

Salmon, S. (ed.) (2008)

Hearing-feeling-playing: Music and movement with hard-of hearing and deaf children. Reichert Verlag Weisbaden: Forum Zeitpunkt. Paperback 286PP.

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This wonderful book, with a foreword by Dame Evelyn Glennie is an addition to literature that considers the relationship of music and people who engage in it with the sense of hearing developed in a different way. Evelyn Glennie talks about listening in terms of sharing ideas through physical means such as facial expression and the speed or intensity of movement. She goes further in stating that to experience music is an ever growing journey of exploration and curiosity. The first three chapters are the stories of musicians who are deaf: Helga, a teacher of music in a high school; Elke whose dance experiences led her to music and the attainment of her teaching diploma for children with special needs; and Paul who founded Music and the Deaf (MatD) in the UK and whose hearing loss engaged him with the big question of what music *is*. These are inspirational chapters that move the reader and provoke a reflective response, leading to action.

The next four chapters explore theoretical principles. Feuser's chapter, situated in the debate about the integration of children with special needs into mainstream education, is passionate in defence of the principle that any limitation of an individual's exchange with his/her environment limits that person's development. His plea is that "primarily we are concerned with what a person can become according to his/her possibilities" (p.51). Kock-Hatzmann's chapter includes accounts of Mimi Scheiblauer's work with a deaf-blind child, Ursula. He states that Scheiblauer believed that all people – even the weakest – carry in themselves the ability to act creatively. This chapter also includes accounts of Annie Sullivan's work with Helen Keller, that enabled her to go on to study at Radcliffe College.

From these chapters that explore the philosophy behind providing challenge to children with physical disabilities, the next by Zugasti looks at Rhythmic Music Education. Zugasti developed a list of qualities that give rise to rhythm. One quality, synchronisation, means that each living organism has elements that have to be synchronised to generate a rhythmical process. If the elements do not work together, the process is not harmonious. An example of a practical exercise is given of a group of people shifting their body weight from one leg to the other, achieving a gentle swinging effect accompanied by a bass xylophone. Gradually the movement of the participants takes on a uniform direction. In such an exercise, synchronisation is at work. Her chapter advocates for Rhythmic Music Education as a creative and forward-looking procedure that can contribute to the realisation of shared learning and living of handicapped and non-handicapped children in heterogeneous groups. Stelzhammer-Reichardt's chapter explains that the technical possibilities to treat hearing loss have advanced enormously over the last 15 years or so. These include both conventional hearing aids and cochlear implants. However, hearing aids are not always of assistance in the perception of music. Cochlear implants (CI) process three of the musical concepts: loudness, tone colour and pitch. However, what takes place with the processing of great dynamic ranges is that the quiet parts are increased in volume and the louder parts reduced in volume. There is, therefore a compromise to the original intentions of the music. Evelyn Glennie has discussed the hearing aids she wore as

increasing the volume too much without increasing the quality of the sound enough. She eventually discovered her body as a resonating instrument. This leads to discussion of multi-sensory music experience, through vibrations sensed in the whole body – the way in fact in which Glennie *hears*.

The next seven chapters are concerned with practical principles. The first of these is by Shirley Salmon who begins by confirming that the educational approach of Orff-Schulwerk and the Orff instruments were used in Germany in the 1950s within the education of deaf and hard-of-hearing children. She hypothesises that impaired hearing does not only mean a diminished or altered ability to hear but can influence a person's perception, their development of language, communication, social learning and the development of their identity. Salmon advocates that a multi-sensory approach with music and movement as in Orff-Schulwerk encourages and supports the playful interaction and establishment of relations between music, movement, language and materials. Salmon goes into practical details regarding choices of instruments and of materials like spinning tops, scarves and balloons. She describes the special significance of building instruments as motivation to experiment, compare, play and create. She also advocates the essential use of singing and movement to increase physical awareness. Her aim is for children to experience musical dialogue, leading to individual and collective creativity.

There is a chapter, by Bang on music therapy, which provides detail about the use of Sonor tone bars in a research project examining the voice material of profoundly deaf children and normally hearing children during the 1970s. The findings were that Sonor tone bars offered the possibility of training and developing ability of profoundly deaf and severely hearing impaired children to perceive and reproduce tones and rhythms. Furthermore, music therapy research confirms that the best way to bring about a combined visual and auditory impact is through movement. In that way, the multi-sensory impact is experienced. The students described in this chapter spontaneously react to music stimuli, move, talk, sing or play and create music selecting their own means of expression. What an achievement.

Trovesi's chapter on music therapy describes musical instruments as extensions of the human being. It is a chapter that describes research methodology and child participants with equal respect. Travesi investigated questions such as: What does listening mean? What is the difference between hearing and listening? Which emotions develop in a person who re-discovers hearing after years of silence? These questions she understands to be concerned with emotions, attentiveness, intentionality, communication and empathy. Through her research with children she explains: "I witnessed their abandonment of aggressive and oppositional behavioural patterns; I shared and supported their wish to learn the words in order to be able to describe what they were experiencing. This process of rebirth led me to better self-discovery, to relive my emotions, my love for music and the joy of sharing the beauty of music and art with these children." (p. 144)

Benari's chapter on inner rhythm is immensely practical. It describes her process in teaching dance with profoundly deaf children. Her first insight is on focusing attention of the children and next of developing an awareness of pulse. From this, she moved to developing an awareness of rhythm and teaching how to feel vibrations. Benari also introduced notation. Her practical advice, such as placing speakers on the floor, is excellent. This is a chapter with relevance to teachers of hearing children as well. As she maintains, inner rhythm is for all. Birkenshaw-Fleming's chapter is delightful. She reminds us that "a child who cannot speak can communicate with a drum...all things are possible

with a little ingenuity” (p. 161). Her chapter is filled with practical games and activities that can be used in a program of music for deaf and hard-of-hearing children. Jensen’s chapter focuses on improvisational music. When working with children who have autism, music is used as a means of improvisation as well as a method of dialogue and communication. Jensen details two case studies of boys with autism and hearing loss and describes the kinds of progress each is making.

The final chapter in this section is about sign language and songs. This chapter describes a partnership between Denmark, Austria and Germany on transnational singing. This approach using already existent songs and simple composed songs with signs motivated pupils and teachers alike. The research intends to extend the range of songs with the underlying philosophy of one world together.

Seven further chapters describe different fields of practice. Kiffmann-Duller writes on early learning programmes and illustrates from her practical experience. She writes of Paul, at 14 months, responding to his mother’s singing of a Bulgarian melody; and of Victor at 30 months improving his length of attention in listening. She also writes of Alfred who received hearing aids at three years and six months and who could identify five different children’s songs after only six months’ experience. Neuhausel, Sutter and Tjarks write about Orff music therapy, as developed by Gertrud Orff. Suggestions for musical activity include: situation songs and traditional songs; spoken verse; rhythmic musical movement; use of instruments and materials of play in free improvisation; playing solos; recognising signals; and discriminating and differentiating between sounds. She intersperses these suggestions with a case example in which the self confidence of the child was seen to increase and the quality of her speech as well. Ferner and Stelzhammer-Reichardt describe using project work to develop a more holistic methodology for the education of the hard-of-hearing. In each project week, a creative emphasis was incorporated: fire, water, earth and air; bookworms; and circus. The projects involved the families who were provided with documentation through journals and project files. Friedrich’s chapter focuses on planning a lesson with songs in simple language. Salmon also emphasises this in a chapter about play-songs. Rocca writes of the Nordoff-Robbins music therapy approach for teenagers. The final chapter is about inclusive dance education from Stange, whose memorable visit to Australia will still be with those who attended that national conference. Stange writes about individuals experiencing dance on their own terms. His illustrations of group improvisations are powerful and expressive.

This is a book that is rich with detail and practical suggestion but that also captures the heart and soul and emotion that are fundamental to different ways of hearing. It is highly recommended.

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