



## Small Hands

Harp with String Spacing for Children

- Height:
  - 133 cm (low feet)
  - 140 cm (half-height legs)
  - 148 cm (high legs)
- Weight: 12 kg
- Range: 34 strings, 1A to 6C · A1 - C34
- Stringing:
  - nylon for gut-strung harp (A1 - F3)
  - Camac light gut (E4 - D26)
  - Galli lever harp bass wires
- Woods used:
  - maple and beech (body), spruce (soundboard)
- Finishes: mahogany, cherrywood, walnut.
- With supplement: natural maple
- Soundboard decorations to order
- Low feet / half-height legs / high legs (option)



*Tested, improved, and ready to go!  
The Telenn Small Hands is available from your nearest Camac dealer.*



**CAMAC HARPS**  
FRANCE

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**CAMAC HARPS**  
FRANCE

# Teleonn Small Hands



## Harp with String Spacing for Children

Small children need smaller instruments. Right? Violins and cellos go down to 1/16th. And there are lots of baby harps on the market...

...apart from ONE THING!

Smaller harps have always kept the same string spacing as full-size instruments.

Yet children's hands are small, and struggle to reach strings that are spaced for adult fingers!

And so it was, one day in Singapore...

## Isabelle Moretti

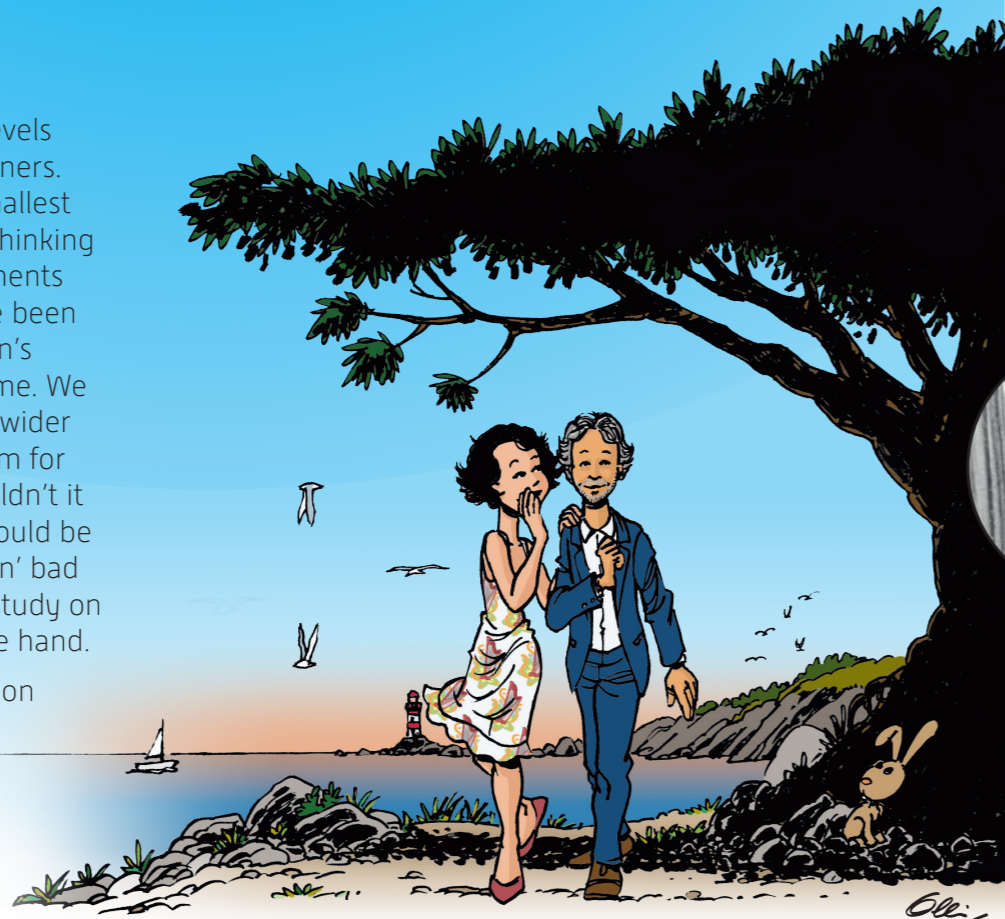
"I love teaching in Singapore, because I get students of all levels there - including beginners.

Working with the smallest children, I started thinking about how instruments like the violin have been adapted to children's bodies for a long time. We

know that moving to wider spacing later is no problem for young violinists - so why shouldn't it be an option for harpists? It would be simpler than having to 'unlearn' bad positions, caused by years of study on spacing that is too wide for the hand.

It's so important to avoid tension when playing. It'll cause nothing but technical problems, and also it changes your relationship with your instrument.

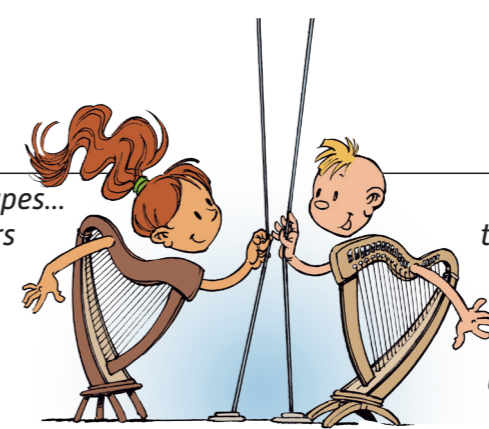
Who wants to feel like they're fighting their harp? Children should enjoy music as a natural extension of themselves."



Isabelle Moretti spoke to her husband, Saker, Francois - who is also the President of Camac Harps...



We made several prototypes... and sent them to teachers who are highly experienced in working with young children. We sent the harps to...



While we were testing the Teleonn Small Hands in France, Camac Harps in the Netherlands was involved in an education project. This was also a perfect chance to try out our prototypes.

## Ghislaine Petit-Volta

Professor, Conservatoire à Rayonnement Régional, Paris



"Because the spacing is narrower, children can reach larger stretches more quickly. They start playing with all four fingers after a shorter length of time, without having to force their hands. This helps them keep a good hand position, which is best established at the very beginning. They enjoy playing more, and they can explore a greater variety of music.

I told Camac to make some special, half-height legs. Children that age grow fast, so the harp should grow with them. For a good position, the feet should be flat on the floor and the arms at right angles. You want to keep that position as the child grows."

## Delphine Benhamou

Professor, Conservatoire of the 14th Arrondissement, Paris



"When I got the Teleonn Small Hands prototype, I gave it to a young harpist who was just starting her lessons. She felt so at ease, because she wasn't mown down by the harp! You can see if a child is sitting and playing naturally, or not.

I never realised it consciously before, but now I have experienced the Teleonn Small Hands, I don't know how we did without it!"



## Sabine Meijers

Director, Camac Harpen Nederland



"The Royal Conservatory of The Hague has a famous music education programme for preschool children. So I called Michelle Verheggen..."

## Michelle Verheggen

Harp Teacher, Preschool Programme The Royal Conservatory of the Hague



"The Teleonn Small Hands is not only much more ergonomic for the children - they were thrilled to receive a harp of the right size for them. The harp also has a fantastic sound quality which even the youngest students greatly appreciate. They improvise and explore a lot on this harp, and they're much more motivated to practise."

