

Mental Practice and Imagery for Musicians

by Malva Freymuth, D.M.A.

What others are saying about this book:

“Rarely does one come across a book that is, of itself, so important a piece of written work that it becomes an integral part of one’s career. So it is with this book...a ‘must read’...”

International Foundation for Performing Arts Medicine Newsletter

“Initially skeptical, I grudgingly [tried the techniques]... They helped in practice and, more importantly, on stage too...an excellent message... A stimulating introduction to an area that [has] been largely overlooked and contains much food for thought for all musicians, amateur or professional... *Highly recommended...*” **Strad Magazine**

“A concise and intriguing book that could be of inestimable value to organists...facilitates a solution to one of our major problems, that of limited access to the instrument! I intend to use these suggestions in my own practicing, and will be asking my organ students to do the same.”

The American Organist

“This slim volume packs a punch... For the double bass player—with all the inherent challenges the instrument presents—this book is an extremely practical resource.”

The Double Bassist

“Teachers should familiarize themselves with the techniques represented in this book and pass this important information on to their students. Logical and perceptive solutions...add variety while increasing efficiency [of practice time].”

American Music Teacher

“Straightforward presentation of ideas...makes the book very accessible on the first reading, and also very easy to skim for passages to reread...well worth the fairly minimal time required to read it.” **The Horn Call**

“Very engaging and readable... There is no other book I am aware of that covers this important information, and it does the job in a way that invites you to put the book down and try it out right away...an important addition to the library of any teacher and/or performer.”

American Suzuki Journal

“[The author] understands the importance of kinesthesia and kinesthetic imagination in making music. This is rare and valuable insight, and it places Freymuth among the pioneers who will eventually succeed in putting music training on a secure somatic foundation.”

Barbara Conable, founder of Andover Educators and author

“Of inestimable value for those who have encountered physical problems in performing music...also a boon for all musicians in its demonstration of how to balance mental and physical activity in music making...an essential addition to every musician’s basic library.”

William Kearns, Professor Emeritus of C.U. College of Music, frequent reviewer for various music journals