D, Question 6, Response 1.

[123] See Appendix D, Question 6, Response 2.

[124] See Appendix D, Question 6, Response 3.

[125] See Appendix D, Question 6, Response 5.

stated that the class themes helped build a collection of meditations to draw upon throughout the day.[126]

The overall reactions to the study were overwhelmingly positive. The subjects indicated that they learned a great deal and had grown as musicians, students, and individuals throughout the duration of the study. When queried about how to improve the course, participants stated that they would like it to be longer than six weeks.

DISCUSSION

This study was designed to explore the interest in and effectiveness of yoga for musicians, targeting saxophonists in particular. Nine music students recruited from the saxophone studio participated in a six-week program, taking part in group yoga classes twice a week for sixty minutes each session. Eight subjects completed the pre-study questionnaire, and eight subjects completed the post-study questionnaire. The result was a positive assessment of the impact of yoga for music students and the need for music schools to offer such a course.

This research project was more informal than statistical or scientific. It relied on self-reporting by individual participants. However, the feedback indicated that even in a short six-week session, yoga has the capacity to improve musical practice and performance and help students deal with the stress of academic life. The practice of yoga was significant in helping students increase

[126] See Appendix D, Question 6, Response 4.

their overall awareness, both physically and mentally. In the field of music performance, where all instrumentalists are at risk for upper-body musculoskeletal problems (MSKPs) and 60% suffer from these ailments,[127] it is imperative that mind-body awareness plays a prominent role in the education of music students, especially since 50% of MSKPs are preventable.[128]

Previous studies on yoga for musicians indicated that yoga may help to decrease performance anxiety. This study did not address this specific topic, but some journal responses from the participants indicated the correlation, stating that a relaxed, focused mind helped improve performance despite the presence of stress and nerves. Rather than performance anxiety, the present study focused on the daily life of a student musician and measured the perception of overall physical and mental comfort in everyday situations, particularly in daily practice.

Student participants in this study expressed both desire and need for a required course addressing the topic of mind-body awareness. One hundred percent of the study group who completed the final questionnaire showed interest in continuing to study yoga. One hundred percent also reported interest in a "Yoga for Musicians" course offered by the School of Music. Some showed their interest with great enthusiasm: "I Would Really Like To" and "Absolutely!"

Although the subjects all showed highly positive responses to the study, it is likely that many will stop practicing yoga, although they may be interested in

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[127] Abréu-Ramos and Micheo, "Lifetime prevalence of Upper-body Musculoskeletal Problems in a Professional-level Symphony Orchestra," 97.

[128] Ibid.

continuing. Possible reasons for this disparity are the cost of practicing yoga, the absence of convenient classes, and the absence of classes that directly relate to music performance. Students who juggle a busy schedule may ignore issues that relate to health, wellness, and mind-body awareness because they are often not a priority in a music school curriculum. Many well-respected music schools neglect to offer courses that specifically address the important relationships between music and mind-body awareness.

One participant in the study stated that he or she only signed up to participate because of the desire to "help a friend," and without that motivation would not have taken the course.[129] However, this person also stated:

> I now know that I need to take the time for myself to take classes like this so that I can 'recover' from the stress I put myself through during the week. Also, there is simply less stress to 'recover' from since I can manage it better because of the yoga. This class was a learning experience in the most positive way.[130]

Another participant who would "really like to" continue practicing yoga stated, "I think I'm probably at the phase where I need to have some sort of external motivation to do it. Being signed up for a class would count…"[131] Musicians can recognize the importance of mind-body awareness, but many are "too busy" to seek it out on their own or find the discipline to make it a priority. In a field where hours in the practice room and technical mastery of notes are highly emphasized, students may be culturally conditioned to ignore approaches such as mind-body

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[129] See Appendix D, Question 8, Response 5.

[130] Ibid.

[131] See Appendix D, Question 5, Response 4.

awareness, despite their long-term benefits. All of these factors indicate that emphasis by music schools and provision of opportunities for the development of mind-body awareness education are imperatives.

The present study revealed many compelling results; however, it was also confined by several limitations. The absence of clinical measures meant that it emulated more of a course experience in which feedback was provided by the students. The goal of this particular study was to evaluate the personal reactions and feelings of the participants. However, the results could have been standardized through the use of well-established questionnaires such as the Kenny Music Performance Anxiety Inventory,[132] the Performance Anxiety Questionnaire used by Cox and Kenardy,[133] or the Profile of Mood States.[134] A consistent set of questions used at the beginning and end of the study would more clearly have indicated changes in participant behavior. In addition, scientific measures could have been implemented to gain statistical data, such as measures of heart rate or breathing capacity.

Other limitations of this study were its small sample size and absence of a control group. Missing data also resulted from participants who either did not return the pre- or post-study questionnaire, or turn in their journal. Attendance was spotty throughout the study as a result of oversleeping, illnesses, and other

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[132] Stern, "Evaluation of a yoga intervention for music performance anxiety in conservatory students," 38.

[133] Khalsa and Cope, "Effects of a yoga lifestyle intervention on Performance-related characteristics of musicians," CR328.

[134] Ibid.

factors of student life; budget for modest remuneration for each participant might have improved attendance. The room used for the study also presented some problems. A classroom within the music school was procured for participant convenience. Normal sounds including students in the hallway, footsteps overhead, instrumental methods classes within earshot, and the slamming of lockers disturbed the study group's concentration. After several classes, the location was moved to a small dance studio located in a nearby dormitory. This space was quieter, although slightly cramped and disturbed one morning by a fire alarm.

The study may also have been compromised by the personal relationship between the investigator and the subjects. The investigator was also a member of the saxophone studio and had individual friendships and academic interactions with all of the subjects. Participants may have come into the study with preconceived notions about the outcome of the effects and may have emphasized these effects in order to please the investigator.[135] However, this is often the case in an academic course: students sometimes sign up for a class because it is taught by a professor they respect, and there is a foundation of trust and expectation of success established before the course begins. Fostering this kind of student-teacher relationship can be a very beneficial situation in teaching a course such as "Yoga for Musicians," in which the students must feel comfortable and safe in order to remain focused, relaxed, and willing to try slightly embarrassing physical

[135] This concept, often called priming, is usually undesirable in a clinical study. In the case of the present study, however, priming may have offered benefits as described in the remainder of the paragraph.

movements. A final limitation to consider is that this was the investigator's first experience in teaching a yoga for musicians course.

Although this was a small, informal study that involved friends and acquaintances in a less-than-ideal yoga space, the experiment provided important data about the success of integrating the practice of yoga and the study of saxophone. All participants reported promising growth and many positive correlations were found between yoga and body awareness, reduction of physical discomfort, positive mental state, relaxation, focused practice sessions, and enhanced musical performance. It is remarkable that no participants noted dizziness, disorientation, abnormal soreness, or other negative effects as a result of engaging in yoga practice. In the future, larger, controlled studies should be conducted to explore deeper relationships in these areas. In addition, music schools should seriously consider the benefits of adding a yoga for musicians course to their curriculum to protect the mental and physical well-being of their students and set them up for a long, healthy musical career.

CHAPTER 5: INCORPORATING YOGA INTO THE SAXOPHONE STUDIO

When the mind is free from distraction, it is possible for all the mental processes to be involved in the object of inquiry. As one remains in this state, gradually one becomes totally immersed in the object. The mind then, like a flawless diamond, reflects only the features of the object and nothing else.
Yoga Sutra 1.41[136]

An Existing Model of Yogic Philosophy in the Saxophone Studio

Many collegiate saxophone professors across the country are dedicated to helping their students develop awareness in their playing and teach them to prevent injury by maintaining good habits. In this way they are better able to reach their optimum potential. However, the only saxophone professor at a major American music institution who currently approaches this through the lens of yoga is Carrie Koffman at The Hartt School, University of Hartford.[137]

Koffman, who has practiced yoga for over fifteen years, maintains a saxophone studio of approximately fifteen students and has instituted a yoga for performers course as a regular part of the music curriculum at The Hartt School. She believes strongly in the capacity of yoga to reduce performance anxiety and help musicians enter into profound states of relaxed concentration. In addition, she uses yogic breathing techniques and stretches to develop increased breath control and enhance musical phrasing and tone quality. Koffman also notes several other important parallels between yoga and music: the necessity of a non-

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[136] Desikachar, *The Heart of Yoga*, 161.

[137] See Appendix F for the full transcript of the author's interview with Carrie Koffman on March 30, 2012 at The Hartt School, University of Hartford.

judgmental attitude and the significance of compassion and awareness. In discussing competition among students, for example, she refers to a passage from Mihaly Csikszentmihalyi's book, *Flow: The Psychology of Optimal Experience:*

> One simple way to find challenges is to enter into a competitive situation. Hence the great appeal of all games and sports that pit a person or a team against another. In many ways, competition is a quick way of developing complexity: "He who wrestles with us," wrote Edmund Burke, "strengthens our nerves, and sharpens our skill. Our antagonist is our helper." The challenges of competition can be stimulating and enjoyable. But when beating the opponent takes precedence in the mind over performing as well as possible, enjoyment tends to disappear. Competition is enjoyable only when it is a means to perfect one's skills; when it becomes an end in itself, it ceases to be fun. [138]

Koffman relates key yogic concepts to her students in several ways. Her students are required to attend a weekly, hour-long saxophone technique class, which she begins with a time of meditation and centering, focused on the breath. At first, students close their eyes and are prompted to pay attention to their natural breathing pattern. Koffman then continues with a pranayama, or yogic breathing, practice. The specific pranayama practices Koffman teaches are Dirgha Breath (a three-part breath said metaphorically to fill the stomach, ribcage, and then collarbone area), Ujjayi Breath (breathing with a slight restriction in the back of the throat), Nadi Sodhana (alternate nostril breathing), and Kapalabhati (a vigorous breath using the abdomen to expel air from the nostrils). These breathing exercises are done to build awareness of the breathing process and to help increase lung capacity.

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[138] Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience,* 50.

Koffman next leads a short practice of yoga postures connected to and guided by the breath. This can be done in any kind of clothing and without a yoga mat. Both seated and standing postures are used, as well as Table Pose. The postures address specific physical needs of saxophonists, such as poses for the neck, upper back, and arms. In addition, Koffman includes poses to move the spine backward and forward, side-to-side, and in a twist to both the right and the left. She often refers to this portion of the class as "stretching," in order to present neutral terminology.

The meditation, breathing, and stretching portion of the class usually takes fifteen to twenty minutes. Koffman also encourages her students to use these techniques outside of class, pointing out that they can be incorporated into daily saxophone practice time and warm-ups before a performance. As Koffman continues the technique class with embouchure review, voicing, long tones, articulation, intonation, vibrato, scales, and other saxophone-specific exercises, she maintains a yogic focus, guides awareness and frequently returns to the state of the breath.

Beyond this class, Koffman occasionally incorporates simple postures into individual lessons if they can address an important issue. For example, to help a student release tension, Koffman might walk the student through an exercise in which the student will take a break from playing to come into a standing forward fold position. Also, Koffman suggests guiding a student into Child's Pose as an easy and direct way to expand the sacral and lower back areas.

Koffman's philosophy of teaching and living is strongly rooted in yogic concepts; however, she is extremely cautious about the way she imparts this wisdom to her individual saxophone students. She comments that saxophonists come to study at The Hartt School because of her reputation as a musician and teacher, and due to the strong standing of the school as a whole, not because they have an interest in using yoga to learn about saxophone. However, music and yoga hold such strong parallels that many of these yogic concepts can be discussed without being labeled as "yoga," and Koffman is sensitive to the fact that many of her students may not be interested in yogic philosophy. She always puts the music first, and although her approaches to music come out of her yogic philosophy, she does not stress that origin. In discussing the link between music and yoga in pranayama, or breathing practices, Koffman states:

> It's hard to separate. You have to breathe to play the saxophone, so it's a breathing exercise that works when they pick up their horn. Am I talking in that case about the spiritual elements of practicing yoga? No. Do I talk about the spiritual elements of making music? Maybe. It depends. It's so personal. It's different for everybody. So I guess I try to find out what it is that the student needs. My basic teaching philosophy boils down to this: showcase their strengths and teach to their weaknesses, which is basically one of the many great things that I learned from Donald Sinta.[139]

The concepts of yoga practice and music practice are closely connected, but Koffman is most focused on the individual needs of each student and helping them to reach their personal musical potential. Through her own yogic beliefs and her personal musical philosophy, Koffman is imparting the strong connection

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[139] Donald Sinta, professor of saxophone, was Koffman's primary teacher during her studies at the University of Michigan. Excerpt from the interview with Carrie Koffman on March 30, 2012. See Appendix F for full transcript.

between yogic philosophy and music to every student she works with. Although Koffman is careful not to force yogic beliefs on any student, she is open about her personal journey and is always willing to share resources and ideas with students and colleagues. Her belief in the connection between musical performance and yogic philosophy is defined in the following excerpt from her saxophone syllabus:

> Great musical experiences involve being in the moment and staying present in the creative process. The higher the level of control that one achieves over the executive skills necessary to play an instrument, the greater the degree of freedom one will have to make unique, creative choices about the music one wishes to play. As with everything in life, this is a constantly shifting balance. Yin, yang. Positive, negative. Feminine, masculine. The lifelong striving is towards complete mastery, which allows for complete freedom of expression. Patañjali's Yoga Sutra says, "Perfection in an asana (or pose) is achieved when the effort to perform it becomes effortless and the infinite being within is reached." This is also the ultimate goal of musical performance.[140]

Separate from Koffman's saxophone technique class, the professor's Yoga for Performers course is a fourteen-week class that meets for one hour each week. This is the place where Koffman explores yogic concepts more directly. Although she would prefer to offer the course twice a week, Koffman feels that the current schedule provides a good balance, making the class accessible for students with busy schedules. This course is open to all music, dance, and theater students and currently meets from 8:15 to 9:15 am. Koffman structures the time to address equal amounts of meditation, breathing, and postures. Throughout the semester, she teaches students to use yogic techniques to reduce performance-related anxiety, enhance their capacity to enter into states of heightened concentration,

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[140] See Appendix F.

"flow states," and reduce performance-related injury.[141] The class is approached as a course for beginning yoga students, and one of its goals is to teach fundamental yoga postures and concepts so that students would feel comfortable practicing yoga in any studio in the area. Koffman's calm, compassionate demeanor and clear instruction makes this course a safe environment for students to explore yoga and its relevance to their career path.

As an evolving saxophonist, Koffman, like so many others, struggled with physical discomfort caused by the build-up of tension related to playing the saxophone. For her, the most problematic areas were the wrists and hands, in relation to the neck and shoulders. Koffman began practicing yoga, in part, as a means to reduce this pain, which she now attributes mainly to misuse. Well-versed in both medical and whole body approaches, Koffman also experimented with traditional doctors, medication, Tai-chi, Alexander Technique, Rolfing, and the Feldenkrais Method as a means of reducing the pain. However, she kept returning to the practice of yoga.

Koffman believes that yoga has made a significant difference in her musical career. In her words,

> I think that what I started to see was that the more time I spent on the yoga mat, the more that my saxophone practicing and performing started to change. In other words, the more consistent I got about my yoga practice, the more differences started to show up in my musical life. Some of that was the reduction of pain that my initial inquiry into yoga dealt with, the physical part of it as an exercise, a means of pain relief. But, the more significant results are in line with this research that was done by Kripalu

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[141] Provided by Koffman from her Yoga for Performers syllabus.

> Yoga Center on the Tanglewood musicians that Harvard Medical School was studying.[142]

In her journey through yoga, Koffman independently arrived at the same conclusions that Khalsa and Cope found in their study on Tanglewood musicians: yoga caused a reduction in music performance anxiety and created a greater capacity for the musician to enter "flow states." She says, "The more time I was on the yoga mat, the more engaged and focused I could be in my practicing and performing, and…[it was] not just focused, but this idea of 'relaxed focus' or 'relaxed concentration.'"[143] This is the essence of entering into a flow state: the ability to be present, free from the thoughts and reactions of listeners, and fully engaged in the moment. As Koffman says,

> The yogic view is that grasping or clinging to projections of some kind of outcome interferes with attention. It interferes because you're not there, and that is the root of performance anxiety. So this obsessive concern with, "Oh my gosh, how am I doing?" like I was saying, gets in the way, not only of the physical aspects of performance but also the cognitive aspects of performance and it interferes with any possible enjoyment in the process."[144]

Koffman, who completed her 200-hour teacher training at the Kripalu Center in July 2007, also found that yoga helped her finally understand how to recognize and release tension; through this process she found the freedom to rehabilitate her hand position to a lighter, more relaxed placement.

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[142] See Appendix F. Refer to Chapters 1 and 3 for more information on the study on Tanglewood musicians, conducted by Khalsa and Cope.

[143] See Appendix F.

[144] Ibid.

Koffman is careful to dedicate part of each day to her own personal yoga practice. In the busy life of a professor and mother, the available time varies, but she usually dedicates fifteen to ninety minutes to yoga every day. Although a longer time is ideal, Koffman points out that fifteen minutes a day still makes a big difference. Her minimum practice consists of six movements of the spine (side to side, front and back, twist to both sides), breath-based motion, and something that addresses the upper arms.[145] Each morning, Koffman strives to address the question "What do I need today?" This relates to both her yoga practice and her musical practice. It is easy for musicians to fall into strict routines and forget that the body is different every day; the need for specific warm-ups or technical exercises may also change, and practice time should not be governed by routine and mindless habit.

Koffman has developed a vibrant, caring saxophone community at the Hartt School and has made huge strides in developing a yoga for musicians class that is now a regular course offering. These accomplishments set her apart as an inspiring model of a musician who approaches her art from a holistic viewpoint and is extremely thoughtful about the way that the mind and body work together. As stated in her favorite quote, by violinist and conductor Yehudi Menuhin, she strongly believes the following: "I can only think of music as something inherent in every human being, a birthright. Music coordinates mind, body, and spirit."[146]

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[145] Refer to interview text in Appendix F for more detail.

[146] As quoted by Carrie Koffman in the interview on March 30, 2012 (Appendix F).

A New Integrative Model of Yogic Philosophy in the Saxophone Studio

Koffman's work at The Hartt School provides a strong example of the way in which yogic philosophy works hand-in-hand with musical pedagogy. However, what would a saxophone studio look like if yoga was fully incorporated and openly applied to more aspects of playing and performing? Is this possible? How can a saxophone professor integrate yogic concepts in a direct and meaningful way to encourage students to take this approach seriously and use it as their fundamental approach to performing? These are broad, overarching questions that this section will attempt to explore and address.

As discussed in Chapter Two, yoga is not a religion, but rather a practice that "only requires us to act and to be attentive to our actions."[147] Chapter One addressed the facts that show all musicians are at risk for upper-body musculoskeletal problems and that performance anxiety is a prevalent issue for music students and professionals alike. Khalsa and Cope's study, discussed in Chapter Three, showed that yoga can decrease performance anxiety and increase focused concentration. Earlier in this chapter, Koffman touched upon many of the other important benefits that yoga can offer musicians: breathing exercises to increase lung capacity, decreased physical pain, increased awareness, and a non-judgmental attitude, to name a few. Although the research in this field is still being developed, it is clear that yoga has much to offer musicians. Music students often enter the college setting with no previous experience in the realm of mind-body awareness. They lack the ability to use their bodies well, and do not realize

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[147] Desikachar, *The Heart of Yoga,* 6.

the long-term importance of these issues. Students are coming to higher music training to be performers or future music teachers – they are coming to learn how to be successful in music for the rest of their lives. As their mentors and instructors, we should give them more than just technical skills and good musical concepts.

Empowering Students Through Knowledge

The integration of yoga and saxophone playing first requires that students become educated about the importance of this issue. A common attitude among students is that if the physical body is not currently impairing their playing, then mind-body wellness is not a priority. The goal should not be to wait until an injury occurs to begin educating students, but rather to help them develop good habits that would prevent the injury from ever happening. All musicians need to be aware of the high statistics related to performance injuries and the ways yoga (or other mind-body approaches) can aid them in addressing mental issues. This education can be done in several ways.

Students should be exposed to saxophonists who have dealt with health issues and hear their stories. Saxophonists need to know that holistic approaches are not just for vocalists or string players, but are equally beneficial for all musicians. Since sustaining and recovering from a musical injury is difficult and often emotionally intense, those who are going through them are frequently quiet about the experience. However, education and awareness of these topics is crucial for the next generation.

Reading books and articles related to musical psychology, performance problems, or musical health is a second approach to building awareness. Literature that promotes a deeper understanding of musical injury, mind-body conditioning, and how the physical body works can fill this role. Any of the sources mentioned in Chapter Three could be used, provided that the chosen material is at an appropriate level for the student. These can be read and discussed in a studio class setting, in small groups, or as an individual project. If done individually, the instructor could recommend literature based on a specific topic that relates to the particular student. In small groups, saxophonists with similar interests or struggles could collaborate together to read and discuss the material. As a large group, the saxophone studio could benefit from the unity of reading the same material and sharing thoughts, experiences, and opinions. Studio class time could occasionally be used to foster discussions about the material. Students could also turn in short reflections on a section, or contribute to an online forum dedicated to the subject.

Thirdly, students must be taught how to take care of their bodies in regards to playing the saxophone. Many saxophonists experience soreness in the back and shoulders, as well as the forearms, wrists, and hands. The jaw can also be a problematic area. In a competitive musical world, saxophonists are required to push themselves and practice long hours, however it is imperative that they also recognize the warning signs of a serious problem. Park and colleagues reported that 80% of college music students believe it is acceptable to play through pain in

order to achieve a technical goal.[148] The philosophy of yoga promotes paying attention to the mind and body, knowing when to push the limits of possibility, and recognizing when it is time to stop extending the body's natural limits. This is also an important mindset for modern saxophonists, who are constantly being asked to experiment with new techniques.

Another way to educate students about the importance of physical health, is to encourage them to identify areas of the body that get sore or tense from playing the saxophone, and teach them stretches and short flow sequences that address those issues (see Table 2 for common problems of saxophonists and yoga postures that can be used to address these issues). Students might keep a journal to track the way they feel before and after a practice session, in order to note their physical and mental states. An individual warm-up, cool-down, or break-time sequence of stretching and breathing can then be designed to address these issues. Musical training should include an arsenal of stretches and techniques that students can use both to keep the body flexible and relaxed on a daily basis, and to address any tension or pain that might arise. In order to impart the importance of doing a short yoga sequence (stretches linked with the breath, breathing techniques, and a time of centering) before or during the practice session, the individual instructor must hold the student accountable. Students might be required to keep a daily journal that is checked by the professor in weekly lessons.

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[148] Park, Guptill, and Sumsion, "Why Music Majors Pursue Music Despite the Risk of Playing-related Injuries," 94.

Table 2: Yoga Postures for Specific Problem Areas[149]

Problem	Yoga Posture
Jaw Tension (embouchure tightness or fatigue)	Child's Pose, Standing Forward Fold
Neck Pain	Standing Forward Fold, Eagle Arms, Spinal Twist, Joint Freeing Series #19-21[150]
Upper Back Pain	Eagle Arms, Standing Forward Fold, Sun Salutation, Thread the Needle from Table Pose, Cat/Cow, Child's Pose, Spinal Twist
Lower Back Pain	Standing Forward Fold, Child's Pose, Spinal Twists, Sun Salutation, Plow, Happy Baby, Downward Facing Dog, Legs Up the Wall, Supported Bridge Pose with a Block on the Sacrum, Side Bends
Shoulder Pain	Thread the Needs from Table Pose, Sun Breath, Eagle Arms, "Wall Clock"
Pain in Forearms or Hands	Standing Forward Fold with Arms Hanging Freely, Joint Freeing Series #9-12,[151] "Wall Clock," Sun Breaths

Please note: As with all physical activity, the suggestions here and throughout this paper should not be implemented before the professor obtains a medical release attesting that the student is capable of participating in these postures. Further, these suggestions should not be implemented without the help of a trained yoga instructor. Finally, maintaining free yogic breathing through all postures is essential.

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[149] Compiled with the assistance of Carrie Koffman.

[150] Mukunda Stiles, "The Joint Freeing Series," www.crohnsforum.com/yoga/Joint-Freeing-Series.pdf (accessed October 6, 2012).

[151] Ibid.

The teacher and student could also go through the sequence together at the beginning of the lesson, if time permits. An example of a practice room routine can be found in Appendix E under the lesson plan from Week #6, Class #1. If done with intention and focus, a practice room sequence linking breath and movement can help students protect the physical body and also promote good mental health.

Saxophone-Yoga Fusion Class

As Koffman observed, spending time on the yoga mat away from the horn can yield positive changes related to playing the saxophone. These changes result from increased physical and mental awareness and help in discovering tension in the body. A yoga practice at the gym, yoga studio, or through a yoga for musicians class can provide this valuable experience. Individual saxophone lessons may build on concepts from such a yoga class, but weekly lesson time is not the place to initiate prolonged practices without the instrument, and students are likely to be self-conscious if asked to experiment with a yoga practice on a one-on-one basis. When practicing yoga, it is important that students feel comfortable and free to explore in a non-judgmental environment. Therefore, yoga lends itself well to a group situation. With this in mind, a group session could also provide a healthy environment for integrating yoga with a specific discipline. For saxophonists in a music school setting, this opportunity could be offered as a "saxophone-yoga fusion class," in which students have the opportunity to practice yoga with the saxophone.

The proposed saxophone-yoga fusion class would require that every student bring a yoga mat and dress in comfortable clothes to allow freedom of movement. Ideally, the location of the class would provide a relaxing environment. Considering that classrooms would likely be used, special considerations may have to be taken into account. The amount and type of lighting, for instance, is crucial in setting the mood, and the instructor may need to provide lamps in lieu of using overhead florescent lights. Care should also be taken to procure a room with minimal extraneous noise.

Each class meeting would be crafted around a specific theme that relates to both yogic philosophy and art of saxophone.[152] The session would begin much like a gentle yoga class, including a time for meditation or centering, breathing, and postures linked with the breath to warm up the body and build awareness. Yoga classes sometimes begin with a group chant on the syllable "OM." The fusion class could substitute saxophone long-tones here, allowing the students to offer their collective voice through the saxophone while seated comfortably on the yoga mat. Note that, because the saxophone would be used intermittently throughout the class, the instructor would have to ensure that each student has a safe place to set his horn when it is not being used.

After the opening meditation, students would be prompted to set the saxophone aside and practice pranayama (breathing techniques), much like Koffman describes in her Saxophone Technique class. These exercises can be

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[152] For specific theme ideas, please refer to class themes used in the ASU Yoga Study (Appendix E).

practiced without the horn at first and directly applied to playing the saxophone later in the class.

Postures, or asanas, would be practiced during the session as flow-based sequences based on the breath. Through these physical movements, the body produces heat, releases tension, and becomes stronger and more flexible. The correlation of movement with the breath helps the mind to become calm and focused. Asana practice is a valuable way to increase body awareness and discover patterns of unnecessary tension.

Once the body is relaxed and warmed up and the mind is quiet, group warm-ups on the saxophone would be integrated into the yoga practice. Musical warm-ups, done while standing, sitting, or lying on the yoga mat, would include long-tones, scales, vibrato exercises, overtones, intonation, and short melodic passages committed to memory for work on musical phrasing. These exercises would be done in simple yoga postures like Mountain Pose, and also playfully explored in more complicated poses. What would it feel like to do vibrato exercises while standing in tree pose? How about tonguing exercises in a lunge position? If the logistics of holding the saxophone make a pose too awkward, perhaps only the neck and mouthpiece of the horn could be used for that exercise.

Some yoga poses provide excellent opportunities to heighten awareness while holding the saxophone. Below are three specific examples.

- Cat/Cow while seated on the heels, in tandem with short melodic passages or scales: Students will sit on their heels with knees spread wide to allow space for the saxophone in front of the body. If this position is

uncomfortable, the student may sit on a yoga block. With the inhalation, the spine arches into Cow Pose. As the student begins playing, the back slowly rounds into Cat Pose. When the back is fully rounded and all air is expelled, the student stops playing. This exercise will help the student experience a full exhalation. A variation could be used in which the student continues to move between Cat and Cow while playing, noticing the difference between an expanded and a collapsed chest cavity.

- Playing long tones or slow scales with the feet in Warrior I or Warrior II stance: The instructor guides students into Warrior I position without the saxophone (students should wear neck straps). It is important that the shoulders are relaxed, even when the arms are overhead. Once the pose is set up, the instructor then hands each student her horn and prompts students to move only the arms to hold the saxophone. The student then plays a soft long tone or slow scale. Due to the position of the saxophone, this posture will be easier with the left leg forward, but it should be explored on both sides nonetheless. This exercise can also be done while standing in Warrior II pose. In this case, the head should face the same direction as the hips while playing. While students play in these positions, encourage them to explore different areas of awareness, such as grounding through the soles of the feet, tucking the pelvis, and relaxing the shoulders. Such direction can reduce the unneeded tension on the muscles used to play the instrument.

- Experiencing the relaxation of savasana in relation to hand and shoulder position: At the end of the class, during savasana, the instructor will have students rest their saxophones on their abdomens while lying on the mat. Fingers should be in playing position, but the horn should not be held aloft. The instructor can then focus the students' attention through questioning. What does it feel like to have a relaxed hand position? What does it feel like to have the shoulder blades relaxing down the back while holding the horn?

The above examples are only a few ways that the practice of yoga can be merged with saxophone pedagogy. The possibilities are endless, and the instructor should be creative and playful in her suggestions to the class. The benefits of such an approach are that students are encouraged to explore their bodies and build awareness through new experiences. This will help to develop good posture, as well as natural body/hand position and increased lung capacity.

Ideally, this fusion class will be offered in the morning to help students start the day from a focused, centered mindset instead of a rushed, chaotic one. In this way, the students are guided toward focusing on their physical health and mastering techniques to calm the mind. Also, a direct relationship would be formed between yoga on the mat and saxophone pedagogy, allowing playing the saxophone to be approached from a more natural, relaxed perspective. Too often, students find themselves in a practice room with a finite amount of time in which to conquer material for the next lesson. The proposed fusion class would provide

the antidote for this situation—a focused time to explore the saxophone as an extension of the body and the mind.

The Saxophone-Yoga Fusion class would not have to occur every day; two or three times a week would be sufficient to establish a good routine and consistent practice. However, students should be required to make this part of their schedule at least two times a week. One of the goals of such a practice is to make mind-body awareness a natural facet of being a musician and an established part of the daily routine, as ordinary as working on etudes and playing scales. Without an attendance policy, such an emphasis would be lost.

For that reason, the instructor may have to be creative in order to offer the course at times that work for every student. The session could be offered every day of the week, perhaps at one time on Monday, Wednesday, and Friday, and at another time on Tuesday and Thursday. Saturday sessions could be an option as well. This would allow students to choose the times that best fit their schedule. Alternately, the program could be offered in the evening as a cool-down rather than a morning warm-up. Ultimately, the instructor will have to evaluate the needs and demands of the studio in order to create the best possible schedule.

Studio Class

Studio class time can also be used as an opportunity to practice yoga in a group setting. Much like Carrie Koffman modeled, the beginning of class can be used for breathing exercises and simple yoga sequences done in any attire. Studio class is often used as a performance opportunity for students – the beginning yoga

routine thus acts as a great model of things that can be done before a recital or performance of any kind. In this way, performing students reap the benefits of experiencing how yoga can relax and focus them before a high-pressure situation. Such a practice also benefits the non-performing students, giving them a chance to release tension in their own body and become more focused and attentive for the class period. The consistency of a short yoga routine at the beginning of every studio class provides a good model for the students and helps mind-body awareness become a natural part of being a musician. It is also an easy first step for an instructor to make in integrating the practice of yoga, as most schools of music already set aside a time for studio class as a weekly part of the curriculum.

Individual Lessons

Individual lesson time can be a great opportunity for the instructor to reflect and reinforce the integration of yoga and playing the saxophone. When musical or technical issues arise, yogic philosophy or postures can be directly applied. For example, the teacher can help students notice areas of tension and suggest specific stretches or exercises that apply. Individual horn position, hand position, and equipment may be discussed to establish the most natural state of playing possible. For example, a simple yoga asana like Mountain Pose can be used to establish good playing posture. The student should first experience this position without the saxophone, and then add the horn while staying relaxed and natural. Having a student play with their feet in Warrior I position may help them gain awareness of their tendency to shift balance. See Table 3 on the following

page for additional examples of how to incorporate physical yoga postures into a lesson situation.

The individual lesson can be a time of exploration and awareness-building for the student, as the professor kindly identifies habitual tendencies and works with the student to establish new approaches. In this way, the professor acts as a personal coach for the student, analyzing the personality and work ethic of the student, and guiding them to reach success. A private lesson is not just a time for the instructor to evaluate the student's work or provide solutions to problems. It is also an important time for the instructor to observe how students perceive themselves and how each individual student learns best. Just as yoga addresses the whole person, the saxophone professor must also engage with the entire student. This may include understanding outside circumstances and mental perceptions of the student. The instructor is not a psychologist, but nevertheless must foster an environment in which the student can build confidence while continuing to realize how much they still have to learn.

In the private lesson, the instructor has the time and attention necessary to build on and individualize yogic concepts that are touched upon in the proposed saxophone-yoga fusion course and in studio class, and apply them to the particular needs of each student. Therefore, the professor can give personal guidance where necessary, and deal more directly with concepts such as non-judgmental attitude, the need for balance in life, noticing or releasing tension in the body, and breathing.

Table 3: Yoga Techniques for Specific Saxophone Issues[153]

Problem	Yoga Technique
Short, Shallow Inhalation	3-Part (Dirgha) Breath, Ujjayi Breath, Sun Breaths (to link breath with movement and naturally deepen the inhalation), Lie in Savasana and inhale deeply (feeling the back expand against the ground), Standing Forward Fold with saxophone (breathe and begin the note, stand up while playing)
Stacking Breath During Run-Throughs	Pause at breath marks to exhale and then inhale using the 3-Part (Dirgha) Breath, Kapalabati Breath
Tension in the Left Shoulder	Light touch on the shoulder while student is playing (with permission, to build awareness), Warrior I stance while playing
Unbalanced Posture	Mountain Pose, Warrior I stance while playing, Tree Pose
Hand Position	Mountain Pose, Sun Breath (establish relaxed, natural state of hands and then bring them to the saxophone gently)
Nervous Energy, Unfocused Mental State	Alternate Nostril Breathing, Seated Savasana

Please note: As with all physical activity, the suggestions here and throughout this paper should not be implemented before the professor obtains a medical release attesting that the student is capable of participating in these postures. Further, these suggestions should not be implemented without the help of a trained yoga instructor. Finally, maintaining free yogic breathing through all postures is essential.

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[153] Compiled with the assistance of Carrie Koffman.

The Professor As Example

One of the saxophone professor's most influential tools is the power of example. When students respect and admire their teacher, they seek to become like her by imitating what they see. If the professor plays freely and effortlessly, students notice that quality and will try to find it in their own playing. The professor can tell students the steps that will lead them to success, but it is useless unless students see it in action. In order to create a pedagogy incorporating yogic concepts, the saxophone professor must live by those same principles. This means that he practices yoga in some form every day and integrates it into his own practice sessions. Even with a busy schedule, the instructor must ensure that her own life is in balance and she finds time to breathe and be centered each day. The energy a professor imparts to his students is critical.

Yoga For Musicians Course

Music institutions may choose to offer a Yoga for Musicians course to provide an opportunity for their students to explore mind-body awareness and the application of yoga to musical study. Ideally, this course would be offered two or three times a week, for at least one hour each session. The 2012 yoga study at Arizona State University provides a good model for structuring such a class.[154]

The basic "Yoga for Musicians" course would be offered as a beginner yoga course with specific relevance to music performance. One goal of the course would be to introduce students to yoga philosophy and basic yoga postures,

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[154] Please refer to Chapter 4 and Appendix E for more detailed information.

teaching sound physical alignment and safe practices. At the end of the course, students should feel comfortable attending Level I or II yoga classes at any yoga studio, if they choose to do so. However, this course should be more than a basic yoga class. It must directly relate the practices of yoga and music, and teach students to apply the concepts from yoga to their musical lives.

As piloted in the ASU Yoga Study, it is very useful for students to keep a journal throughout the semester.[155] Brief questions given at the beginning of each class can help focus the intention for the day. They also encourage students to think about their own physical/mental states, or how a yoga concept can relate to their individual musical practice. "To-go" questions may be assigned to promote deeper connections between music and yoga. These questions, distributed at the end of class as a homework assignment, provide a yogic concept to explore in the practice room. For example, students may be asked to identify areas of physical discomfort related to making music and create a small yoga routine to do before practicing. They might journal about noticing habits related to their instrument, or experiment with a specific breathing exercise before playing.[156]

Themed classes on topics such as "Noticing Tension," or "Being Aware of Mental Chatter" can be designed to elaborate on a specific topic and also make it extremely relevant to developing musicians. In addition, a class can be dedicated to recital preparation or performance to help students deal with the pressure of a

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[155] Refer to Appendix E for journal questions used in the ASU yoga study.

[156] Refer to Appendix E for journal questions used in the ASU yoga study.

stressful event. Students may also be required to read a book on basic yoga philosophy to help deepen their understanding of the practice.

A Yoga for Musicians course offered through a music institution would most likely be open to all music students in the school. The invitation may also be extended to theater and dance students. Therefore, this class would not be able to provide the instrument-specific applications that Saxophone-Yoga Fusion offers. For this reason, Yoga for Musicians would focus instead on the traditional practice of yoga and its application to the field of music, or general field of performance, depending on class demographics.

Future Directions and Conclusion

The practice of yoga is a powerful force with many significant parallels to the art of making music. The quest for self-awareness and focus on the present moment is crucial in both, as well as the need for a non-judgmental attitude and a quiet mind. Yoga and music also rely on similar self-analysis techniques to be successful, including the recognition of habitual patterns and the necessity to overcome the human resistance to change. The philosophy behind yoga is eminently relevant to saxophonists and any other musicians who constantly strive to become one with the music and attain the near perfection that is widely expected.

Perfection, however, demands great physical sacrifice. For saxophonists, long hours practicing repetitive motions are made even more strenuous by the weight of the instrument around the neck. Yoga can keep the body flexible and

relaxed, reducing the risk of both the slow build-up of stress that can hamper playing, and the development of performance-related injuries.

Yoga has been proven to help reduce performance anxiety and increase the ability to enter states of heightened concentration. The Arizona State University Yoga Study showed that practicing yoga can increase physical and mental awareness, help students cope with the stress of a busy schedule, and enhance musical performance and practice. However, the many parallels between yoga and music suggest numerous other benefits that have not yet been studied or verified. Larger-scale, randomized studies must be explored, and the results of such tests must be taken into consideration at the administrative level of music schools. The power of this potential tool is rooted in the amalgamation of professional-level yoga practitioners and established musical pedagogues.

In a highly competitive world, students should be given every tool for success. This goes beyond stellar musical training and saxophone instruction. To create life-long, well-balanced musicians, the students must learn to understand themselves, have compassion, and live to their full potentials. In these ways, and many more, integrating yogic philosophy into saxophone pedagogy and intentionally regarding music education as a somatic experience involving mind, body, and spirit has tremendous potential and untapped possibility for our future musicians.

The project that began with the Arizona State University yoga study is ongoing. Future plans include workshop presentations, the development of curriculum proposals, and most importantly, a proposal to present these findings

at a future conference of the National Association of Schools of Music. In these ways, somatic wellness may continue to become a central topic of discussion and a cohesively integrated part of the collegiate music curriculum.

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APPENDIX A

RECRUITMENT LETTER

January 18, 2012

Dear Saxophonists,

I am a doctoral student, studying saxophone performance under Dr. Timothy McAllister at Arizona State University. I am conducting a research study as part of my dissertation project that explores how the philosophy of yoga can be integrated into a saxophone pedagogy. My intent is to help saxophonists avoid or recover from playing injuries by developing good habits and becoming aware of their own bodies.

This study will run from January 31, 2012 to March 8, 2012 (6 weeks). I am inviting your participation, which will involve meeting together twice a week to practice beginner-level yoga, in addition to scheduling an individual 20-minute saxophone lesson one during the six-week time. Group yoga sessions will be held on Tuesdays and Thursdays from 8:15-9:15am in the music school (room to be announced). The purpose of the individual saxophone lesson is to help integrate your yoga practice with your personal musical practice. Participants will also be asked to keep a brief journal throughout the duration of the study and to apply concepts from the yoga class to their saxophone playing.

Participation in this study is voluntary and has no affect on your academic musical studies at ASU. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

As a participant in this study, you will have the opportunity to increase your awareness of self and learn to integrate the mind, body, and breath. You will discover new ranges of motion, increase your flexibility, and learn how to incorporate these concepts into your saxophone playing. As in any yoga class, the most important thing is your safety, and you must always be mindful not to push beyond your physical ability. Any instructions in a yoga class are only suggestions, and you may choose to follow these guidelines or modify them according to your individual needs. As the instructor, I am always willing to provide alternative poses and adaptations whenever necessary.

The results of this study may be used in reports, presentations, or publications but your name will not be disclosed. All responses documented throughout the study will be kept confidential. Due to the group nature of this study, complete confidentiality cannot be maintained as it depends on the group to maintain each other's confidentiality.

If you have any questions concerning the research study, please contact me at: allison.adams529@gmail.com. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

If you would like to participate in this study, please fill out the attached page and return it to me at your earliest convenience. By signing the form, you are committing to attending yoga class two times each week, meeting with me individually, and keeping a brief journal throughout the duration of the study.

Thank you for your time and consideration. I look forward to hearing form you!

Sincerely,

Allison Adams
ASU Doctoral Student
Certified Yoga Instructor

By signing below you are agreeing to participate in the yoga study led by Allison Adams, as described in the attached letter.

_____
Signature

Phone Number: _____

Email Address: _____

_____
Date

APPENDIX B

PRE- AND POST-STUDY QUESTIONNAIRES

Pre-Study Questions:

1. Have you practiced yoga in the past, and how would you describe your level of experience?(i.e. beginner, some experience, advanced, etc.)

2. Have you ever been diagnosed with a medical condition as a result of playing the saxophone? If so, please describe.
    a. Are you presently suffering from this condition?

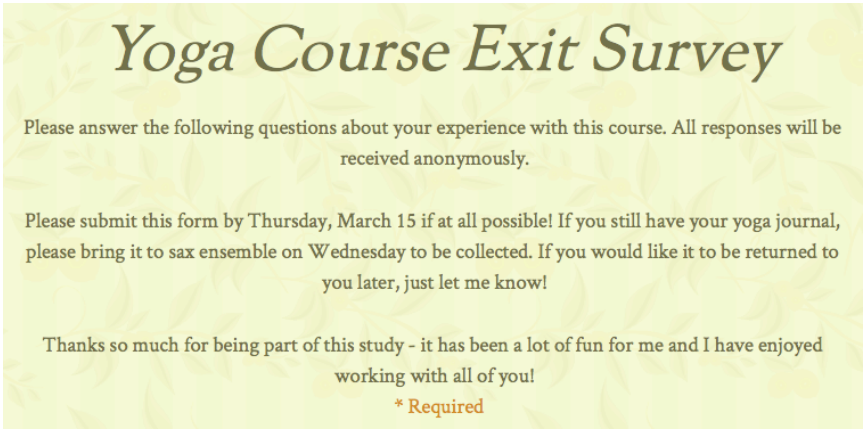
3. Do you experience any discomforts on a regular basis as a result of practicing the saxophone? If so, please describe.

4. Do you have any other injuries/conditions that I should know about?

5. What do you hope to gain from participating in this study?

Post-Study Questions:

The Post-Study Questionnaire was formatted as a Google Survey and distributed by email. The participants were able to complete the survey at their leisure and submit their responses anonymously.



Yoga Course Exit Survey

Please answer the following questions about your experience with this course. All responses will be received anonymously.

Please submit this form by Thursday, March 15 if at all possible! If you still have your yoga journal, please bring it to sax ensemble on Wednesday to be collected. If you would like it to be returned to you later, just let me know!

Thanks so much for being part of this study - it has been a lot of fun for me and I have enjoyed working with all of you!

* Required

1. Has your participation in this study had any positive or negative effects on your saxophone playing? *

	1	2	3	4	5	6	7	8	9	10	
Negative Effect	○	○	○	○	○	○	○	○	○	○	Positive Effect

Please describe. *

2. How would you compare your physical discomforts from the beginning of the study as compared to the present? *

- ○ Worse
- ○ No Change
- ○ Much Improved
- ○ Discomfort is gone!

Please Describe. *

3. Have you noticed any differences in your mental state since the beginning of this study? *

- ○ More Negative
- ○ Same
- ○ More Positive

Please Describe. *

4. Will you continue to practice yoga as a result of your experience in this study? *

- ○ Definitely Not
- ○ Perhaps
- ○ I Would Really Like to
- ○ Absolutely!

5. If the ASU School of Music offered a "Yoga for Musicians" course, would you be interested in taking such a class? *

- ○ Definitely Not
- ○ Perhaps
- ○ I Would Really Like To
- ○ Absolutely!

Why or Why Not? *

6. What aspect of the yoga study was the most meaningful to you? *

- ○ The Poses
- ○ Breathing
- ○ Body Awareness
- ○ Class Themes
- ○ Journal Questions
- ○ Individual Meetings
- ○ Other:

Please Elaborate! *

7. What things could be added or removed to improve this course? *

8. Please feel free to offer any additional comments here!

APPENDIX C

RESPONSES TO PRE-STUDY QUESTIONS

1. **Have you practiced yoga in the past, and how would you describe your level of experience?(i.e. beginner, some experience, advanced, etc.)**

   Subject 1: I have done a few basic positions, but they were only in examples given by instructors who wanted to show the benefits of yoga.

   Subject 2: Intermediate-advanced (somewhere in the middle).

   Subject 3: I have not practiced yoga in the past.

   Subject 4: Some experience.

   Subject 5: Beginner—I've only done the few yoga sessions with you, as well as some simple poses/stretches on my own last semester.

   Subject 6: Extreme beginner. I have attended one sort-of yoga class in the past.

   Subject 7: I would describe myself as an absolute beginner. I have done yoga once and only done a few stretching exercises with my roommate on our apartment floor.

   Subject 8: I have just done two or three yoga classes, so I am very much a beginner!

2. **Have you ever been diagnosed with a medical condition as a result of playing the saxophone? If so, please describe.**
   a. **Are you presently suffering from this condition?**

   Subject 1: No.

   Subject 2: I have not been diagnosed with any condition. However, I do have back and neck pain as a result from playing saxophone. I also experience pain and tingling in my wrists and forearms occasionally.
   a. Yes.

   Subject 3: None.

   Subject 4: No.

   Subject 5: Not directly related to saxophone...back pain gets worse with playing (esp. tenor), but wasn't caused by playing.

   Subject 6: No.

Subject 7: I have not been diagnosed with any medical conditions as a result of playing the saxophone.

Subject 8: No.

3. **Do you experience any discomforts on a regular basis as a result of practicing the saxophone? If so, please describe.**

Subject 1: I have pretty bad neck pain, and am very tense when I play. My shoulders are also pretty tight all the time probably due to saxophone.

Subject 2: I have back and neck pain as a result from playing saxophone. I also experience pain and tingling in my wrists and forearms occasionally.

Subject 3: Shoulder and lower back pain, mostly muscles tension.

Subject 4: My shoulders get really sore (mostly from carrying the case around), as does my neck and upper back.

Subject 5: Tension in upper back, dull pain in low back from disc degeneration, neck tightness, low bloodflow to shoulders.

Subject 6: No.

Subject 7: The major discomfort would definitely have to be my lip. But other than that, sometimes I feel a soreness/tension around my neck after playing for a long period of time. I also need to make sure I stretch my legs after playing for a long period of time.

Subject 8: Yes, some shoulder and back pain, occasionally tense elbows. Sometimes sore fingers.

4. **Do you have any other injuries/conditions that I should know about?**

Subject 1: No.

Subject 2: I have an old sports injury in my left shoulder/pectoral area. It only gives me problems after high repetitions of chest exercises like push ups and bench press.

Subject 3: I have dislocated both of my shoulders in the past but the condition doesn't really affect my ability to move or work out. The only problem that can arise is pinched nerves as a result.

Subject 4: No (my knee is finally healed :)).

Subject 5: Disc degeneration in low back... herniated disc 2 years ago and surgery 12/09... still chronic pain from that condition.

Subject 6: My right wrist has given me problems in the past.

Subject 7: Nope!

Subject 8: Nope!

5. What do you hope to gain from participating in this study?

Subject 1: To become less tense while I play saxophone, and to help you with your study.

Subject 2: I hope to gain a more comprehensive awareness of my body as it relates to playing saxophone. Most of us do not move or position our bodies in the most efficient ways. As a result, I am sure I play with much more tension than is necessary. I would like to eliminate this tension and "get out of my own way" as it were. I also hope to learn how to incorporate yoga techniques/pedagogy into my saxophone instruction.

Subject 3: I am hoping to be able to gain a better understanding of yoga practices and determine whether or not this is something that I can implement into a normal schedule.

Subject 4: I'd like to know how to combat muscle tension/stress that builds up over time. I'm sure life would be easier if I regularly got massages, but since that's super expensive, I think there's a better way to help ease muscle knots. I'd also like to learn concentration techniques so practicing and performing are more effective.

Subject 5: Less back pain, more relaxed playing, and released tension.

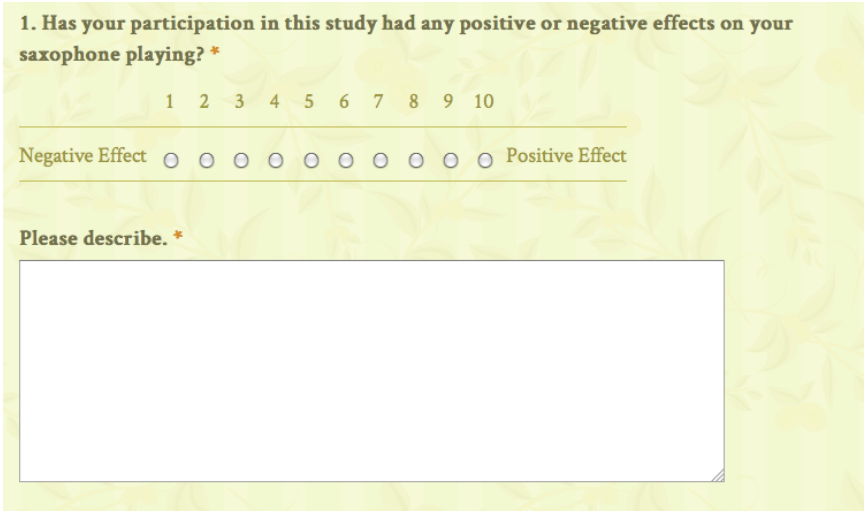
Subject 6: I would like to find a more conscience way of carrying and controlling my body, both at rest and in action.

Subject 7: I think it's really fascinating that this experience is related to saxophone playing. Especially since I'm preparing for a senior recital this semester, I'm nervous that I will be pushing my body further than I have before. I'm hoping that this study also provides a sense of stress relief in the midst of my academic studies. I also would really like to increase my flexibility, especially in my legs.

Subject 8: I've always wanted to take a yoga class, both for its practical applications as a saxophonist, and just as a relaxing opportunity. I hope it helps me as a saxophonist and as a busy person in general!

APPENDIX D

RESPONSES TO POST-STUDY QUESTIONS



Response 1: 9 - I think there are some things that I have become more aware which is good and bad. Good because they are thing I can fix over time. Bad because with the time left in the semester, I wish I had more time to fix these problems, as they have caused other problems due to becoming self aware.

Response 2: 9 - Yoga has made me very self-aware of my posture and body movement while I practice. I find myself concentrating more on my body position, particularly if I'm standing/sitting up straight and if my shoulders and hands are relaxed. By thinking about deep breathing, my shoulder blades open up more and I am able to get a supported breath, concentrating on expanding the back of my lungs. It has changed my practice sessions for the better, as I now do breathing exercises to focus and calm my mind before diving in to work, and do gentle stretches of my back, shoulders, arms, and neck.

Response 3: 9 - I can cope with back pain a lot better because yoga poses help me relax and improve posture when playing. I also have a lot less physical tension and mental stress.

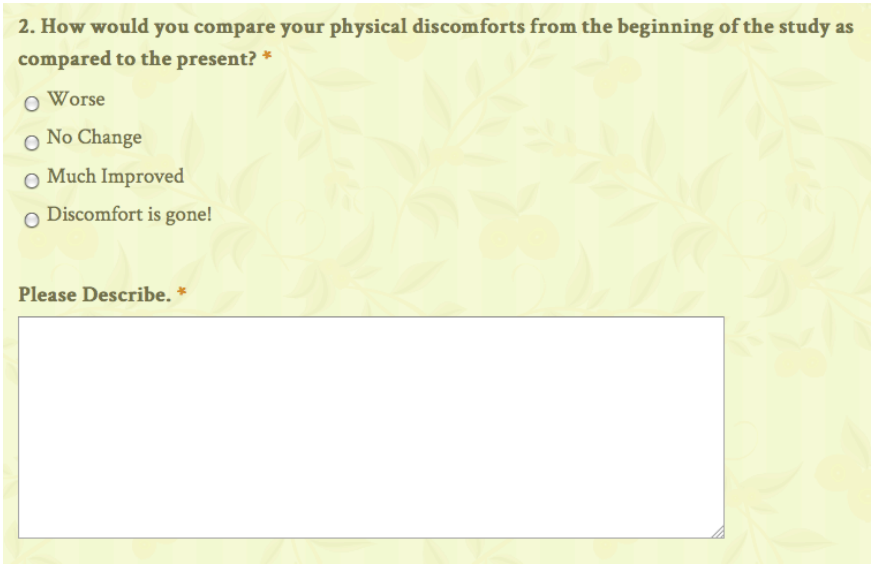
Response 4: 7 - I am a more relaxed person in general, so in this regard, it has helped my saxophone playing. I haven't noticed anything specific to my playing, however.

Response 5: 10 - My *piano* playing has been improved because I am much more aware of the tension in my body. I often 'check in' with my body while I'm performing and make sure that my arms, shoulders, fingers, etc. aren't tense. If they are, I consciously relax them. I think I'm much more aware of my movement and my breath when I play. I feel more comfortable.

Response 6: 8 - I found that on days that I participated, I was able to focus for longer and my technique was better in my hands and wrists.

Response 7: 8 - I feel that my general posture and the way I carry my body has improved.

Response 8: 8 - I feel more relaxed and focused when playing than before the study.



Response 1: Much Improved - Although things got much harder, my back has been much better.

Response 2: No Change - I didn't have any practice pains before this study, and now I have some discomfort in my upper back. However, this isn't a negative result of yoga--it is because I am now more self-aware, and have realized that I tend to tense up my upper back when I practice for several hours. Since recital season is here and the NASA conference is right around the corner, my practice sessions have increased, and sometimes I experience a little discomfort.

Response 3: Much Improved - playing tenor is a lot easier. I used to have problems with stiffness and tension in upper back, but most of that is gone.

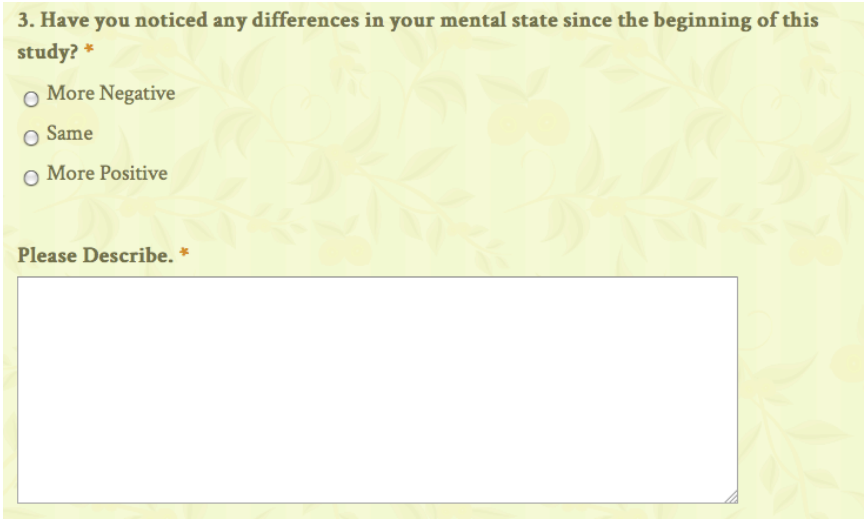
Response 4: Much Improved - I still definitely have discomfort, but it was mostly on weekends where there had been several days between yoga classes. On the day of and the day after classes, I felt much better (although sometimes sore from the yoga stretches themselves).

Response 5: Much Improved - My legs are actually what hurts most after performing for several days in a row or during a high stress period of time. I try to put most of my tension in my legs when I play so that my arms feel less stress. I'd like to ultimately feel no stress. However, since I've started doing more yoga before I perform, I am feeling less pain overall.

Response 6: Much Improved - My flexibility has increased which led to a decrease in my physical discomfort.

Response 7: Much Improved - I feel like I have more flexibility and control over smaller, less trained, body movements.

Response 8: Much Improved - I have less tension in my back. I'm still working through tension in the neck and shoulders.



Response 1: More Positive - I have been more productive when it comes to certain things.

Response 2: More Positive - The yoga breath helps keep me focused when I feel stressed, especially about saxophone. I also use it when I feel stressed/anxious about non-musical things, and it helps me fall asleep faster.

Response 3: More Positive - I am more relaxed mentally and have fewer negative thoughts and frustration while learning music or technique. Patience is improved.

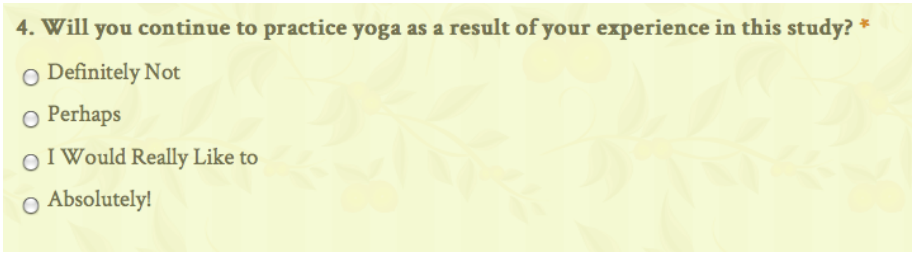
Response 4: More Positive – I'm not sure I'd say "more positive" as much as "more relaxed." This isn't a significant change, but it is noticeable.

Response 5: More Positive - I have altered the way I think. I've had much fewer panicky days when I have the feeling that not everything will get done. The mantra "I have all the time I need to get things done" has helped me get through all the stressful periods of the semester so far and I'm sure it will continue helping me through whatever comes next.

Response 6: More Positive - I can stay more focused on end goals and things that I am doing well rather than the tough spots.

Response 7: Same - I feel of about the same temperament as before.

Response 8: More Positive - I feel slightly more positive than before starting the study. I try to focus on the positive and ignore the chronic critical voice.



Response 1: I Would Really Like To.

Response 2: I Would Really Like To.

Response 3: Absolutely!

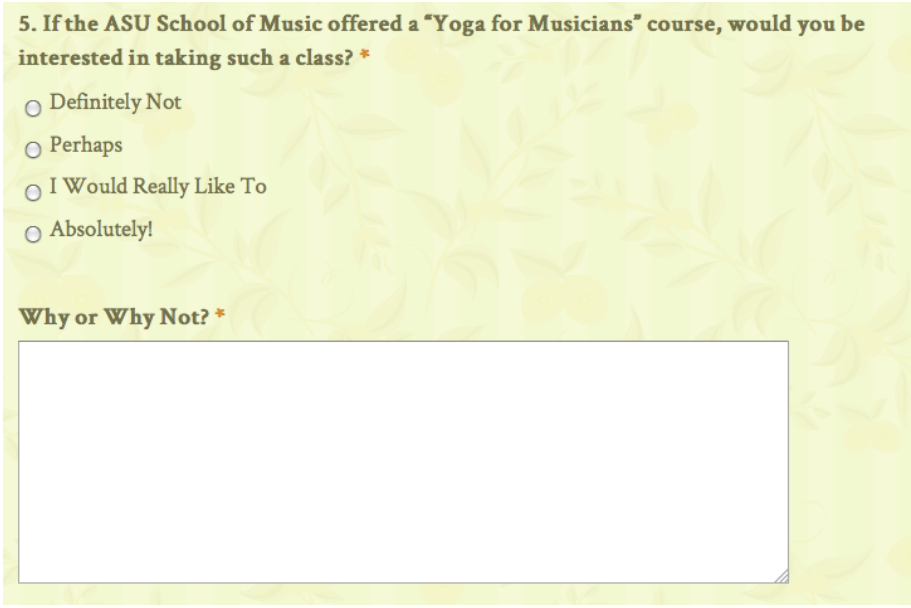
Response 4: I Would Really Like To.

Response 5: Absolutely!

Response 6: I Would Really Like To.

Response 7: I Would Really Like To.

Response 8: Absolutely!



Response 1: Absolutely! - I definitely see the benefits of yoga, and over a long period of time I could see all the problems slowly going away.

Response 2: Absolutely! - I wish I could have made it more to yoga in the mornings, but between work, morning pain (sometimes I wake up sore from sleeping in a poor position), and the occasional failure to wake up (eek!!), I didn't get to make it to all the sessions. However, if there were a course, preferably not in the morning :), I would love to consistently do yoga, as it really helps my musicianship.

Response 3: Absolutely! - I want to keep doing yoga, and having a class full of musicians would be great- the targeted goal of performance makes it more effective.

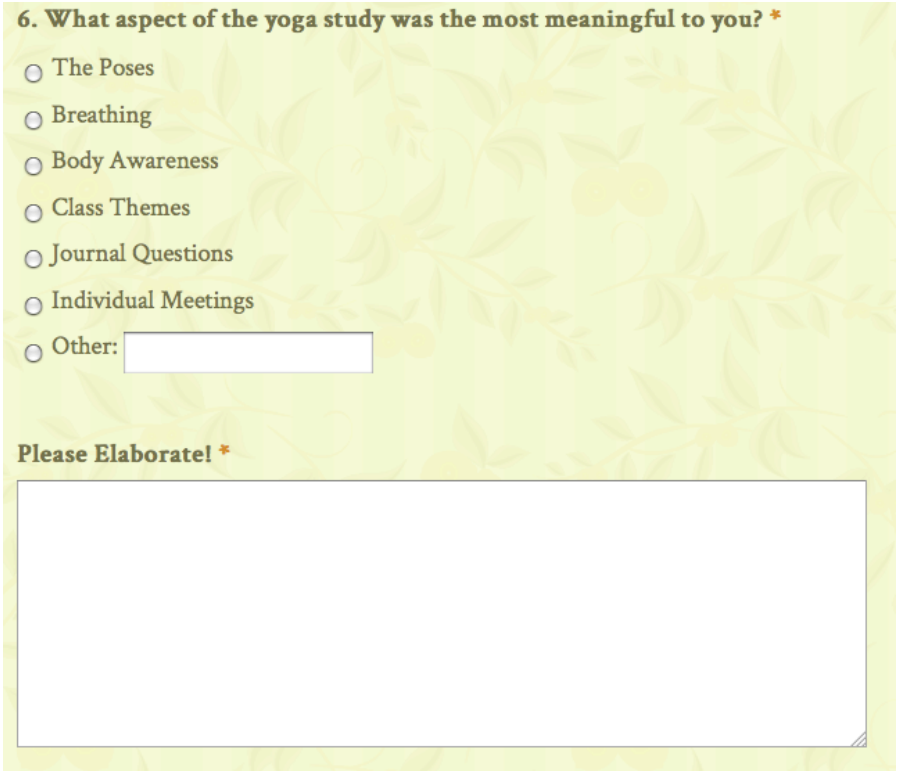
Response 4: I Would Really Like To - Yoga has helped me physically or mentally, but I think I'm probably at the phase where I need to have some sort of external motivation to do it. Being signed up for a class would count; it's just not important enough to me yet for me to go out of my way to seek out yoga classes.

Response 5: I Would Really Like To - There are two reasons I would not- I'm leaving school after this semester and also because I'm so busy that it would be difficult to fit into my schedule. I really had to make it a priority to take this class on Thursday mornings during this semester.

Response 6: Absolutely! - I think a small group setting like this could be very beneficial to musicians in our school.

Response 7: I Would Really Like To - I feel like the physical way we approach our instruments is as important as what we are doing with the instrument.

Response 8: Absolutely! - This would help ALL musicians.



Response 1: Body Awareness - Just knowing what is wrong with yourself is the first step in fixing problems. It's just fixing them that can be tricky

Response 2: Body Awareness - Being aware of my body position and mental state helped me to have more productive, meaningful practice sessions. As a result, I get more accomplished in a practice session, meaning I feel more relaxed about upcoming performances, and this (along with breathing) reduces my stress.

Response 3: Body Awareness - I am much more aware of ways to cope with pain now that I am armed with a series of poses that strengthen, relax, increase blood flow, and stretch my whole body. While playing, I am much more aware of physical habits which inhibit good playing postures now that they have been pointed out.

Response 4: Class Themes - I really liked being able to focus on one thing each class. It was helpful because by the end of the class, I had a bunch of different things that I could think about on any given day. I liked how the

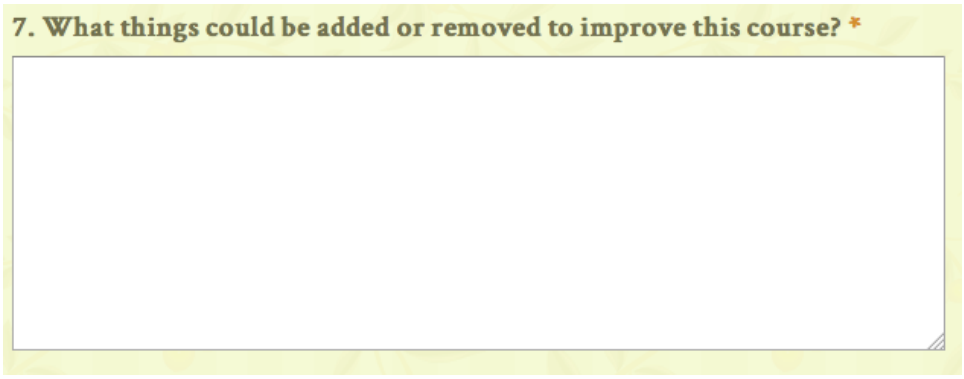
themes were relevant to us as musicians and saxophonists, as well as to yoga.

Response 5: Body Awareness - The idea of doing yoga prior to practicing or performing has gone from "I should" to "I must." I am much more aware of the benefits of yoga on my body when I perform and now I really can't feel comfortable performing without having done something to relax my body before going on stage. Even during practice, when I feel tension, I immediately stop and take a few minutes to go through some poses.

Response 6: Body Awareness - I chose body awareness because it most encompasses everything. Because of this course, I feel that I can better relate to my body as a whole rather than just focusing on one problem at a time.

Response 7: Body Awareness - Being aware of the tendencies of my body, and where my weaknesses are.

Response 8: Breathing - Focusing on the breath helps me focus my mind and it also helps me stay in a more positive state of mind.



Response 1: I would want more length to the course, I think with 2 or 3 more weeks I could have fixed many of the problems. I think 6 weeks is not a very long course at all.

Response 2: My favorite class was right before your recital when we mentally (and physically) prepared for performance. The class was really relaxing, and we visualized being on stage, managing stress levels, and focusing on positive energy. I think more emphasis on that would be great, as this is something I personally struggle with a lot.

Response 3: This course was awesome. I benefitted a lot from it. (especially that china gel.... that stuff is amazing) maybe use more of that. Or tell us where to get some!

Response 4: I loved this course! I think I would like one wrap-up individual meeting, but I'm pretty sure that was offered and I just got busy. : (

Response 5: Simply more time...more classes.

Response 6: I think having individual lessons on certain body parts is really great but I don't know if implementing strenuous focused work in a course like this is good or bad. Something to consider, I liked it but others may not.

Response 7: It could be a bit later in the morning. ha.

Response 8: I can't think of anything at the moment...



Response 1: Thank you so much for the experience, I hope to continue practicing yoga.

Response 3: This course really helped me prepare for a recital. I really benefitted from the mental relaxation and also the physical yoga on the day of my recital and also leading up to it. I think yoga played a big part in my success, and it could really help future students who aren't sure what to do leading up to the big day.

Response 5: I took this class initially for one reason - I wanted to help a friend. If it weren't for that motivation, I probably would not have taken the class for my own benefit. I now know that I need to take the time for myself to take classes like this so that I can 'recover' from the stress I put myself through during the week. Also, there is simply less stress to 'recover' from since I can manage it better because of the yoga. This class was a learning experience in the most positive way.

Response 8: Thank you sooooo much for teaching us, Allison!

APPENDIX E

YOGA CLASS OUTLINES

Every yoga class began with a short time for journaling about the question of the day. When finished, students settled into a comfortable resting position and the class began with a time of centering. Students were encouraged to focus on the breath and the instructor introduced the theme for the practice.

Every class ended with a time for savasana, or corpse pose, followed by a short meditation in seated position. The seated meditation brought together the themes of the class, giving the students something to consider throughout the rest of the day.

The outlines below show the objectives, themes, journal questions, and poses used in each class. The list of poses is provided to highlight the postures introduced and practiced in each class. Each posture is stated only once per class, although it may have been practiced multiple times in that session. Any time an asymmetrical posture was included, it was practiced evenly on both sides.

Detailed sequences are not shown below in order to keep the outlines simple. The first time a posture is mentioned in this appendix, the Sanskrit name is given (where possible) and a brief description of the pose is included. This is provided to give a general idea of the posture. It is not a full, detailed description and should not be used to create a practice.

Week #1, Class #1: Tuesday, Jan 31, 2012

Objectives:
- To introduce students to a few basic yoga concepts and to help them begin to pay attention to their own body
- To begin to move the body in a conscious way and begin to notice and release tension
- To begin to quiet the mind and find peace

Theme:
Awareness
- Paying attention to your body and listening to it
- Moving with intention
- Isolating focus on different parts of the body
- Noticing tightness and freedom in different parts of the body
- Learning to relax

Application to Saxophone Playing:
It is far too easy to settle into a practice routine and go through it mindlessly. There must be awareness to detail, to quality of sound, to musical markings, but also awareness of the body. Am I creating tension in the shoulders? Am I standing or sitting in a way that will create imbalance? Are my fingers too tense to play effortlessly?

Journal Question (beginning of class):
1. How do you feel this morning?
2. What aches and pains or tightness do you notice?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering
Introduction to the definition of yoga and the basic intentions of the practice
Mental "body scan" to notice tension

Moving Into Class
Supine Side Bend (Tadaka Mudra) - Lying on the back, reach arms behind head along the floor and stretch. Walk fingertips to the right, walk feet to the right - feel the stretch along the left side of the body. Back to center. Repeat on other side. End in center.

Warm-Up

Shoulder Stretch: lying on side, knees at 90 degree angle. Arms parallel to knees at chest height. Move top arm around in big circles, tracing the movement with fingertips on the floor. About 1 minute, then reverse circle direction. Come up to center and hug knees into chest. Make circles with knees, reverse circles. About 30 sec. Do shoulder stretch on the opposite side. About 2 minutes.

Core Work

Core Strengthening: Leg Lifts (lying on back)

-Hands under seat, palms face down

-Many options:

1. Extend both legs straight up into air: exhale both legs down, inhale both legs up.
2. Extend both legs straight up into air, but lower legs one at a time.
3. One leg could be bent in the air, lower and raise one leg at a time.
4. Place one foot on floor, with bent knee, raise and lower one leg at a time

Sitting Cross-legged, various arms and shoulder exercises:

1. Inhale arms straight, palms up, Exhale bend the arm at elbow and touch the shoulder.
2. Arms straight out parallel to floor, palms down. Inhale curl fingers down and toward forearms. Exhale flex hand, fingers up to ceiling.
3. Fingers touch respective shoulders. Inhale elbows wide. Exhale elbows together, fingers still touching shoulders
4. Arms straight out in front parallel to floor, palms up. Inhale and rotate hands outward keeping palms parallel to floor. Exhale and rotate hands inward keeping palms parallel to floor.
5. Inhale "saguaro cactus arms," palms facing forward. Exhale and rotate arms down so palms face backward (keeping elbows at 90 degree angle).
6. Inhale and squeeze shoulders up toward ears. Exhale and drop shoulders away from ears.

Cat/Cow (Marjariasana/Bitilasana) - From an all-fours position, inhale and let the tailbone rise up toward sky, creating a dip in the back as the head lifts toward the ceiling. Exhale, tuck the tailbone, rounding the back as the head bows toward the belly.

Child's Pose (Garbhasasana)- From an all-fours position, widen the knees slightly more than the width of the torso. Keeping the palms grounded on the mat, sit back towards the heels, letting the torso rest between the thighs with the foreheard on the mat.

Thread the Needle - From all fours, lift the right arm straight out to the side, point fingers down to the mat and thread the arm between the left arm and leg until resting on the right arm and the right side of the head. Reverse for

other side.

Forward Fold (Uttanasana) – Stand with feet shoulder width apart. Inhale arms above head, fingertips pointing to the ceiling. On exhale, fold forward at the hips and bring fingertips to the floor. Knees may remain bent.

Mountain Pose (Tadasana)

- This is a position we can practice saxophone in, perform in
- Standing comfortably straight, with weight distributed evenly on both feet. Arms can rest at the side of the body, or palms can meet in front of heart center.

Eagle Arms (Garudasana) – Bring the arms out to the side, palms facing up. Cross the right arm over the left, with elbows stacked. Turn palms to face each other and interlace fingers.

<u>Deeper or Supine Work</u>

Modified Chair Pose (Utkatasana) - feet and knees together, knees bent like a squat, with bent "saguaro cactus arms"

<u>Cool Down/Counterposes/Finishing Up</u>

Seated Forward Fold (Paschimottanasana) – Seated on mat with legs straight out in front of the body. Fold forward over extended legs.

Seated Spinal Twist (Ardha Matsyendrasana) – Seated on mat with legs straight out in front of the body. Bend right knee and bring sole of the foot to the mat. Wrap the left arm around the right knee. Inhale and bring right fingertips to ceiling. Exhale and twist to the right, bringing right fingertips to the mat behind the torso.

Happy Baby (Yogi Nidrasana) – Lying on back, bring legs into the air with bent knees so bottoms of feet are up toward the ceiling. Hold the big-toe side of the each foot.

<u>Savasana</u>

Corpse Pose (Savasana), lying on back. Guided relaxation from head to toe with verbal cues to focus on a specific part of the body and then relax it.
If time, neck massages with student-approved therapeutic gel.

<u>Closing</u>

Comfortable Seated Position, hands at heart center – short meditation to wrap up the practice with the theme

Week #1, Class #2: Thursday, February 2, 2012

Objectives:
- To help students become more aware of their movements
- To continue establishing basic yoga principles
- To workshop several basic poses

Theme:
Noticing Habits

Application to Saxophone Playing:
As musician, we must always be aware of what our body is doing – how we breathe, how we move, where we hold tension, etc. It is very easy to get caught up in the technique and joy of playing, and forget to check in to see if we are tensing up for a passage, or stacking the breath as we play, etc. Often times, we have no idea that we are doing something unnecessary until a teacher or friend points it out to us.

Journal Question (beginning of class):
Think back to the way you felt after yoga class on Tuesday (I know…it was a long time ago…). Can you describe those feelings, both emotionally and/or physically?

Were you more relaxed? Peaceful? Did something about the class bother you? Was it what you expected? Too hard? Too easy? Was there something specific that you really liked? Did the yoga class affect the rest of your day? Feel free to write anything that comes to mind.

Journal Question (to go):
Habits are not always a bad thing – they help us move through life and repeat frequent activities without being constantly overwhelmed. However, there are often things we have learned to do, and unconsciously repeat, which get in our way.

Can you think of some habits that get in the way of your saxophone playing? Pick one to focus on every time you practice this weekend. The first step is to simply notice the habit – it is impossible to change unless you are aware of what you are doing. Next, try not to judge yourself for having this habit, and find a positive solution to repeat to yourself.

For example, if your habit is to tense up your shoulders for high notes, continuously remind yourself to relax when a high note is coming. If you have a chicken elbow when you play, try channeling that energy into movement through the torso as a whole, or softening the shoulder and relaxing through the arm as you play.

Be creative – write down the habit you'd like to address and how you will go about it. Did it help over the course of several days?

Centering/Setting the Intention
Journaling
Centering

Moving Into Class
Draw knees up into chest – knee circles.
Extend left leg along the floor and keep the right knee drawn into the chest.
Extend the right leg straight up into the air, holding behind the hamstring and gently use the strength of your arms to draw your leg in towards the chest. Point and flex your foot. Now allow your ankle to relax.
Bring the leg down to the floor.
Stay here for a moment, noticing the difference between the two sides of your legs, your hamstrings, your hips.
Repeat on opposite side.
Draw both knees up into the chest and move them in circles together, first one direction then the other.
Extending the legs out, stretching the arms along the floor above your ears, stretch.

Warm-Up
Cat/Cow
Sun Bird (Chalravakasana) - Tabletop position, extend opposite arm and leg, inhale here and then flow with the breath bringing the elbow and the knee together on the exhale. Repeat on opposite side.
Child's Pose

Core Work
Introducing plank. (Plank – Child's Pose Slow Flow)
From Child's Pose, keep the knees on the ground and bring the shoulders over the wrists. Palms should be grounded, fingers spread wide. Option to ground the toes and lift knees off the mat (Plank, Chaturanga Dandasana).
Mountain Pose
Arm Flow[157] - On the inhale, bring arms out like wings to the side, exhale them together at the heart center, inhale arms above your head, and exhale down to your side.
Eagle Arms
Forward Fold
Chair Pose
Lunge – Legs are in a wide stance with left foot forward. Left knee is bent deeply.

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[157] This sequence was borrowed from Josh Rothman, yoga instructor at InnerVision Yoga in Tempe, AZ.

The right toes are on the mat but the right heel is lifted high. Right leg is straight.

Deeper or Supine Work

Cobbler's Pose (Baddha Konasana)- Seated position with the knees bent and the soles of the feet together, knees pointing out to the sides.

Seated Forward Fold

Thread the Needle on the back - Lying on the back, bring both knees to the chest. Place the right ankle on the thigh of the left leg (near the knee). Interlace the hands behind the left thigh and gently draw it closer to the chest.

Cool Down/Counterposes/Finishing Up

Bridge Pose (Setubandhasana) - Lying on the back, soles of the feet are on the mat with knees up to the sky. Squeeze shoulder blades together, push through the soles of the feet and lift the hips off the mat.

Happy Baby

Savasana

Corpse Pose

Closing

Seated Meditation

Week #2, Class #1: Tuesday, February 7, 2012

Objectives:
- Introduce Yoga Ujjayi Breath
- Teach Downdog and basic Chatturanga Dandasana Flow

Theme:
"The Quality of Your Breath Affects the Quality of Your Life"[158]

> The importance of the breath in yoga, linking movement and breath; the importance of the breath in daily life, how it is linked with our state of mind; the importance of the breath in saxophone playing

Application to Saxophone Playing:
The breath is the source of the sound in playing a wind instrument. If you are taking shallow breaths, the tone is often thin and strained. If you are running out of air, this often affects technique. If your breathing is constrained by tension, there will also be tension in the sound.

Journal Question (beginning of class):
Do you ever notice anything about your breathing?
(For example, I'm not usually aware of my breathing until I am stressed out or overwhelmed – then I feel like I can't get a full breath and it's really bothersome.)

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering
Introduce Ujjayi Breath:

> Begin to consciously control the breath, breathing in and out through the nostrils. Breathing a little deeper than normal, a little slower. Can you make your inhale so controlled that it sounds a bit like an ocean wave? It is loud enough that you can hear the sound, but soft enough that your neighbor cannot. In yoga, this is called Ujjayi Breath. See if you can continue breathing like this for the remainder of today's class.

Moving Into Class
Supine Side Bend
Knees to chest, make circles

[158] Credit for this quote should be given to Josh Rothman of Innervision Yoga in Tempe, AZ.

Warm-Up
Core Strengthening: Leg Lifts
Cat/Cow
Sun Bird
Table Top, bring one foot in between hands (like lunge) – inhale straighten into leg, exhale bend knee – repeat on other side.
Child's Pose

Core Work
Standing Side Bend (Ardha Chandrasana) - Fingers are interlace above the head with pointer fingers to the ceiling, arms are straight. On exhale, bend over to one side, keeping the shoulders square to the front of the room.
Roll Shoulders
Clasp fingers at heart center and rotate elbows forward while pulling apart at fingertips, then rotate elbows backwards (as if the elbows are doing the crawl stroke).
Stretch neck to each side.
Clasp hands behind back, stretch.
Introduce Downdog (Adho Mukha Svanasana):
Tabletop to Extended Child's Pose, lengthening the arms and stretching the fingertips away, draw the upper arm bones back into the shoulder joint.
Tabletop – fingers grounded and palms flat – rotate upper arm bones outward so the eyes of the elbow roll slightly forward.
On exhale, curl toes under and lift sit bones into the air, keep knees bent and heels off of floor.
Push forward and down through the palms.
Keep knees bent if that is more comfortable.
Demonstrate basic Chatturanga Dandasana Flow
Top of Pushup (Plank), Bottom of Pushup, Cobra (from the bottom of a push-up, palms stay grounded on the mat as the heart comes up and forward resulting in a backbend), Bottom of Pushup, Top of Pushup, Downdog.
Mountain Pose
Arm Flow
Eagle Pose – Eagle arms, balance on one foot, knee is bent, opposite leg wraps knees up to around on top of the standing leg and foot hooks around the calf of the standing leg.
Forward Fold
Lunge

Deeper or Supine Work
Boat Pose (Navasana) - lying on the stomach, lift torso and arms off the mat, then lift the legs until balance is just on the hip area.
Bow Pose (Dhanurasana) - From Boat Pose, arms can reach back and hold inside of ankles, knees are bent.

Pigeon (Kapotasana) - Hip opening stretch. From an all-fours position bring right knee up to right wrist, and right ankle up towards the left wrist. Walk the left foot back as far as comfortable. Then walk the hands forward as far as comfortable and relax into the posture.

Cool Down/Counterposes/Finishing Up

Happy Baby

Supine Twist (Jathara Parivartanasana) - Lay on the back, draw knees up to chest. Keeping knees together, let them gently fall to one side while head looks the opposite direction. Arms are out to the side, resting on the floor at shoulder height.

Savasana

Corpse Pose with optional adjustments, done by the instructor

Closing

Seated meditation

Week #2, Class #2: Thursday, February 9, 2012

Objectives:
- Review Ujjayi Breath
- Review Downward Facing Dog, Chatturanga/Dandasana Flow
- Add Crescent Pose – 1st asymmetrical standing pose
- Focus on the breath – continued application to saxophone playing

Theme:
The importance of a calm, steady, full breath in life and saxophone playing. Focus on calm, steady breath in difficult poses, just like in difficult playing situations.

Application to Saxophone Playing:
The breath in performance is often labored, like a difficult yoga pose.

Journal Question (beginning of class):
What happens to your breath when you walk out on stage to perform?

Journal Question (to go):
When you are practicing, take a moment before you begin to close your eyes. Imagine that there is an audience and you are about to perform. With the eyes still closed, focus on your breath, taking 3 slow, deep inhales and compete exhales through the nostrils. Open your eyes and play through your piece (or scale pattern, or etude). As you play, keep focusing on how your breath feels instead of worrying about technical passages that stress you out. Is your breath relaxed? Is your breath full enough?

How did this exercise affect your playing or your state of mind?

Centering/Setting the Intention
Journaling
Centering
Review of Ujjayi Breath

Moving Into Class
Cat/Cow
Child's Pose
Sun Bird
Table Top Hamstring Warm-Up: bring one foot in between hands (like lunge) – inhale straighten into leg, exhale bend knee – do both sides – use blocks under hands!

Warm-Up
Lunge
Crescent Pose - Asymmetrical standing pose – legs in lunge position: front knee is bent, back heel is off the mat. Both hips face the front of the room, arms are straight and raised above the head, palms facing each other.
Child's Pose

Core Work
Downward Facing Dog
Plank
Chatturanga Dandasana Flow
Arm Flow
Standing Side Bend
Forward Fold, option to bind arms behind back and stretch
Mountain Pose
From Mountain Pose: balance on one foot and lift other knee into the air. Interlock fingers around outside of knee, and hug into chest. Repeat on other side.
Lunge
Eagle Pose

Deeper or Supine Work
Cobbler's Pose
Seated Forward Fold, one leg at a time
Supported Bridge Pose - Bridge Pose resting on a block

Cool Down/Counterposes/Finishing Up
Happy Baby
Supine Twist

Savasana
Corpse Pose

Closing
Seated Meditation

Week #3, Class #1: Tuesday, February 14, 2012

Objectives:
- Review poses introduced so far
- Introduce Warrior I
- Help students find a peaceful mindset, especially those with stressful weeks ahead

Theme:
Recital Week/Comps Week - creating a positive mindset that cultivates peace and joy

Application to Saxophone Playing:
Mental focus of preparing for recitals

Journal Question (beginning of class):
What do you do to keep yourself mentally calm and focused when you are nervous about an upcoming recital (or comps, big test, jury, etc)?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering
Equal Ratio Breathing - Inhale deeply for one count, exhale completely for one count; then in 2, out 2; in 3, out 3; up to 8.
Choose an emotion to connect to your inhales and exhales - an emotion that you would like to carry through the week. Peace ,joy, calm, thankfulness, etc. Let it become your mantra this morning - keep repeating it and let it become a part of your focus and breath.

Moving Into Class
Supine Side Bend
Cat/Cow
Sun Bird

Warm-Up
Table Top Hamstring Warm-up
Child's Pose

Core Work
Downward Facing Dog
Lunge
Plank
Chatturanga Dandasana Flow
Forward Fold

Mountain Pose
Eagle Pose
SuryaNamaskara A (Classic Yoga Sequence including Mountain Pose, Forward Fold, Plank, Chaturanga Dandasana Flow, Downward Facing Dog)
Arm Flow with Intention – Joy, Peace, Compassion, Thankfulness, etc.
Crescent
Warrior I (Virabhadrasana I) Asymmetrical standing posture – Wide stance, front knee is bent, back foot is completely on the mat at a forty-five degree angle. Both hips face the front of the room. Arms are straight and overhead, slightly wider than shoulders, palms face each other.
Chair Pose

Deeper or Supine Work
Wall Clock – Standing six to eight inches away from the wall, perpendicular so that just one hip and shoulder is near the wall. The hand that is closest to the wall reaches straight up (to 12:00 on the "clock face") with the palm on the wall. Inhale. Exhale and move the hand back to "one o'clock", then "two o'clock", maybe as far back as "three o'clock." Keeping the pinky side of the hand on the wall, rotate the palm to face the ceiling.
Thread the Needle
Happy Baby

Cool Down/Counterposes/Finishing Up
Hug knees into chest
Supine Twist

Savasana
Corpse pose near the wall, with legs up the wall

Closing
Seated Meditation

Week #3, Class #2: Thursday, February 16, 2012

Objectives:
- To help musicians mentally prepare for a big performance or recital through visualization and the power of positive thinking
- To help musicians physically prepare for a big performance or recital through simple stretches that can be done in the green room and their connection with the breath

Theme:
Preparing for a recital

Application to Saxophone Playing:
Preparing for recital – using mental imagery to practicing seeing yourself successful – staying calm and focused during a big performance

Saxophonists spend hours practicing pieces for a recital, but often it is the last minute stress and anxiety that throws a performance off. Musicians don't spend enough time practicing how to deal with that. Mental imagery can help lay the foundation for a calm, relaxed, focused mental states, which translates to a successful performance.

Journal Question (beginning of class):
Right before a performance, how do you usually feel, physically and emotionally? Is there anything you do to ground yourself and find a calm mental focus? Does it work?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering

Moving Into Class/Warm-Up
Stretch arms overhead
Supine Side Bend

Core Work
Joint Freeing Series[159]

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[159] Mukunda Stiles, "Yoga Therapy Center: The Joint Freeing Series," www.crohnsforum.com/yoga/Joint-Freeing-Series.pdf (accessed October 6, 2012).

Deeper or Supine Work
Pigeon
Bridge Pose with Blocks

Cool Down/Counterposes/Finishing Up
Happy Baby
Twist

Savasana
Corpse Pose
Recital Meditation – Visualizing a successful performance

Closing
Seated Meditation

Week #4, Class #1: Tuesday, February 21, 2012

Objectives:
- Begin to work through more flow sequences
- Introduce Warrior II

Theme:
Balance

Application to Saxophone Playing:
It is very important to stay balanced as a musician – to work hard, but not to shut yourself in a practice room and identify solely as a saxophonist. You must eat right, exercise, have outlets for relaxation, meaningful relationships, etc.

Journal Question (beginning of class):
Is there any part of your life that feels out of balance?

For example, what other activities do you pursue outside of playing saxophone? Do you make time for those things? Do you find your self worth in your saxophone accomplishments, or are there other things you are proud of yourself for?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering
Ujjayi Breath

Moving Into Class
Hug knees into chest, knee circles
Extend left leg out onto the mat, hug right knee into chest
Bring knee to outside of ribcage and hug in
Extend leg into the air and hug in toward the chest while shoulders remain relaxed on the mat
Repeat other side

Warm-Up
Cat/Cow
Child's Pose
Downward Facing Dog
Lunge

Core Work
Half Moon on all-fours (version of Ardha Chandrasna)

Begin in tabletop position, extend right leg back, parallel to the ground. Point toes to the ground, then rotate the leg so that toes point to the right and hips are stacked. The right arm is extended to the ceiling, palm facing the right wall.

Plank
Downward Facing Dog
Chatturanga Dandasana Flow
Forward Fold
Mountain Pose
Dancer (Natarajasana) - Balancing Pose, Standing on the left leg, lift the right foot off the floor behind the body and hold the inside of the right foot with the right hand. Kick the foot back into the hand, bringing the foot higher behind the body and leaning forward with the left hand extended to the ceiling.
Standing Side Bend
Forward Fold
Halfway Up
Forward Fold
Lunge
Crescent
Warrior I
Eagle
Lift arms straight out in front, balance on tip toes, bend knees.
Warrior II (Virabhadrasana II) - From Warrior I with the right foot in front, turn the hips to open to the left wall, arms are straight out at shoulder height, palms facing down, the gaze is past the middle finger of the right hand.
Wide Leg Forward Fold

<u>Deeper or Supine Work</u>
Child's Pose
Pigeon

<u>Cool Down/Counterposes/Finishing Up</u>
Thread the Needle
Child's Pose
Happy Baby
Optional: Plow (Halasana) - Lying on the back, bring the feet up and over the head until feet rest on the floor behind the head, arms are on the mat along the torso, palms face down.

<u>Savasana</u>
Corpse Pose

<u>Closing</u>
Seated Meditation

Week #4, Class #2: Thursday, February 23, 2012

Objectives:
- Create longer flow sequences to challenge students

Theme:
Struggle

Application to Saxophone Playing:
We all struggle with certain techniques when learning saxophone – we all struggle with mental projections about who we are and what our role is in life. Maybe getting into the practice room every day is a struggle. Maybe resisting the urge to beat your self-up for mistakes during your lesson is a struggle. Difficult passages that require patience and determination are often a struggle. Reeds are definitely a daily struggle!

Journal Question (beginning of class):
What are your biggest struggles or challenges as a saxophonist, mentally and/or physically?

Journal Question (to go):
We are just a little more than halfway through the yoga study. Has this practice had any noticeable impact on your daily life?

Do you feel any different physically?
Do you feel any different mentally?
Has this study had any affect on you as a saxophonist? (mentally or physically)

Centering/Setting the Intention
Journaling
Centering

Moving Into Class
Supine Side Stretch
Thread the Needle on back
Thread the Needle on all-fours

Warm-Up
Cat/Cow
From Table Top, lift one leg straight out towards the back of the room, stack hips.
Child's Pose

Core Work
Half Moon on all-fours
Downdog
Forward Fold
Chair Pose
Arm Flow
Standing Side Bend
SuryaNamaskara A
Mountain Pose
Balance on Tip Toes
Lunge
Crescent
Warrior I
Warrior II
Triangle (Trikonasana) - From Warrior II with right leg in front, straighten front leg. Bring the right side of the rib cage out over the right leg. Windmill the arms perpendicular to the floor so the right hand rests on the mat near the right foot, or on the right shin.
Wide Leg Forward Fold

Deeper or Supine Work
Dancer
Eagle Pose

Cool Down/Counterposes/Finishing Up
Pigeon
Bridge
Cobbler's Pose on back – lying down on back, soles of the feet are together and knees rest out to the sides.
Happy Baby/Plow
Supine Twist

Savasana
Corpse Pose – optional neck/head massages with China gel

Closing
Seated Meditation

Week #5, Class #1: Tuesday, February 28, 2012

Objectives:
- Continue building strength through longer, more dynamic sequences
- Introduce new poses: Hand to Big Toe, Standing Splits, Side Angle, and Side Arm Balance

Theme:
Dharma – fulfilling/finding your purpose in life

Application to Saxophone Playing:
What is your role as a saxophone player? Are you going to be the best performer in the world? Do you want to teach young players and help mold their future? Is your goal to teach at a major university? How do you, with your own unique gifts and talents, fit into the musical world? Maybe your path takes you out of the musical world.

Journal Question (beginning of class):
Make a list of the things that you love to do – the things that bring joy to you. Can you think of at least 10?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering

Moving Into Class
Hug knees into chest, make small circles
Leg Lifts

Warm-Up
Boat Pose
Cat/Cow
Downdog

Core Work
Chair Pose
Mountain Pose
Forward Fold
Hand to Big Toe Posture (Utthita Padangusthasana)– From Mountain Pose, balance on left foot and lift the right leg so the thigh is parallel to the ground and the knee is bent. Hold the right big toe with the thumb and pointer/middle finger. Straighten the leg parallel to the floor.
Standing Side Bend

Plank
Lunge
Crescent
Standing Splits (Urdhva Prasarita Eka Padasana) - From Crescent Pose with the left leg in front, bring arms forward and down to the mat, letting the right leg rise up into the air behind the body.
Warrior I
Warrior II
Triangle
Side Angle (Parsvakonasana) - From Warrior II with the right leg in front, lean forward laterally and rest the right elbow on the bent right knee. The left arm stretches overhead, palm down, reaching toward the front of the room.
Chatturanga Dandasana Flow
Boat Pose
Child's Pose
Side Arm Balance (Vasisthasana) - From Plank, bring the right hand under the bridge of the nose spin onto the right side of the foot. Open the torso to the left side of the room. Left hand is extended to the ceiling.

<u>Deeper or Supine Work</u>
Bridge Pose – option for Full Wheel (Chakrasana) - Ground the palms to the mat by the ears and push up into a deep backbend. Only palms and feet are on the mat.

<u>Cool Down/Counterposes/Finishing Up</u>
Happy Baby or Plow
Supine Twist

<u>Savasana</u>
Corpse Pose

<u>Closing</u>
Seated Meditation

Week #5, Class #2: Thursday, March 1, 2012

Objectives:
- Create a more intense practice, continuing to create more dynamic flow sequences that build upon previous knowledge
- Build strength by making poses more challenging

Theme:
Choose your own intention

Application to Saxophone Playing
Increased focus, learning the ability to change your perspective on things and find a way toward peace and happiness – not stuck in a rut and feeling burnt out

Journal Question (beginning of class):
Think about a recent practice session, or perhaps quartet rehearsal/band rehearsal, etc. Did it go well? Were there things that were stressful or difficult? How did you feel about your own playing?

Choose an intention for today's class that can improve the situation that you described above. For example: compassion toward your fellow musicians, acceptance that people have different ideas or strengths than you, thankfulness for the opportunity to study something you love and get better every day, etc.

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering

Moving Into Class
Mountain Pose
Forward Fold
Down Dog
Plank

Warm-Up
Lunge
Arm Flow
Standing Side Bend

Core Work
Crescent
Chatturanga Dandasana Flow
Balance work – From Mountain Pose, bend knees, bring arms parallel to floor.

Begin to lift heels off the mat, balancing on the toes.
Hand to Big Toe
Boat Pose
Child's Pose
Warrior I
Warrior II
Side Angle Pose

Deeper or Supine Work
Cobbler's Pose
Seated Forward Bend
Plow/Happy Baby

Cool Down/Counterposes/Finishing Up
Supine Twist

Savasana
Corpse Pose

Closing
Seated Meditation

Week #6, Class #1: Tuesday, March 6, 2012

Objectives:
- Empower students to take their yoga skills and apply them directly to personal practice time
- Give students the ideas and tools to create a short yoga sequence for the practice room
- New Pose: Warrior III

Theme:
Finding a yoga sequence to apply to the practice room

Application to Saxophone Playing:
Saxophonists often practice long hours without taking the time to focus or stretch, either beforehand or as a practice break. Between the weight of the saxophone, the stress on the forearms and fingers, and maintaining a relatively static posture for a long period of time, this can lead to back and shoulder pain. It is important that musicians learn to take care of their bodies and have the discipline to take the time to care for themselves. A yoga routine in the practice room can also help focus the mind for a more productive session and encourage free, deep breathing which fosters a supported, beautiful tone quality.

Journal Question (beginning of class):
Do you ever take the time to stretch or focus your mind in the practice room before you begin a practice session?
If yes, what do you do?
If no, why not?
(If I don't do it, here are the most likely reasons:
#1: I am so focused on getting to play and don't have the discipline to slow down and prepare my body and mind for a more productive session
#2: I feel self conscious about somebody looking in the window and seeing me…which is ultimately silly because if I saw someone doing yoga in their practice room I would think, "hey that's awesome…I should be doing that!")

Journal Question (to go):
Create a yoga sequence that you can implement in the practice room and write it out below. Practice your sequence everyday this week and keep track of its effect on your practice session (mentally and physically).

If you are self conscious about this, you can pick postures that are not too strange – make this your own! Try to make it about 10 min long so it doesn't take away too much time from your limited practice session, but is long enough to help settle your body and mind.

Begin with 30 sec or a minute of stillness with your eyes closed – sitting or standing.
Pick poses that address areas of tightness and soreness in your body. Try to include each of the following: mountain pose, a forward fold, some kind of flow that links the breath with body movement, backbend, twist, shoulder stretches, balance posture.

Consider ending with a spinal twist and then 30 sec or 1 min of sitting in stillness with your eyes closed, perhaps palms face up on your knees.

If you get stuck, ask Allison for ideas!

Centering/Setting the Intention
Journaling
Centering
- Lying on back with legs on chair, optional block under the sacrum

Moving Into Class
Leg lifts
Boat Pose
Mountain Pose
Helicopter Arms – From Mountain Pose, twist back and forth from the waist, letting arms swing loosely

Warm-Up
Using the chair as a prop to simulate possible stretches to do in the practice room.
Sitting on chair – palms face up – 30 sec with eyes closed
Seated Cat/Cow
Mountain Pose
Arm Flow
Forward Fold
Standing Side Bend

Core Work
Chair Pose
Wall Clock
Eagle Arms
Wide Leg Forward Fold while seated on a chair
Seated Twist on a chair
Sit in a comfortable position with the palms resting face up on the legs. Close your eyes and breathe. Remain here for about 30 sec. (Seated "Savasana")
This would mark the end of a practice room yoga routine.

Deeper or Supine Work

Balance work – From Mountain Pose, bend knees, bring arms parallel to floor. Begin to lift heels off the mat, balancing on the toes.

Warrior III (Virabhadrasana III) - From Mountain Pose bring arms out to the side, parallel to the shoulders with palms facing the front of the room. Put more weight into the left foot and lean forward at the waist until the right foot has lifted off the floor behind the body and is in line with the hips and shoulders.

Warrior I

Warrior II

Triangle

Lunge

Revolved Side Angle (Parivritta Parsvakonasana) – Like Side Angle Posture, but with a spinal twist. With the right leg in front, in revolved side angle the left elbow rests on the outside of the right thigh. Palms can meet at heart center.

Plank

Side Arm Balance

Child's Pose

Cool Down/Counterposes/Finishing Up

Pigeon

Bridge w/optional Full Wheel

Supine Twist

Savasana

Corpse Pose with optional legs resting on the chair

Closing

Seated Meditation

Week #6, Class #2: Thursday, March 8, 2012

Objectives:
- Bring closure to the study and encourage students to continue exploring the postures and philosophy of yoga
- Leave students with the success of practicing their most challenging sequence and the realization of how far they have come in six weeks
- New pose: Standing Half Moon

Theme:
Practice! Keep practicing! Keep showing up for the present moment! Enjoy life and live in peace, joy, and happiness to the best of your ability! Look back on your journey these past 6 weeks and see how far you've come! Be proud of your accomplishments!
Being aware of how to push yourself to the limit, but also knowing when to take a break.

Application to Saxophone Playing:
You have to keep practicing to get better, no matter what it is that you are doing in life. But, you also have to keep your life in balance.

Journal Question (beginning of class):
Think back to the first yoga class 6 weeks ago. Have you changed since then (emotionally or physically)? What can you do now that you couldn't do then?

Journal Question (to go): None

Centering/Setting the Intention
Journaling
Centering
- Option to place a block under sacrum or set up reclined cobbler's pose

Moving Into Class
Bridge Pose with arm flow (inhale arms behind the head along the mat, exhale arms to the side of the torso).

Warm-Up
Arms Circles, lying on side - lay on one side with arms perpendicular to body. Make big circles with the top arm, drawing the circle by keeping the fingertips on the floor as much as possible.

Core Work
Lying on back, lift both legs into the air, lower to 45 degree angle, hands under sacrum, palms face down. Hold legs, lift shoulders and head (keeping neck in line with the spine, not strained).

Knee circles
Child's Pose
Down Dog
Forward Fold
Standing Side Bend
Arm Flow
Mountain Pose
Chair Pose
Chatturanga Dandasana
Lunge
Crescent
Warrior I
Warrior II
Warrior III
Triangle
Balance work – From Mountain Pose, bend knees, bring arms parallel to floor.
Begin to lift heels off the mat, balancing on the toes.
Wide Leg Forward Fold
Boat Pose

Deeper or Supine Work
Half Moon on all-fours
Standing Half Moon (Ardha Chandrasana) – Just like the version on all-fours, but standing instead. The hand on the floor should be about six inches in front of the standing foot, and slightly to the outside.

Cool Down/Counterposes/Finishing Up
Hug knees into chest, knee circles
Extend left leg out onto the mat, hug right knee into chest
Bring knee to outside of ribcage and hug in
Extend leg into the air and hug in toward the chest while shoulders remain relaxed on the mat
- Repeat other side
Supine Twist

Savasana
Corpse Pose

Closing
Seated Meditation

APPENDIX F

INTERVIEW WITH PROFESSOR CARRIE KOFFMAN

The following interview with Carrie Koffman, Professor of Saxophone at The Hartt School in Hartford, CT, was conducted by Allison Adams. It was recorded on March 30, 2012.

AA: Professor Koffman, how long have you been practicing yoga?

CK: It depends on how you define 'practicing.' I took my first yoga class over fifteen years ago now, and I would say I practiced irregularly for a long time, more regularly since probably about 2005/2006, and then I did the 200-hour certification in July of 2007.

AA: What piqued your interest in yoga?

CK: Initially it was two-fold. I had a girl friend when I was living down in Albuquerque, New Mexico that was going to take yoga classes and she said "Why don't you come along?" I said, "Ok, that sounds like fun," but I was specifically looking for ways to reduce pain - pain related to playing the saxophone that, looking back, was brought on some by overuse, but more misuse. It was similar to what you were talking about yesterday, just playing with lots and lots of tension and never figuring out how to release it, so that it was getting stored up and ended up causing pain. I tried lots of different techniques to relieve the pain. I initially tried going to see traditional doctors and got medication to relieve pain as well as stretching exercises, and you know, that helped a little bit, but it didn't go away. I took a tai-chi class. I had therapeutic massage done. I had Rolfing done, which was actually great when I was in the most amount of pain because it did relieve pain right away when it was at its worst. I took Alexander Technique lessons for an entire year, private lessons for a year, and I think that might cover it. All sorts of whole body approaches, and I do say that they all had some effect, but for me, yoga was the thing that I kind of kept coming back to again and again. When something would work for awhile and not work, and work for a while and not work, I kept gradually coming back again and again to yoga.

AA: What area of the body gave you the most pain?

CK: At that time it was showing up in my wrists and my hands, but it was migratory, so it was showing up in one part of the hand and then it would move to another part of the hand because I was compensating. I think it was really all tied together. You know, the advice I got at the time from people I knew that had to stop playing because of so much tension was, "Don't go to specialists because if you go to someone who deals with hands they're going to say it's in the hands and if you go to someone who deals with the neck they're going to say it's in the neck." The advice was to look at whole body approaches, and I think that was really good advice because I do think it's all interconnected. Anything we're going to do is showing up someplace else.

AA: How do you feel your practice of yoga has made a difference in your musical career?

CK: I think that what I started to see was that the more time I spent on the yoga mat, the more that my saxophone practicing and performing started to change. In other words, the more consistent I got about my yoga practice, the more differences started to show up in my musical life. Some of that was the reduction of pain that my initial inquiry into yoga dealt with, the physical part of it as an exercise, a means of pain relief. But, the more significant results are in line with this research that was done by Kripalu Yoga Center on the Tanglewood musicians that Harvard Medical School was studying.

About the Kripalu Center, where I did my 200-hour teacher training: Stephen Cope, one of the senior yoga teachers has an institute, and he calls it "The Institute for Extraordinary Living." What he's doing is basically trying to answer the question, "What does it mean to live a fulfilled life?" Now he's studying all sorts of people: athletes, veterans, this idea of optimal experience. But, the first group of people he chose to research were musicians, and it was because he has a personal interest in music. He's a pianist, trained as a concert pianist, and the proximity of Tanglewood to Kripalu: they're right across the street from each other. So he was going to concerts over at Tanglewood, seeing these great musicians, watching them perform, and thinking, "Wow, they're getting to the same places, the same states of mind, these same states of heightened concentration that yogis are when they're practicing yoga." And so I think he found that fascinating and took the Tanglewood fellows, these twenty-something musicians, and used them as his research for these two years. What he found was similar to what I had found independently, just in my personal life. He found that the two biggest benefits were significant reduction of performance-related anxiety as well as an enhanced capacity to enter into "flow states," these states of heightened concentration, and that's what I had started to find too. Basically, I was just relaxing about the "stuff," the things I couldn't do, the things I could do, my approach to the instrument. While I was doing my yoga teacher training, I did bring my saxophone up there and I didn't get to practice a lot, but I did practice every day because part of what I was doing was trying to see what kind of impact it would have on my playing. And I found, I would play basic stuff, simple scales every day at lunchtime. Specifically, I ended up redoing my hand position and it was primarily to do with these knuckles, these first knuckles right here, so I ended up with a much more relaxed, very tension free hand position. And I do have to say, it slowed me down for a long time (laughs), but I'm still convinced…I think the ultimate results are better.

AA: Is that something you were looking to change before you went to do your teacher training?

CK: It was something people had said: "You gotta lighten up your grip," and I didn't know what that meant. I was like "What do ya mean?" (laughs) and then I started to go, "Oh, yeah, right, you know…it is…it's too tight! So, it was forcing things to happen rather than letting them happen in their own time.

AA: Do you feel, as you explored the release of tension in the rest of your body, that was a natural thing that came out of it?

CK: Yes, very much so. So that's one thing that happened, literally while I was immersed there. The other significant thing was this ability to stay focused on one thing. I've sort of always had the ability to hyper-focus, but it's very hard to keep big perspective at that time too. I think this idea of relaxed concentration that comes up in Kenny Werner's book, *Effortless Mastery*, was significant for me too. It was, like I said in the clinic in Arizona, musicians are really good at focusing, but they're really uptight about focusing.[160] It was this idea of relaxed concentration that made a really significant difference for me. So that's very different.

One of the biggest things is that when we practice yoga we practice awareness. So essentially, yoga is increased awareness. And ultimately, the word yoga means "to yoke" or "union," so yoga is about the integration of mind, body, and spirit. I'll use my favorite quote now because I think it's such a good one, by Yehudi Menuhin, the violinist and conductor, who says, "I can only think of music as something inherent in every human being, a birthright. Music coordinates mind, body, and spirit." I think that's a super direct corollary that I believe that I use, and that *has* made a difference in my own life.

When I started practicing yoga it was as a physical exercise, as it was a means of pain relief, primarily, and it really evolved into this form of mental training as well. The biggest benefits that Stephen Cope discovered in his research through this Institute for Extraordinary Living were reduction of performance-related anxiety, as well as enhanced capacity to enter into flow states, and I found exactly the same thing, independent of what he was doing. It was well into my endeavor that I discovered that he had been doing the same things, so I was super excited about that. This idea of flow states, this state of a person being in the groove or in the zone, or fully immersed in what they were doing, that was showing up for me. The more time I was on the yoga mat, the more engaged and focused I could be in my practicing and performing, and significantly, not just focused, but this idea of "relaxed focus" or "relaxed concentration." Kenny Werner talks about that in his book *Effortless Mastery,* where he says his best playing happens when he doesn't

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[160] Koffman refers to her presentation at the North American Saxophone Alliance (NASA) 2012 Biennial Conference, "Know Flow, Optimize Performance: Yoga for the Saxophonist." The conference was held at Arizona State University in Tempe, Arizona. For Werner citation, see note 107 above.

care about the *outcome* of what he's doing. He doesn't mean that he doesn't care how he's doing. I think he's highly invested. It just means that he's so absorbed and so fully engrossed *in the moment* that there's not room to think about something else.

For me personally, when I was a college student I could finish an ensemble audition and a friend could ask me "How did it go?" and I would have no idea because I hadn't been there for the experience. I was so nervous I just went through the motions and I really *didn't* know. My mind was completely disengaged from the process and I was just getting myself through it, so yes, one of the main benefits for me is this, in addition to time and experience and getting older, significantly, yoga has allowed me to be there for the experience itself and be fully engaged in the performance, and not really be thinking about, "Who's listening? Why are they listening? Are they criticizing me? What are we going to have for dinner afterward?" (laughs) That sort of thing!

I think that listeners, I think audiences, I think collaborators *know*. They know when you're present. They know when you're fully engaged. They know when you're *available*, and when you're *unavailable*. When we're in that zone, we all know what it feels like, because it's part of what draws us back. It's really this incredible sense of "the world is perfect," well-being, "everything's ok," because it is – because is *actually is*. You know, at that moment, it really is. This research has also sort of supported the idea that the more often you have this kind of experience, the more motivated you become to push your boundaries, to sort of find it again, look at this idea of mastery and effortless mastery.

Another significant yogic tenant, if you will, is this idea of profound states of absorption and concentration that come back with repetition. This idea of coming back again and again to the details of sensation just like when you practice yoga or just like when you go play a C Major scale: it's different every time, just like your body's different every day, your mind's different every day, the experience of playing that same scale is different *every day*. So it's a way of yoga with the entire body, it's just that the saxophone is attached as well.

As musicians though, we're trained to concentrate our focus, but it's really uptight and I think it's important to stay relaxed, this idea of relaxed concentration. If you are trying to "will" something to happen but it's not ready to do that, it's just not going to happen. You're going to end up injured. You're going to end up in pain. You're going to end up miserable. I forgot to say that the other really significant part about being in the moment is the opportunity to experience joy while it's happening, which is so important, *so* important! We underestimate it, but what's the point of communicating with sound if it's not enjoyable to be there?
So yes, the reduction of anxiety, the enhancement of flow states. I think, for me, those are significant benefits. This idea, too, of aparigraha or "non-grasping." The yogic view is that grasping or clinging to projections of some kind of outcome

interferes with attention. It interferes because you're not there, and that is the root of performance anxiety. So this obsessive concern with, "Oh my gosh, how am I doing?" like I was saying, gets in the way, not only of the physical aspects of performance, but also the cognitive aspects of performance. It interferes with any possible enjoyment that would come in the process, so those are definitely the biggest results.

There are specific things too. No question, my ability to control breath on the saxophone has changed dramatically, I'd say. I physically don't have very large lungs, so I've always had to work to utilize my full lung capacity. Figuring out which muscles are engaged in the breathing process and then using stretches to make them more malleable has had a really big result in everything that has to do with playing saxophone: ability to manipulate a phrase, a sound, every mechanical aspect like vibrato or color, as well as facility work on the outside, too. While I was doing this yoga teacher training I redid my hand position without trying. It was just that my hands were saying, "It's too much tension, it's too much tension, it's too much tension" and I went "Ok, finally! I get what you mean! That's fine!"

AA: So has the pain gone completely away in your hands and your wrists?

CK: It has, actually. For a long time it would come and go, but it doesn't recur anymore. Sometimes with soprano it will show up in my right thumb, but…knock on wood!

One other point that's actually really significant is the idea of non-judgmental awareness, because our primary form of practicing and teaching is traditionally to find the problems and fix them. We do that, right? And one way of practicing is to say "Practice doesn't make perfect, practice makes permanent," so don't make mistakes in the first place. Practice in a way that you're never making a mistake and then you'll eliminate the possibility of that happening. I do believe that. I think what we practice is what's going to show up, so we can't only find problems and fix them, but still, so much of it is choosing a place to focus. It really all comes down to choosing where to put your attention, choosing what to focus on for that moment, and practicing in layers. The idea of being non-judgmental about that is enormous.

So rather than saying, "I can't do this, why am I bothering, somebody else can do it better, somebody else can do it faster, they learn it that fast - how come I can't?, you know, God and/or my parents didn't give me that ability," whatever your version of God is…I just think it's so important to step back and say "Ok, it is what it is." You develop self-compassion. Enormous. Compassion for students. Enormous. Realize that it's there. It doesn't mean demand less or ask less. It doesn't mean to have low performance standards. It just means that it's going to

unfold differently for everybody. Not everybody's ready to be aware of the same thing at the same places at the same time. So, the nonjudgmental piece is *huge*!

And I think when you learn to do that in your own body, yoga off the mat – if you're practicing yoga on the mat it's going to start showing up off the mat. Your development of what yogi's call *witness-consciousness*, the part of you that sits back and watches, that's the part that allows you to be compassionate. So, that's another element that showed up.

AA: In a career path that's very ambitious, where you need a lot of drive to keep moving up the ladder and be successful, how do you think yoga has affected your view of what you're trying to accomplish?

CK: Well, it depends on how you define success, first of all. If it's making a lot of money, then this is not the right field…neither yoga or saxophone! I've never been somebody who has wanted success for the sake of success. I've just tried to do what I think needs to be done, and then if "success" is a side effect, that's great. It's a little weird because, you know some people look ahead and say, "I want to be here in 5 years," and I think it works for them, but I've never been that person. I've kind of looked around, watched for opportunities, taken them as they come up, and then just engaged in them so fully that often it would turn into something really interesting. But, I haven't sought to "achieve this thing" first of all. So I guess it is very yogic, but I'm not sure that in that case it was the yoga that influenced it. Maybe it was the other direction, maybe they went hand-in-hand. But it is very interesting when you talk about competition and the philosophy of competition, because you asked about my career path, and part of that is teaching, and a lot of students are motivated by competition. I believe very strongly in the following quote from *Flow*. I use this with my students.

> One simple way to find challenges is to enter into a competitive situation. Hence the great appeal of all games and sports that pit a person or a team against another. In many ways, competition is a quick way of developing complexity: "He who wrestles with us," wrote Edmund Burke, "strengthens our nerves, and sharpens our skill. Our antagonist is our helper." The challenges of competition can be stimulating and enjoyable. But when beating the opponent takes precedence in the mind over performing as well as possible, enjoyment tends to disappear. Competition is enjoyable only when it is a means to perfect one's skills; when it becomes an end in itself, it ceases to be fun. [161]

And that's from this book, *Flow: The Psychology of Optimal Experience* by Mihaly Csikszentmihalyi, that first introduced this idea of flow states that Cope

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[161] Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 50.

was talking about in his research. I think that's a really good summary. You saw it out in Arizona, all these students competing.[162] And yes, they're competing against each other, but I think if they go into it with the goal, like if I say "My goal is to beat you," that's not useful. At least that's not useful to me, and I think that this research supports that it's not useful to most people. Non-attachment comes up in competition as well. If you play great and you win a competition, by all means enjoy it, because it's awesome, but don't attach because nobody can win all the time, right? If you happen to be one of the eighty-eight people out of eighty-nine that didn't win this competition, sure, go ahead and be disappointed. Process that disappointment, if you want to use that terminology, but don't attach, because that's not going to last either. The ability to let go of whatever: disappointments, things that don't go your way, a bad practice session, not winning a competition. That has its root in yogic philosophy as well: non-attachment, letting go. So engage, sharpen your skills, learn from the process, use it as a way to motivate and enhance and focus, but don't let it be the thing that finalizes everything. I guess that is not dissimilar to how I've looked at…I even hesitate to use the word "career path" because that makes it sound like a plan.

Twenty years ago, never in a million years would I have been able to begin to predict anything that's happened. I just kind of kept doing what I was doing, focused on the moment, doing what I was doing at the time, and it worked. So it was very connected, but I don't think I looked at it as, "Oh, I think I'll practice yoga off the mat in my career path here."

AA: Do you think your practice of yoga has affected the way you view the balance of your life? In the way you distribute your time?

CK: Yes. I'm sure you've heard people say, "Oh, you practice yoga and time expands…you find all this extra time!" (laughing) Yes and no. It doesn't actually create time, but in general it's true, in general it's true. I try to prioritize. There's still all sorts of things that don't get done because there's a finite amount of time, and I try to pick and choose and make sure that it's the right priority at the right time. But a lot of times I do feel like those cartoons where you're plugging the dam - it's leaking here so you do that, and it's leaking here so you do that, and then you put a foot (mimicking fingers and feet plugging the holes), but then it breaks over here – I think we all feel like that, right?

Does [yoga] help? Yes, definitely. Did you read *Eat, Pray, Love*?

AA: No, I saw the movie.

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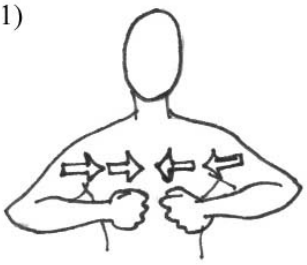
[162] Koffman refers to the saxophone competition held at the 2012 NASA Biennial Conference that took place in Tempe, AZ.

CK: You should read the book because when she's in India, she does a pretty good job of summarizing some of the basics. Another good, sort of New York Times best-selling mainstream one was the one by Claire Dederer called *Poser*. Both sort of autobiographical stories where people talk about this, but in the mainstream, Julia Roberts, *Eat, Pray, Love,* one analogy that she gives is this: the wheel is spinning, so if this wheel is your life and you're spinning, spinning, spinning, most of us spend time hanging on to the outside of the wheel. It's whipping you around and you're flailing, right? But the closer you can get to the center of that wheel, then it's spinning around you and you're just sitting in the center. That's good, isn't it? And I would say *that* happens, so it's much easier to sort of sit there in the middle and let everything flail around you and not get so caught up in the drama that is life, because this development of witness-consciousness lets you be able to watch it and go "It's happening." It's real, but how it affects you, you can always choose. And that's the thing – you can consciously choose how to react to it, especially negative circumstances, especially negative life circumstances, but all of it. You can develop the ability to watch it and consciously choose how to react. Not non-react, because, then you can get into the whole philosophy of *The Bhagavad Gita*, which I think is really at the base of everything we're talking about. Arjuna, he has to choose two impossible choices, right? Does he choose to kill his own family and better all the rest of the community, or the family survives but it's *not* for the betterment of everybody. It's an impossible choice. But he can't just sit there and do nothing. Right? He has to do something! (laughs) So I think there's a lot of answers to life in that, that little teeny book!

AA: Do you have a specific yoga routine that you will do before you start practicing?

CK: Yes and no. It changes. It changes depending on the time that I have for that day. The longer, the better. An hour's great, an hour and a half is better, fifteen minutes still makes a big difference. I'll give you the minimum and then I'll give you the variations and the maximum. The minimum would be six movements of the spine, breath-based motion (coordinated with motion), and something that's going to deal with upper arms, trapezius. An example might be table position flowing with dog and cat tilt, some kind of spinal twist in both directions, usually a seated twist, but it could be something else, and then some kind of side bend, so that the spine's going side to side, back and front, and twisted in both motions. I find that's absolutely essential. Eagle arms is a really quick, good one for the shoulders, upper arms, back, especially to counter the weight of the saxophone around the neck. And some kind of thing that deals with the wrists. I'm a big fan of this [modeling wrist exercise]. It isn't even a yoga pose, but if you add breaths to it, it becomes a yoga pose. That would help if it was on video, wouldn't it? We can draw pictures if we need to (see pictures on following page).

1)



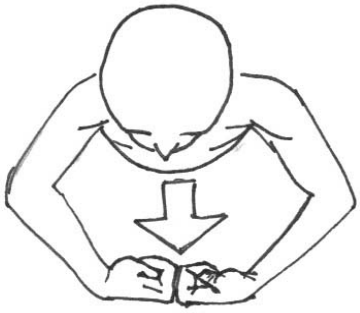
Bring fists together,
elbows out.

2)



Inhale, with knuckles pressing against each other.

3)



Exhale, moving arms outwards
as the knuckles remain pressed against each other.
Hold this through several breath cycles,
slackening the outward motion on the inhalation,
and gently pressing out further
on the exhalation.

And the neck, I think, is really essential. Physically, I forget what it is, but our neck is not even designed to support the weight of our heads, evolutionarily speaking, and then we add the hunk of metal that's got to be around the neck all day long. And it is, it's a lot of weight on the neck. I go back and forth with neck stretches because I've also had some traditional physical therapy and some acupuncture, and the neck stretches I find are useful on a limited basis, but it depends on who it is too. Especially when I'm working with students, sometimes these ideas of neck rolls can be really, really helpful, and sometimes it can actually be harmful. This is never going to come up in yoga, but it's a good stretch. [demonstrating, pulling chin laterally backwards]. And definitely pranayama practice. Seated sun breaths, standing sun breaths. And that all can be done in the green room. It can be done in concert clothes, too. So that would be my minimum.

The maximum would be anything from a very gentle practice to a heated room, intense, vigorous vinyasa flow. And I do like them all. I found in my own personal life, for awhile all I wanted was super intense, fast, hard work and then all I wanted for awhile was really gentle practicing because I was finding I was more and more aware the less I had to move. Now I'm back in a place where I

like a spectrum, so I think they're all important. I was very influenced by something Stephen Cope said in one of his workshops. Maybe it's even in his book. He said that for an entire year, his yoga practice was taking a nap every afternoon (laughs). And I thought, "Ok, because it was this idea of awareness."

This is actually a really a big difference in my saxophone playing, too, because I was kind of a routine person… like I gotta go through *this* routine, and I gotta go through *this* routine. You know, we hear that's why [Jean-Marie] Londeix retired, because the routine got too long - he had to be doing too much every day, right? But, what I did learn is to sort of wake up every day and say, "What do I need today?" And let it be ok that the thing is different everyday. Don Sinta's warm-up was always that.[163] It was, what's the repertoire he's working on? What does he need to be playing to make that repertoire work? But I didn't really get it. I was so afraid to let some *thing* go, you know, whatever – particular scale routine – let it go. And I love scales, so don't get me wrong. "An hour of scales is worth two hours of practicing," to quote Don Sinta. But, I think that the more and more aware you get, the more you can trust yourself when you wake up and say, "What do I need today?" So for a year, for Stephen Cope, it was a nap. I thought, "That's really courageous." So, I do something every day, but it's ok that it could be five minutes or it could be ninety minutes.

AA: Do you tend to do that at a specific time, or do you do it right before you start to practice, right when you get up in the morning, or just whenever it feels like it fits in the day?

CK: It varies a little bit, depending on the day. I like the early mornings. I think that I feel like I have a little bit better handle on the day if I do it then, but also it just fits my schedule better now. If I wake up early, it's the time that's mine, so that's yoga and practice time. And then I can come to school much better equipped to deal with students and the demands that come up at school, and I'm a parent now, so I devote the time in the evening to my child. It's sort of that oxygen mask theory: if you make sure you take the time for yourself, you can survive everything else!

AA: Do you have a specific routine you'll go through on the day of a performance, or right before a performance?

CK: Very similar to what I just talked about with you. And sometimes, I often just do it on my own. Sometimes I do like to refer to a video or a recording because it lets up a certain part of me to not have to control it. I very much like Stephen Cope's basic Kripalu DVD. If you look at the first thirteen minutes, it's a pretty good, all-encompassing warm-up, and so I'll frequently go to that. I really

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[163] Donald Sinta, professor of saxophone, was Koffman's primary teacher during her studies at the University of Michigan.

like Danny Arguetty's audio files. He has three different classes, and I think they're very interesting. Grace Jull has some CDs and audio files out there that I think are very good. So I don't mind at all being guided by a video in a situation like that, where I actually can't go take somebody else's class because I'm getting ready for my own performance. But I'll do both. Again, I'll say, "What do I need today? What will help me the most?" and I'll make my best call and go for it. And sometimes I'm wrong (laughs), but sometimes it works!

AA: Do you find time to go to an actual yoga studio or yoga classes regularly?

CK: I do, yes. We have a very good yoga studio right here in West Hartford, called WHY (West Hartford Yoga), and they have probably the largest array of offerings in the community. I like to go practice there.

AA: About how many times a week do you think you go?

CK: It *totally* depends on the semester, or whether the semester is in session (laughs). It could be five days a week, it could be one, or it could be none, depending on what's going on. And then I design my own personal home practice just based on what's supplemented by studio practices versus what's not.

AA: Do you think that "Yoga for Musicians" has any advantages or disadvantages in comparison with other techniques such as Alexander Technique or Feldenkrais, as encompassed in a music school, or in a music practice?

CK: I do, and I think Feldenkrais and Alexander are great. (I think I forgot to mention that I did Feldenkrais too, when I was listing my array of things.) They're awareness-building techniques, so some of it is similar. I think the differences are that yoga is integration, and I think to perform music we need integration. So it's not purely just physical awareness, it's awareness of your mind as well, and your body, and your spirit. I think it really comes down to that. It's more…it's *more* all encompassing, and it's not looking through one basic avenue. And, I think that there is a very, very, very direct parallel between breathing when you practice yoga and breathing when you play a wind instrument or sing.

Breathing, this idea of pranayama, prana meaning "life force" and yama meaning "restrains." We're practicing restraining or mastering the life force. That's exactly what we're doing when we're playing the saxophone. We're restraining or mastering the life force, and that's what we're using to make sound and communicate with people, so I think that's one of the huge differences. String players, pianists, percussionists, they all breathe too. It's not what they're using to create sound but they have to breathe when they play. I think that this idea of learning how to enhance or control your experience in the world through the practice of breath, the practice of breathing, is essential.

You know, we talk about nadis [channels through which energies of the subtle body flow, in yoga]. We have the system of nadis in the body, and modern science calls this our nervous system. Apparently western science has mapped out about 6,000 nerves in the body, but the ancient yogis found 72,000 nadis. Essentially, the practice of yoga is rewiring your nervous system.

I think those are the things that make [yoga] different, although the other practices are great as well. But they were developed by a *specific person*, Alexander and Feldenkrais are both developed by specific people looking to solve their own specific problems. This [yoga] is more of an all-encompassing tradition, an ancient tradition. It's morphing to something completely different here in the West, especially as it gets more and more and more popular. It was initially practiced by men only, celibate men…(laughs)

AA: And now it's like, all American women!

CK: Right, exactly! And more and more men…I saw a statistic recently, it was 72% female, so that stills leaves a lot of room for the men!

AA: This year, how many students are in your studio, and how many have attended your Yoga for Musicians class or practice yoga on their own?

CK: This year there are fifteen students in the studio, which is just about right for this school. We try to not go above that because of the needs of the school, making sure everybody has space in ensembles. This year the yoga class was only offered in the spring semester. Usually it's offered both semesters and there is one saxophonist that's enrolled in it this semester. In terms of the practicing on a regular basis, I don't know, to be honest with you. Now let me just explain that there are several [saxophone] students here that took the class in the past and several that have graduated that have taken it, but right now it's just the one that's in it.

AA: Have you ever had a student come to you with an injury, and were you able to address that through yoga?

CK: Not a serious injury where there's been a dramatic improvement. Definitely though, minor aches and pains associated with playing that definitely have improved. So, muscle soreness, fatigue, identification and release of tension in various places. There are several small things too, that I wouldn't necessarily call yoga, but that are rooted in either some kind of yogic philosophy or direct practice that we do practice on a regular basis.

AA: What kinds of things would you have the student do? What would you give them? A stretch, or something to recommend that they do regularly?

CK: It depends on what it is. We do have this weekly technique class, and everybody does weekly pranayama practices, or breathing exercises. We primarily use dirgha breath (3-part breath) with ujjayi as well, and we'll use nadi sodhana and kapalbhati. But within that we do a lot of exercises that are using techniques like breath retention as a way to build awareness of what's happening internally, what's happening with lung capacity, and what's happening with the muscles on the outside. So we're using that directly as learning to fully utilize each person's own lung capacity, as well as a technique to recognize not just the muscles that are involved in the breathing process, but, for example, with retention exercises, which other muscles are being engaged or used that are completely unnecessary.

So that's addressing full body awareness in a way that does show up on the saxophone. We'll also do retention exercises with counting and with holding and we'll use those breath builders. Everybody has to have those, and sometimes I'll apply specific pranayama techniques to using the breath builders, as well as more athletic endeavors when it comes to that.

[When we stretch in Technique Class, it is movement guided by breath and coordinated with breath. In this way, the process is actually a series of yogic pratapana and asanas. I often refer to it as stretching because I find the language to be more neutral for students. However in this context it would probably make more sense to describe it more specifically. So the weekly technique class begins with meditation/centering, moves in to pranayama practice and then continues into pratapana and asanas. It's a mini version of the clinic I gave in AZ and usually takes 15-20 minutes.[164] It is something I teach and then recommend they use daily and before performances. The meditation/centering is a breath-focused meditation with eyes closed, and I call it the uncontrolled breath, as opposed to the controlled breath of pranayama practice. I refer back to this often. Then, when they pick up their instruments, I continue teaching in a yogic way – guiding awareness as we go through embouchure review, voicing exercises, long tones, articulation, intonation, vibrato, scales, exercises, etc. I layer everything in and continue to refer back to breathing throughout. It really is a yoga class with the saxophone in hand. This class has also evolved through the years – it started out as a scale accountability class. However, since at least 2007 it has involved the elements I mentioned earlier and the past two to three years have followed the pattern I described more specifically. We don't use a mat, and we don't use Sanskrit words. We do use both standing positions and positions on the floor (mainly seated and table). We meet once a week (either Wednesday mornings from 7:30-8:30 or Tuesday mornings from 8:15-9:15. Depending on the semester and the class conflicts, it's usually the earlier time!) If you'd like the specific

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[164] Koffman refers to her presentation at the NASA 2012 Biennial Conference, "Know Flow, Optimize Performance: Yoga for the Saxophonist," held in Tempe, AZ.

pratapana and asanas that I use, just let me know – it's essentially 6 movements of the spine and other specific-to-the-saxophone movements – i.e. eagle arms, forearms and wrist, neck, etc. A more apt title for this class would be Awareness-Building Class.][165]

AA: Going back to the Yoga for Musicians course, how long have you been teaching that class?

CK: Some version of it for five years. Some years it's been half the year, some years it's been a full year, and some years it's been unofficial, in other words, students came but they didn't enroll and get credit for it. Then for three and a half years it was offered as a special topics course and it's finally now *in* the curriculum for every semester no matter what.

AA: That's awesome!

CK: Yes! But it shows you have to offer it several times as a special topics course to make sure that it's going to take and it gets promoted to go through.

AA: How do you structure that course?

CK: I've done it so far as a once-a-week, one-hour-a-week for fourteen weeks, class. And I could very easily see it a two-times-a-week class, but it was a compromise, a way to get it started. It's a way to make a difference where students can get this introduction and still have it fit into their schedules. So it was more of a practical thing at this point. I could see someday that it would morph into a two-times-a-week thing. I think I would prefer that, personally.

AA: Would you prefer it to be longer? Do you think an hour is good?

CK: I think it's a good balance, considering the demands that are placed on [the students], considering the academic schedules, when the classes start. Believe me, I've looked at every single hour in the entire scheduling block for the entire university, and [the only option is] starting the class earlier, which for a lot of college students (laughs) is not going to work. I think we've pushed it as early as we're possibly going to be able to do it (laughs). Even, say, eight o'clock instead of eight-fifteen - that just sounds a lot different.

AA: We ran into the same thing with my yoga study. We could have started it at eight, but it just felt too early, so we did eight-fifteen.

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[165] Added October 25, 2012 to clarify the structure of Koffman's Saxophone Technique Class.

CK: Exactly. So, all things considered, the age group, the demands, the university schedule…

AA: As a professor in the academic environment, how do you define yoga? Not in terms of the traditional definition, but in terms of what counts as yoga. When you're working with students, when you're doing breathing or awareness discussions, or body movement with your students, is that considered "practicing yoga?"

CK: If you look at the definition of yoga, meaning just "union" or "to yoke," then yeah, it's all yoga. It's a holistic approach to, essentially, a way to live, and a way to make music. Does it need to be called that? No. If you're asking me personally, I would call it "yoga off the mat." If I'm working on a breathing technique with a student, do I make sure they know the sanskrit name for it, or if I make some variation? Absolutely not. It doesn't matter. They don't really care. If they're interested, I'll tell them, if they ask questions about it. But if it's not relevant to whatever it is we're working with, I'll always go music first.

AA: How do you feel that you ethically incorporate yoga into your work with students who don't agree with the philosophic or religious elements of yogic practice?

CK: I don't incorporate it. If they say that they're not interested, we don't use it.

AA: But you do all the breathing things as part of your technique class, so everybody does do yoga, even if it's not a specific, conscious practice of yoga. Because the music and the yoga are linked so closely.

CK: Right. It's hard to separate. You have to breathe to play the saxophone, so it's a breathing exercise that works when they pick up their horn. Am I talking in that case about the spiritual elements of practicing yoga? No. Do I talk about the spiritual elements of making music? Maybe. It depends. It's so personal. It's different for everybody. So I guess I try to find out what it is that the student needs. My basic teaching philosophy boils down to this: showcase their strengths and teach to their weaknesses, which is basically one of the many great things that I learned from Donald Sinta. So if I'm simultaneously showcasing their strengths and teaching to their weaknesses, then I'm trying to look at them as an individual and say, "Ok, here's what's happening, here's what I think that you need." I'll try to put either artistic or technical elements into their playing that aren't there yet.

The other thing that comes up is that people play who they are, whatever that is. If you have an animated, high-energy person, they tend to be an animated, high-energy performer. You have somebody who's very elegant as a human, and their playing will tend to be very elegant. If you have somebody who's smart but maybe more reserved, then their playing is going to be smart, but more reserved.

Now, that said, if we want to be diverse, different kinds of music means different kinds of things. So I try to simultaneously get *who they are* to be coming out of the horn, because a lot of times, who they are isn't coming out of the horn. And I look at these elements that the music might need that might not be part of who they are yet. Put it into the music, and then all of a sudden it's showing up in who they are as a person.

If they disagree philosophically, I won't avoid it if I think it's a philosophy that needs to be addressed in their playing. I guess it depends on which layer of philosophy you're looking at. I don't even recommend it unless they ask about it. I mean, in terms of taking the class. Do we stretch on a weekly or a daily basis to reduce the potential for injury? Yes.

NASM[166] requires that we teach injury reduction techniques, so we can't even be certified as a music school unless we do that. So I'm fulfilling my obligation to NASM (laughs). And as far as breathing and air, the longer I've taught, the more I find that it is the solution to everything that has to do with playing the saxophone (laughs). Anything…as we consider technical, which is broad and all-encompassing, or expressive vocabulary, everything. It all comes down to how we're using our air.

AA: On the flip side, if you have a student who *is* into yoga and regularly practices it, how does that change the way you teach that student? What would you do with them that would go deeper into the use of yoga?

CK: Well, you know, I guess I haven't had anybody come in that's already been super serious about it. They've basically been inquiring as beginners, so I don't really have that experience yet. I've gone as far as sharing resources. I've recommended a book, or a DVD, or a video, or something like that. Or, I've referred website links or articles. I might show a specific motion that I think might be particularly helpful for that person, but I just haven't had those [experienced] people yet.

AA: Have you ever done a yoga practice for the studio that's more in depth than just the stretching and the breathing?

CK: I have. I've given them a class very similar to what I did in Arizona, that is sort of an introduction too.[167] I've also done something similar to that when I've been a guest to do masterclasses at other universities, and that's as far as I'll go.

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[166] National Association of Schools of Music

[167] Koffman again refers to her presentation at the North American Saxophone Alliance (NASA) 2012 Biennial Conference, "Know Flow, Optimize Performance: Yoga for the Saxophonist." The conference was held at Arizona State University in Tempe, Arizona.

So I'll say to my own students, "Here's why I offer this course at the university. I'm also doing this with the composers and tuba players and the violinists, so I'm going to do it for you too because you spend all of your time with me, so…"

AA: (laughs) …you might as well know what I'm doing!

CK: Exactly. "…know why it is that I got myself here and what it is that is important about changing the environment of this school."

By the way, I don't think I said this but I think it's really important – the idea that yoga is not about flexibility. It might be about flexibility of the mind, but it's not competitive, and you can't be bad at it or good at it. It's not about how you compare to anybody else, and I think it's really important to remember that those are elements of music that we forget about when we're in music conservatories. So one of my larger hopes is that starts to show up, making sure that our environment as a conservatory/university is conducive to learning. I really, whole-heartily believe that we need to create a space where everybody can realize their full potential, whatever that is, and that needs to be done without competing directly against each other. So that's my broad hope for it.

AA: A few of these questions I think we've already covered a little bit. But, what aspects of playing saxophone do you think are most easily addressed through yoga?

CK: All of them, actually. It goes from the philosophical all the way down to the very practical. Breathing's the big one. Instrument position, hand position, embouchure – they all show up, really. It depends on how you define yoga, so are you looking at standard asanas, or are you looking at yoga off the mat and looking at a holistic approach? Do you know what I mean?

AA: Yeah…perceivably everything!

CK: Exactly.

AA: What yogic concepts of the breath do you feel are most helpful in teaching saxophonists to breathe?

CK: Dirgha, ujjayi, and nadi sodhana. Basically just showing them what their full capacity is. You know, one of the differences is the exhale. The inhale's very similar, except the pace of the breath. We have to learn how to breathe quickly when we play, and when you're practicing yoga, rarely are you taking as quick a breath and we might need to do if we're in…first movement of the Creston Sonata, or the fifth movement of [Paule Maurice's] Tableaux, or the whatever. On the exhale, one of the biggest differences is the element of support. So instead of pressing out all air by contracting your abdominal muscles, we obviously work to

stay expanded. So I have to be very careful to make sure that that technique transfers. I'll actually alter some of those traditional pranayama practices to be directly applicable to playing, and sometimes I'll do things like add syllables to make sure the resistance will simulate what's happening with the horn. So, if you're breathing in, using an open syllable, a "how," "oh," or a "whoa," that kind of thing. And I might exhale "sssssssssss," because if you do that then all these muscles stay engaged. Instead of the diaphragm coming up underneath the lungs as it does when you're drawing the naval in toward the spine, it's staying, the dome is down. So the diaphram's attached to the rib cage in the front. That's one difference.

AA: So you'll modify it, so that you're practicing breathing through the mouth also, and not just through the nose like you would do in yoga?

CK: Both. I do both, definitely. Part of the reason to breathe through the nose is that there are more nerve endings, so there's greater awareness, but part of the reason to breathe through the mouth is - you just, plain ol' get more air!

AA: Yeah, and that's how you play saxophone!

CK: Exactly, so we need both. I think we need both.

AA: Do you think that yoga asana can be incorporated into a saxophone practice session or lesson, and in what ways?

CK: Yes, I think they can. In what ways? Some really basic things, just as simple as taking a break and coming into a forward bend. Some specific poses I find get at techniques easier than others, like putting somebody in Child's Pose to deal with sacral expansion or lower back expansion. I think that is fast and brilliant, and an easy way to get right at it. So that would be very direct.

The simple things like coordinating breath with movement as well, and awareness of how long it takes to inhale or how long it takes to exhale – absolutely. I think those things could be utilized just to save time when it comes to using them on the horn. A lot of people have that left-shoulder-rising problem, and you're ending up with this [modeling the left should raised about the level of the right shoulder], so I think there can be very specific poses used to address unnecessary tension. One of the big things is this process of identifying and releasing unneeded tension, or unnecessary tension. And so, just about anything could be used to do that. Eagle Arms comes up as a big one for that.

AA: I'm also wondering about when a student's actually playing. Have you ever tried having a student do a specific pose, or something different with their feet while they're playing?

CK: I'm trying to think if I have or not. Not regularly because it's not coming to mind right away. A huge part of teaching is where to place their attention, so I will regularly ask them to focus on something, whatever it is, sometimes to take their attention away from something that they're fixated on that I don't want to be there. I'll have them move so it might be as simple as walking. I hadn't thought about this as a connection, but it is. I will physically ask them to express musical shapes pretty regularly, and that is very much related to this idea of stage three, being guided by prana. When they do that, they may or may not have experience conducting, but I'm asking them not to be using traditional conducting gestures and just be guided by whatever they think it shape is. That almost always works. If they can somehow use their bodies to express some kind of shape, they go back to the horn and there it is. So I would say that that does happen. In terms of balancing postures or anything like that…

AA: Yes - balancing, or asymmetrical?

CK: It's probably a great idea. Have you done that?

AA: I've experimented with it a little bit.

CK: And?

AA: And sometimes I think that just putting your focus on something different, changing something different, helps you to not focus on the tension that's happening maybe up here, or something like that. I haven't figured out really specific ways that I think are magical. I'm still playing with it.

CK: Yes. Right. I think it's exactly that. You're shifting your attention from one thing to the next. Sometimes students will stand unusually anyway. They'll be shifting their weight *here* and shifting their weight *here*, so I will address even something simple like Mountain Pose. I guess I do it more than I think. At some point it becomes so integrated, you're not really drawing any lines anymore.

But again, just this idea of awareness-building. Like, if you stand up and you just keep your feet hip-width apart, the insides of the feet parallel to each other, and then you shift forward so all of your weight is as far forward as you can get without falling over – try to take a deep breath. And then come back on your heels. Do the same thing where you're as far back on your heels as you can possibly be without falling over and then try to take a deep breath. And then go to one side, so you're completely on the edges of the feet, shifting again as far as you can without…then go to the other side. Do the same thing. Try to take a deep breath. And then come back to the center. Balance your weight equally on all four corners of the feet. Try to take a deep breath.

AA: It feels so good!

CK: Exactly! So that kind of thing will come up. Could you call that an asana? Probably. Do you know what I mean? But I'm thinking of it as "how can I get them to be more in their bodies?" So, I'm doing that kind of thing all the time. Do I say, "we're going to practice yoga now?"

AA: Yoga time!!

CK: (laughs) Not at all. Never. But that's the kind of thing that will come up, and that's what I mean - it's such a big broad thing, so you're building awareness. Do we want the right notes and the right rhythms? Yes, of course! But there's so much more. Let's think about all this other stuff too. The other stuff gets in the way.

AA: Could you describe your best success with integrating yoga into saxophone? Did it ever change the world for a particular student, or maybe a concept that you feel is just the best one for everyone? Anything along those lines?

CK: I think a lot of what I've talked about has been significant. I think trying to get students to see competition like I was talking about is really important, and those are such important lessons to learn. I think getting them to wake up every day and pick up the horn consciously – that's huge! Don't pick it up and go mindlessly through the motions. That's not constructive. Don't be the person who puts the TV on to warm up, or who's trying to read a book. That's not useful. Approach this with your mind, body, and soul all the time and with awareness. What are you doing? Why are you doing what you're doing? That's everything that goes into playing, so I think it's all very, very directly related. Don't play long tones without having your ears on them. Don't go unconscious. So that is all of yoga, but it's also all of everything that we're doing.

One other thing I want to say about breathing is this idea that in our society we tend to use only about a quarter of our lung capacity. Breathing, like everything else, is "use it or lose it." If you're not using your breathing muscles, then they will become inflexible, and you can't take a deep breath. So you have to practice deep breathing so that you will be able to take a deep breath. Most of the spinal stretches that I do with everybody are great to approach a day of physical playing, but also to engage those breathing muscles in a way that lets them not become rigid. Supposedly, we can then increase the amount of air by 600%.

I'll read this because it's from my syllabus. It's been in my syllabus for a long time, way longer than I've officially practiced yoga. It says this:

> Great musical experiences involve being in the moment and staying present in the creative process. The higher the level of control that one achieves over the executive skills necessary to play an instrument, the greater the degree of freedom one will have to make unique, creative

> choices about the music one wishes to play. As with everything in life, this is a constantly shifting balance. Yin, yang. Positive, negative. Feminine, masculine. The lifelong striving is toward complete mastery, which allows for complete freedom of expression. Patañjali's Yoga Sutra says, "Perfection in an asana (or pose) is achieved when the effort to perform it becomes effortless and the infinite being within is reached." This is also the ultimate goal of musical performance.

I do talk about this with students too - every yoga pose is created to embody opposites, simultaneously opposing motion, yin/yang, positive/negative. Technical/musical – they're not opposite – they're the same. The whole point is to integrate them. So yoga's about integration. So you're whatever, reaching toward the ceiling, you're standing on the floor, sinking into the ground, your arms are extending, they're reaching back in – that's coming up all the time in teaching too. How do you think about one thing and think about another thing at the same time? You can't, really, so how do you integrate it? That's all what it boils down to, so that's kind of been the core of my philosophy for a really, really long time, which is why it's so hard to separate it. The more control you have, the more freedom you have. Develop more control, and you become creative, more freedom. The more control you have, the less rigid you become, so the more ideas you'll have as well. The less you're attaching, the more your mind is free to also come up with options, creative ideas, solutions. Does that make sense?

AA: Yes, that's fantastic. I think that's a really great place to end. Thank you!

CK: You're welcome!

APPENDIX G

INTERNATIONAL REVIEW BOARD APPROVAL

ASU Knowledge Enterprise Development

Office of Research Integrity and Assurance

To:	Timothy Mcallister
From:	Mark Roosa, Chair Soc Beh IRB
Date:	11/23/2011
Committee Action:	**Exemption Granted**
IRB Action Date:	11/23/2011
IRB Protocol #:	1111007088
Study Title:	Incorporating the Practice of Yoga into a Saxophone Pedagogy

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX H

YOGA CERTIFICATION

inner VISION yoga
Tempe
Chandler

Allison Dromgold Adams

has completed all requirements of the 200-hour Yoga Teacher Training Program in accordance with Inner Vision Yoga and Yoga Alliance standards.





1/19/2012
Date

Jeff Martens, Director

BRIEF AUTOBIOGRAPHICAL STATEMENT

Saxophonist Allison Dromgold Adams is currently Visiting Lecturer of Saxophone at Cornell University, and will also be teaching at Ithaca College during the spring semester of 2013 as Assistant Professor of Saxophone. She will complete her Doctor of Musical Arts degree in Saxophone Performance at Arizona State University, and also holds a Master of Music degree in Saxophone Performance from the University of Minnesota and a Bachelor of Music degree in Saxophone Performance and Music Education from Ithaca College. Her primary teachers are Timothy McAllister, Eugene Rousseau, Steven Mauk, and Connie Frigo. Adams began exploring mind-body approaches in 2007 as she recovered from a stress-related playing injury. The problem was identified as focal dystonia and she was advised by medical experts to pursue another career path. Instead, she continued to search for a solution and her injury began to improve with the help of holistic approaches such as yoga and Alexander Technique. Adams began practicing yoga in 2008 and completed her 200-hour Yoga Teacher Training in 2012. She presented a lecture entitled "Avoiding Injury and Promoting Healthy Musicians: Yoga and the Saxophone" at the 2011 Region 2 North American Saxophone Alliance Conference in Las Vegas, NV and also instructed "Yoga for Musicians" at the 2012 Ithaca College Summer Music Academy. Allison Adams looks forward to implementing her research into her teaching career and plans to continue fostering the integration of yoga into a comprehensive saxophone curriculum.