

**Hearing – Feeling – Playing: Music and Movement with Hard-of-hearing and Deaf Children.** Edited by Shirley Salmon. Reichert Verlag, Wiesbaden, Germany. 2008. 286 pp. Paperback.

*Hearing – Feeling – Playing* is a welcome addition to the library of music educators and music therapists. Teaching students who are deaf or hard-of-hearing in the inclusive music class and ensemble can be challenging for teachers unprepared for what to expect. The last book for music educators devoted to teaching students with hearing loss was published in 1980 by Carol and Clive Robbins and the classroom has changed dramatically since then, especially with improved hearing aids and cochlear implants.

The book includes twenty-one articles written about teaching music and movement to students with hearing loss. Most articles focus on teaching general music to various ages of students but there are chapters that will be helpful to choral and instrumental teachers. There is an excellent article written by Christine Rocca about the Mary Hare Schools for the Deaf in the UK and their beginning instrumental music program. Articles on Music and Language address the issue of delayed language in students with hearing loss and ways music can help to support acquisition of language.

The book is helpful with strategies for developing inner rhythm, an innate sense of rhythm students with hearing loss possess, and ways the music educator can assist students in becoming aware of inner rhythm. Evelyn Glennie provides an inspiring forward to the book and describes learning to hear in different ways including hearing through feeling music in our bodies. Various authors of the different articles reiterate this throughout the book by explaining pitches can be felt in different areas of the body through vibrations. Indeed, Claus Bang discusses a musical speech therapy technique he developed that uses Orff contra bass bars to help children improve voice levels and qualities by learning to perceive sound through the whole body and learning to match vocal pitch by using the vibrations from the bass bars.

Recent research into music perception is included with application to the deaf population. The book's contributors are primarily European, and are often practicing in special schools and programs. The strategies and research are current and applicable to North American schools.

The book has many photographs that illustrate most articles. I also appreciate the author's bios at the end with their contact information. Some authors may not be English speaking but it is refreshing to be provided with contact information should teachers have questions. Salmon is an excellent editor and understands both European and North American audiences. The book is accessible to both communities of teachers and music therapists. In addition, Salmon has taught at the Orff Institute, Salzburg since 1984 and is director of the postgraduate Special Course. She authors two excellent articles that are particularly appropriate to general music teachers.

Overall *Hearing – Feeling – Playing* is a welcome addition and will provide music teachers with new strategies for the inclusion of students with hearing loss in music.

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