

Contents

Foreword —Dee Dickinson	10
Chapter I Patterns of Listening	12
Sound Education: The Journey from Hearing to Listening —Don G. Campbell	13
Reaching Out to Listen	16
Listening and the Ear: Research by Tomatis	19
Listening Deficits	21
The Art of Listening: The Journey from Listening to Lifelong Learning — Chris Brewer	26
Inner Speech	27
The Intention toward Attention	31
Inner Listening	35
Activities for Teachers	37
Tuning Up Our Teaching	37
Cortical Cheer	37
Dominant Ears	39
Three Ways to Listen	40
Ear, Air, Bones, and Skin	41
Looking for Sound	42
The Listening Experience	42
Activities for Students	43
Tuning Up with Students	43
Turning On Your Ears	44
Soundscapes	46
Toning the Voice	47
Inner Hearing	48

Directional Listening	49
"Rithem"	50
Patterns of Listening	52
 Chapter II	
Creative Teaching: Phase Forward Education	53
Rhythmic Awareness	54
Phase Forward Education	57
A New Look at Intelligence	62
Creative Intelligence	64
Activities for Teachers	67
Tuning Up Our Teaching	67
Twenty-Five Things to Imagine	68
Rappin' Rhythms	69
Tools of Expression: Drawing	72
Tools of Expression: Clay	75
Dynamic Empowerment	76
Activities for Students	77
Tuning Up with Students	77
Moving Art	78
Body Music	79
Rhythmic Spelling	80
Clay Creations	82
Twelve Days of Christmas	84
Conducting Creativity	88
 Chapter III	
Observing Inner Rhythms	89
Inner Patterns	91
Learning Rhythms	96
Rhythms of Attention	97

Infradian Attention Rhythms	97
The Rhythms of the Day	98
School Day Harmony	100
The 90-Minute Cycles	102
The Learning State Rhythms	103
Memory Rhythms	106
Patterns of Memory	107
Daily Memory Rhythms	109
Rhythms of Presentation	111
Educational Synchrony	114
Activities for Teachers	116
Tuning Up Our Teaching	116
Finding Your Teaching Rhythm	116
The Rhythms of Your Class	118
Rhythmscapes	119
Changing Tempos	121
How to Have Quiet without Really Asking	122
Activities for Students	123
Tuning Up with Students	123
Rhythms of the Day	124
Rhythms in Studying	126
Soundscape Circles	130
Soundscape Diary	132
A Timeless Walk	133
Bravo the Conductor	134
Under the Spell of Rhythm	135
Chapter IV	
Rhythms of Discovery	137
The Rhythmic Brain	140
The Growing Brain	141
The Rhythms of Brain Growth	142
The Discovery Cycle	143

The Beginnings of Discovery: Awareness	144
The Magic of Discovery: Developing Patterns of Movement and Language	147
The Discovery of Logic	154
Problem Solving: Discovering the Answers	158
Problem Finding: Discovering the Questions	163
Discovering a Global Vision	164
Sharing Discovery	167
Activities for Teachers	168
Tuning Up Our Teaching	168
Teaching Circle	169
Left Brain, Right Brain	170
Perceptual I.Q. Test	171
Body Statements	173
Teaching Patterns	175
Small Techniques with Great Responses	176
Activities for Students	177
Tuning Up with Students	177
Learning Circle	178
Discovery Maps	179
Tracking Your Discoveries	181
Challenging Discovery	183
Sound Charades	184
Music - Body - Rhythm	185
Music - Body - Movement	186
"Who Is Harvey Whole Note?"	187

Chapter V Emotional I.Q. 193

Rhythm and Emotion	194
The Triune Brain	198
Learning through Emotion	199
Stimulating vs. Awakening	202
Developing the Emotional I.Q.	206

Activities for Teachers	207
Tuning Up Our Teaching	207
Under the Spell of Teaching	208
Emotions in Sound (Ooooh-Aaaah)	209
“Sys-tem”: An Outer-World Rap	210
Inner-Sound Dynamics	212
End of a Perfectly Exhausting Day	213
Activities for Students	214
Tuning Up with Students	214
Sound Feelings	215
Sound Expressions	216
Motion Pictures	217
Moving to Learn	219
Drawing Connections	220
Sounding Off	221
Stretching Yourself	222

Chapter VI Orchestrating Lifelong Learning 223

Orchestrating Learning Skills	225
Accelerated Learning: The Contributions of Lozanov	228
Music and Learning	230
Choosing Music	232
Background Music	237
The Passive Style	237
The Active Style	242
Soundbreaks	243
Vocal Patterning	244
Building the Image	246
Learning Images	247
Guided Images	249
The Image of Self	250
Composing the Classroom	252

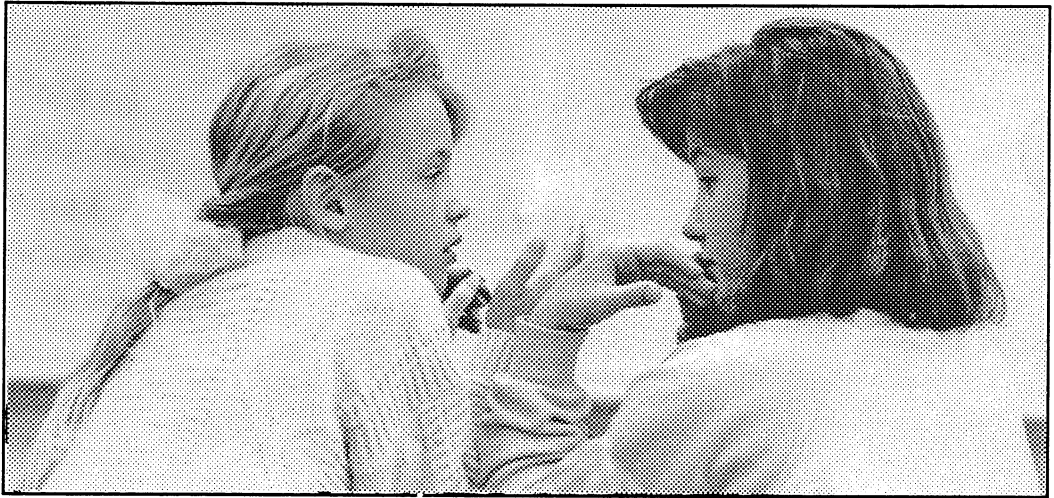
Activities for Teachers	253
Tuning Up Our Teaching	253
Choosing Music for the Learning Environment	253
Passive Concert Readings	257
Rhythms of Your Voice	260
Finding Your Own Tempo	261
Active Concerts	262
Learning Imagery	263
Activities for Students	265
Tuning Up with Students	265
Textures of Reading	265
Inside, Outside, In-between	266
Making Classroom Tapes	267
Rhythmscape Study Guides	268
Image Streaming	269
Image Boosters	271
Image Streaming through the Curriculum	273
 Chapter VII	
Orchestrating Intelligence	275
 Creating Form	276
Finding the Theme	279
A Unified Field	282
 Appendix 1: The Tomatis Method and Empowering Learners —Billie Thompson, Ph.D.	285
 Appendix 2: Suggestology and Suggestopedy. By Georgi Lozanov, from <i>The Lozanov Report to UNESCO</i>	291
 Appendix 3: Resource Guide	306
 Bibliography	309

Reaching Out to Listen

My nonmusical associates posed fascinating and perplexing questions to me:

- ❖ Are rhythmic skills dependent on the gross motor skills developed in the first three years of life?
- ❖ Are melodic skills dependent on the mother's voice and the sounds heard in the first months of life?
- ❖ Does spoken language depend on elements of musicality heard through the child's auditory perception in the womb?

The ability to listen was key to understanding these diverse and non-aesthetic questions.



To listen in Latin is *ob audire*. It implies "to reach out." Yes, to reach out to the world to make a subtle but conscious effort to connect, to bond, to hold. Listening is an act of extension toward an outer stimulation through any of the senses for the purpose of integration with an inner world. Hearing and listening are two very different actions.

A child's first ten years are a constant dance on this bridge between the inner and outer worlds. A child is virtually into everything the senses can perceive. The adult knows the skill of focus and centering. The child extends and reaches into the world with a natural, rhythmic process of experimentation, at times far quicker than parents or

The following chart from the "Overview of the Tomatis Method" by Timothy Gilmor (Gilmor, Maudale, and Thompson 1989) provides examples of listening deficit symptoms.

Identification of a Listening Problem

Receptive Language

At the level of receptive oral language, the following can be considered symptomatic of a listening problem:

- ✧ A need to have instructions repeated
- ✧ Distractibility, restlessness, daydreaming, poor attention and concentration in learning situations
- ✧ A tendency to misinterpret what is being said, which produces odd reactions and impedes communication with others
- ✧ Difficulty with following and/or participating in conversations in a noisy environment

Body Image

At the level of body awareness or body image, the following can be observed:

- ✧ Poor balance or coordination
- ✧ Difficulty coordinating body movement
- ✧ Clumsiness or awkwardness in body movement
- ✧ Excessive body movement when speaking or listening (fidgety)
- ✧ Poor posture: overly tense and rigid (hypertonic) or insufficient tonicity (hypotonic)
- ✧ Mixed lateral dominance, letter and word reversals, signs of fine motor or gross motor coordination such as poor handwriting
- ✧ Poor organization and planning skills
- ✧ The tendency to withdraw or avoid communication in learning situations and/or social situations
- ✧ A lack of curiosity or interest in learning
- ✧ Lack of interest in oral communication and, in extreme instances, avoidance or active refusal to use language as the medium through which to communicate with others