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## The Importance of Using Sound Education for Japanese Children with Hearing Impairment

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### Abstract

Music education at schools for the deaf in Japan has a tendency to teach children based on visual information, because it is believed that hearing impaired children cannot listen to the sounds at all.

Previous studies demonstrated that many teachers believe music education are difficult for hearing impaired children (Tonosaki, 2017; Sakuta and Yuasa and Kato, 2018). For example, in singing classes, music teachers present the hands as the pitch of each notes (Tonosaki, 2017). According to a quantitative research by Isaka and Shichi (2017), many music teachers think that deaf children have little creativity, therefore, teachers do not expect any musical activities at deaf schools. My previous research found out that many children at the deaf school can actually listen to sounds by using the cochlear implants and the hearing aids (Tonosaki, 2017). However, there are little researched about practices that allows hearing impairment children to actively listen to sounds.

This paper, therefore, attempts to prove that deaf children have the hearing ability and use it to create music through practice of *A Sound Education* by the Canadian composer R. Murray Schafer. *A Sound Education* is effective developing listening and creativity for disabilities children (Koeda, 2016; Imada and Koeda and Kanazaki and Tonosaki, 2019). An ethnography was taken at as a research method. The reason for using observation is to compare the action and remark before and after practicing *A Sound Education*. I observed the daily life of children with hearing impairment outside of the music class. Two children in elementary school were selected. Child A is a boy and age of 9, child B is a girl and age of 12. Those students practiced some exercises based on *A Sound Education* such as soundwalk, using a sheet of paper as an instrument and sound diary. Through these exercises, children with hearing impairment could listen to the sounds by wearing hearing aids and cochlear implants, and came to play with the sounds in the daily life. For example, child A played with the sounds of blackboard, wall and his own voice. Child B was interested in differences of her footsteps.

As a result of this research, I found that deaf children can interact sounds through *A Sound Education* outside of the music class and develop to their ability for listening.

*Keywords:* Sound Education, deaf children, ethnography, creativity