

athan had weak neck muscles and found it exhausting to stand while playing. Some children just never adjust to standing and holding that heavy instrument, probably because of the arrangement of their musculoskeletal structure. We are all different, after all. I applied the universal cure for weak necks, and Jonathan now plays both piano and cello. He is a much happier little musician.

Well, my hair is silver now, and I have been working with children for a very long time, as teacher, social worker, and, not least, mother and grandmother. I have watched

a lot of children making music in one way or another. Some were happy about it, and some were not, but the children have taught me a lot. They have convinced me that medical problems can be prevented, and that the place to start is in the teacher's studio at the very first lesson.

REFERENCES

1. Babbal D: Mountain Valley Rehabilitation, 2530 N. 8th St., Suite 102, Grand Junction, CO 81501.
2. Flesch C: The Art of Violin Playing, Book One. New York, Carl Fischer, Inc. 1939.

Book Notes

The Functional Unity of the Singing Voice

by Barbara M. Doscher
Scarecrow Press, Metuchen, New Jersey: 1988

The Functional Unity of the Singing Voice by Barbara M. Doscher is a good example of a second generation work, the type that integrates important primary research from several disciplines (in this case, physiology, acoustics, otolaryngology, etc.) and distills it for the practitioner. Doscher writes deliberately from the perspective of a voice teacher, from the organization of her book in a plausible teaching sequence of topics to her frequent editorial applications of scientific discussions to actual problems in singing.

It is precisely this editorializing that makes the book both valuable and risky. Doscher summarizes bodies of research

with proper footnotes, then usually continues her narrative in a speculative vein. Her strongly expressed conclusions should not be construed as dogmatic assertions for assignation or rebuttal, but as substantial convictions with which to come to terms.

The research that she cites is chosen from the best known recent work in appropriate fields. Her book does not attempt to be as comprehensive as her sources, but to be selective for the benefit of her readers. Certain of her more comprehensive sources (e.g., Sundberg) might be consulted for greater depth on individual topics.

Chapters 5 and 7 dealing with acoustics and fixed formants are very clearly written and should be of great help to the voice teacher. The anatomical illustrations throughout the book are sketch-like, supporting individual remarks in the text but not at-

tempting to be precise. They might be supplemented with excellent photos, anatomical drawings, or models from other sources.

There are inevitable problems in a second generation work such as this, but the need for it in the teaching profession fully justifies Doscher's product. The book's strength lies in Doscher's ability to summarize disparate bodies of research and present her summaries in a manner coherent to nonexperts in each of the research fields. The voice teaching profession owes her much for her willingness to bridge the gap between researchers and practitioners in such a complex discipline as singing.

Reviewed by
Margaret Kennedy, D.M.
Associate Professor of Voice
Head, Vocal Area
University of Kentucky
Lexington, Kentucky