

# Sound: Source of Inner Strength

Explore the Fascinating World of  
Singing Bowls with Children



**Practical tips and information for everyone  
who wants to use singing bowls in living  
and working with children**



*Children are often from the very beginning fascinated by the shiny golden singing bowls and feel magically attracted by their sound.*

*The sounds awaken their attention, enthusiasm, and playfulness.*





*The management and editorial team  
(from the left: Peter Hess, Dr. Christina Koller, Ulrich Krause)*

## **Dear sound enthusiasts!**

With this booklet we would like to hand a small guide to everyone who wants to use singing bowls in living and working with children. We have compiled a lot of useful information for you about this wonderful and versatile instrument, numerous practical tips, and inspiring insights into professional sound work with children and families. We, that is the International Association for Sound Massage Therapy: a worldwide association of everyone who works with the Peter Hess® Sound Massage and the Peter Hess® Sound Methods.

This way you can explore the fascinating world of sounds in a playful and very fun way with one or more children. And if you are looking for a sound professional in your area, to enjoy a sound massage or a sounding imaginary journey, or to attend a workshop, then the members of our association are the right place to be. They have all enjoyed in-depth training at the Peter Hess® Institute (PHI), which complies with the high quality and ethical guidelines of the Umbrella Organization for Independent Counseling and Health-promoting Professions, to which we are affiliated.

And now we wish you and the children lots of relaxed, pleasant, funny, joyful, moving, and creative moments with sounds!

*Peter Hess, Dr. Christina Koller und Ulrich Krause*

(Management of the International Association for Sound Massage Therapy)



# Contents

Explore the fascinating world of singing bowls with children – in kindergarten, school & family _____	6
A few tips in advance _____	11
Hearing – Listening – Perceiving _____	12
Experimenting with singing bowls _____	14
Diverse applications of sound activities _____	17
Perceiving the sounds on your hand _____	18
Sound rituals in the family – experiencing togetherness and giving attention _____	22
„It tingles like a thousand rays of sun in my belly“ – Sound Massage with children _____	24
Sound Yoga for children – active outside, calm inside _____	28
Regular sound breaks in day care centers – A win-win situation for children, educators, and caretakers _____	31

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Editor and legally responsible for content: Peter Hess, Bruchhausen-Vilsen  
Editing: Dr. Christina Koller and Ulrich Krause · Proofreading: Ulrich Krause  
Graphics and layout: Sandra Lorenz  
Front-page photographs: Tina Buch

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Creating soundful breaks in everyday kindergarten life	36
By listening we open up to the world – Soundful listening training	42
Soundful imaginary journeys for children	44
Sound as support in everyday school life and learning	50
There is a special value in the simplicity of sounds – sound activities at special schools	56
Learn Sound Massage and Sound Methods yourself	58
Peter Hess – a life for sound!	62
The small singing-bowl-ABC	68
The right singing bowl for me and my purposes	74
The International Association for Sound Massage Therapy introduces itself	77



# Explore the fascinating world of singing bowls with children – in kindergarten, school & family

*„Children are our future.  
If we treat them with care and value  
and give them opportunities to unfold  
joyfully and freely,  
the cornerstone for a peaceful future has been laid.“*

(Peter Hess)

## **Sound games and sound exercises from the KliK® training system – Sounding Communication**

Nowadays singing bowls can be found in many kindergartens and schools, in kids yoga and also in occupational therapy practice. Peter Hess, the founder of Sound Massage with singing bowls, and his wife Emily Hess, have significantly contributed to this. The practical tips presented here are from the KliK® – Sounding Communication training system, which the two of them have developed over the past 20 years based on the Peter Hess® Sound Massage. His experience as a vocational school teacher and her expert knowledge gained over many years of work as an educator, head of an educational center, and foster mother, form the background of the numerous tried and tested sound games, sound exercises, and sound massages, which we would like to introduce to you in this brochure.



Sound education specialists and teachers with many years of experience gave us valuable practical tips while creating this brochure, and provided us with sound-related settings and imaginary journeys.

### **KliK® objectives**

With KliK®, children learn how to relax. At the same time, sensory and body perception are trained, attention and concentration are promoted, and mindfulness is practiced. This gives them important resources that enable them to meet the diverse requirements of our fast-moving times, to remain physically and mentally healthy, and to maintain their zest for life and their creativity!

The sound activities can pursue a variety of goals, such as promoting:

- Relaxation
- Concentration
- Attention
- Motivation
- Imagination and creativity
- Sensory and body perception
- Awareness of own needs and those of others
- Expression of feelings
- Self-confidence and enjoyment of life

### **Application in an educational context**

The various sound games, sound exercises and sound-related settings can be ideally integrated into the educational training programs, as well as the curricula. They enrich the respective educational concepts and, as a non-verbal communication and expression medium, help to overcome linguistic or cultural barriers in a playful manner. Accordingly, they have also been approved as a complementary activities in integrative institutions.

Educators, teachers, and parents who have discovered the sounds for themselves, not only appreciate the beneficial effects on the children and the overall atmosphere, but especially that they themselves benefit from the sounds. The short "sound breaks" become valuable recovery phases for them in an often stressful and noisy daily (work) life!



## Play and fun are the focus of sound games

Children usually participate enthusiastically in the sound games from the first to the last minute. Playing is the children's natural world of experience, where their joy of learning is clearly visible. They enjoy discovering new things, developing skills, and gaining knowledge. We, as adults, can often only marvel at the persistence with which children repeat something until they can finally do it. „I did it all by myself“ is an important experience of self-efficacy, which also strengthens self-confidence and trust in one's own abilities. By playing, children live out their imagination and creativity, and have the opportunity to explore and develop their own potential and skills.

*„In order for the gigantic potential of networking opportunities in the brain to stabilize in the best possible way, and for the natural talents of our children to unfold, we have to give them the opportunity to play for as long as possible.“*

(Prof. Dr. Dr. Gerald Hüther)



## **Hearing sounds – Feeling sounds**

We can hear the sounds of the singing bowls and feel their reverberations. Thereby, they address two senses that are already fully developed prenatally – perhaps this is a reason why the sounds so quickly awaken feelings of trust and security. By hearing and feeling the sounds, children experience themselves wholly.

Usually this quickly makes them calm down, attention is bundled up and focuses more and more on the inner experience. In a simple yet highly effective manner, body awareness and mindfulness can be trained through targeted sound games. This also lays the basis for interpersonal togetherness and for empathy. It is generally known from research today that people who perceive themselves well can also perceive and understand others better.

## **There is a complex effect behind the simplicity of sounds**

Singing bowls can be sounded very easily. So at first glance, the sound games, sound exercises, and sound massages seem to be quite simple. However, the effects of sound activities are always very complex, since the audible and tactile sounds can stimulate various body systems and initiate diverse resonance processes. In addition to the relaxing effect of the sounds, their fine vibrations also loosen up the body. If you observe how a stone falls into the water and forms concentric waves, then you can easily imagine how the sounds have effect on the human body, which largely consists of water.

## **Learn to relax and actively counteract stress**

In our world, in which even children are increasingly affected by stress, a simple and effective relaxation opportunity cannot be valued high enough. In a relaxed state we feel comfortable; body, mind, and soul are in harmony. Someone who knows what it feels like to be relaxed will also notice when he feels tense, and can consciously counteract it. The older children get, the more important this skill becomes, as it enables them to deal with the various challenges at home, in kindergarten, or at school in a healthy manner.

## **Communication without words**

The nice thing about singing bowls is that they withdraw judgment of right or wrong, musical or non-musical. There is a special quality in this freedom of evaluation. The sounds enable communication and interaction beyond language skills. They are also ideal for integrative settings, as children with motor or cognitive impairments can also experience success – together with all children.



*„Speak to your children as if they are the wisest, kindest, most beautiful and magical humans on earth, for what they believe is what they will become.”*

(Brooke Hampton)



## A few tips in advance

Basically, you can perform the sound activities anytime, anywhere. But ideally choose a quiet place where you are undisturbed. Children mostly enjoy it when they encounter a cozy or prepared environment – depending on what you would like to offer.

For example, if you want to use the singing bowls in your family, it is recommended to have a permanent spot for the bowl where it is clearly visible and accessible to everyone. This way, it can also be sounded as you walk past, and let its calming effect unfold. In kindergarten or school, it gives children clarity and certainty when sound units always begin in the same way or take place in the context of a fixed setting, like a ritual. But also here, as long as certain rules are followed, unrestricted access and use have proved their worth, as you can read later on.

### **You should note that**

- One singing bowl is sufficient to gain first experience. On page 74 you will find tips on how to find the suitable singing bowl for you.
- Regardless of whether you offer the sound activities while sitting, standing, lying down, or in motion, always ensure that you are comfortable and have enough space.
- Try to adopt a non-judgmental, open, and attentive attitude – towards the children as well as towards yourself. Because the sounds invite you to simply just BE.
- Less is more! – Start with small units or short exercises. Strike a bowl in a steady and slow rhythm, and leave pauses between the sounds. It is best to practice briefly, however regularly!
- The practical guidelines are suggestions, which you are of course welcome to alter – the children will definitely have many suggestions for this.
- And do keep in mind: Every sound experience is always individual and unique!
- Feeling the resulting effect is an important part of every sound activity. Give the children enough time to feel it, and also the opportunity to share and express their experiences.

## Hearing – Listening – Perceiving

You can do this exercise yourself or provide guidance to children. It is an invitation to calm down with the sounds and to be completely with yourself for a little while.

Hearing leads to listening. Listening is more than hearing with your ears, it is perceiving the sounds with your whole body. Completely engage in the sounds, body sensations, thoughts, and feelings. Listening to the sounds leads inwards and into soothing silence. What happens on the outside, fades into the background.



# Exercise **Hearing – Listening – Perceiving**

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- Make yourself comfortable. Place the singing bowl in front of you on a pillow or on another vibratable surface.
- Strike the bowl gently and perceive its sound.
- You may want to close your eyes while doing this so that you can fully engage with the sounds.
- Do you hear the different nuances of sound? There are high tones, low tones, many different tones, which together create a wonderful sound scene rich in overtones.
- Listen to the sound with your whole body. All your attention is focused on the sound, you sort of become one with the sound. Thus you may feel how your body is touched by the sound vibrations and how you can feel them more and more.
- After a while, strike the bowl again.
- As you listen to the sounds increasing in loudness and fading away, your breath becomes calmer, deeper and more relaxed.
- If you like, consciously take a few deep breaths.
- The silence after each sound creates a pleasant calmness in you.
- Enjoy the sounds for as long as you want.
- Feel the relaxing, harmonizing effect.
- Now put the singing bowl and mallet aside, and feel the sensation for a moment with your eyes closed.
- You may still feel the sounds even though they have already faded away - they continue to vibrate inside you.
- Be completely with yourself: how do you feel, what is going on inside you, how do you perceive your body? Take your time to make room for everything that is happening in the moment without judging it - just observe.
- Finally, take a few deep breaths, have a good stretch, and come back to daily life at your own pace.

**Tip:**

You can find these and other guided sound exercises and sound journeys under „Peter Hess Institute“ on SOUNDCLOUD or on YOUTUBE.



# Experimenting with singing bowls

## Attention and significance from the start

Children often perceive singing bowls as something special and valuable – especially when they are presented as such by adults. For example, one way of introducing the singing bowl to a group of children is to select a special place for the bowl and to hide it under a cloth before the children enter the room. Then, the children can reach under the cloth with their eyes closed and guess what it is and what you can do with it.

When the secret is out, try to make the bowl sound together.

## One singing bowl – Countless sounds

Children are often wonderfully spontaneous and unprejudiced when dealing with singing bowls. The instrument can be sounded in a wide variety of ways, and not just by striking with a mallet as usual. No, you can also sing to the bowl and it sings along! You can gently poke it with your fingers and it sighs very softly, or you can also fill it with little beads and it roars like the waves of the sea.



And the great thing is: It always sounds different! Sometimes the sounds are deep and long-lasting, sometimes they are high and only last briefly. You can also place the singing bowl on your belly or back. And if it is big enough, you can even step inside it. And then, when it's sounded, it tingles all over. And there are also very delicate sounds. If you listen intently and are really quiet, the bowl sounds for sooooo long. It's also fun when you pour water into the bowl and powerfully strike it - this creates a real "sound fountain".

How does it sound when you nudge the bowl with the heel of your hand, when your fingernails dance all over it, or maybe when you sing to it? What is it like when you tap it with a felt mallet, with a wood sander, or a rubber mallet, or when you shake sand grains or lentils in it? Imagination knows no limits, try whatever you and the children can think of. Everything is allowed - only pointy or hard objects that could damage the surface should be avoided.

After a while, make the singing bowl sound properly for the first time and ask the children to listen to its sound - not just with their ears, but with their whole body (see p. 12).





*“Everybody is a genius.  
But if you judge a fish by its ability to climb a tree,  
it will live its whole life believing that it is stupid.”*

(Albert Einstein)



# Diverse applications of sound activities

Based on various sound-break investigations (see p. 31), Professors Hella Erler and Luis Erler came to the conclusion that short sound sessions of only 2-5 minutes duration – used regularly and systematically – can be meaningfully and effectively integrated in several areas:

The singing bowls offer a variety of opportunities to make **everyday family life** more peaceful and harmonious. Small rituals, for example when saying goodnight, are impressively emphasized. Reading and storytelling sessions are atmospherically accompanied.

In **day care centers and schools**, short sessions and activities can be integrated into everyday teaching. This enhances concentration, motivation, and performance. It creates a quiet working atmosphere in the group. Both for educators and children this means: taking breaks, breathing deeply in the hectic daily work routine; a contribution to health promotion and stress prevention.

A singing bowl can make an important contribution to all **therapeutic areas**. The sound of the singing bowl generates an inviting atmosphere, balances the stress brought along, helps to organize thoughts, provides calmness in difficult situations, supports therapeutic processes, and creates a successful therapy termination: I'm giving you a sound to take with you along the way.

As the project **"A sound for me"** has shown, the sound break is also suitable for individual stress management for adults, be it as a sleep aid or to switch over to calmness and well-being after a hectic day. It can also support us during critical discussions or difficult encounters, or when coming home to yourself.

## Note:

The article **„Wir bringen München zum Klingen“ („We'll make Munich ring“)** by Ursula Balmer, Silvia Schindler, Prof. Hella Erler and Prof. Luis Erler, which appeared in the journal *Klang-Massage-Therapie (Sound Massage Therapy)* 10/2015 (Pp. 28-34), provides a detailed insight into the sound break investigations.

[You can find further free english online articles here.](#)





## Perceiving the sounds on your hand

After all the experimenting, it's nice to place the singing bowl on your palm and to perceive what it's like to feel its vibration. This first body experience can also be very nicely combined with the exercise „I offer you a sound as a present“. Not only do you offer each other a sound experience, but also attention and a shared experience.

*Photo: Tina Buch*



# Partner exercise *I offer you a sound as a present*

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- You and the child (or two children) sit opposite each other and make yourselves really comfortable.
- You hold your hand out to the child and the child puts her/his hand in yours with the palm facing up.
- Now place a singing bowl on the child's palm and gently strike the bowl on the outer part of the upper rim. Say: „I'm offering you this sound“.
- Both of you listen to the sounds, if you like, with your eyes closed.
- Invite the child to share her/his experiences and exchange with each other.
- In the next step, both of you pay attention to your hands, what do you each feel in your palm?
- And finally pay attention to how the rest of the body feels.
- Take your time to perceive the sounds together until the singing bowl completely fades.
- Whenever it feels right for the both of you, slowly come back to everyday life at your own pace.
- Both of you breathe deeply a few times, gradually move your whole body and open your eyes.
- Then change roles and do the exercise again.

## **Tip:**

*Guide the child while she/he is listening. The following suggestions help the children to focus their attention and to concentrate completely on their own perception:*

- *What do you perceive when the singing bowl is on your palm, how does it feel?*
- *What is it like when you hold your ear very close to the bowl?*
- *Do you hear the sound longer or do you feel it longer?*



*Elementary school students in an integrative class playing "The sound wanders"  
(Photo: Peter Ferstl)*

**Workshop-Tip:**

In many countries, the workshop **"Singing bowls – playing and learning with all the senses for children"** is offered, in which you can immerse yourself in the world of sounds and collect a variety of impulses. For detailed information, venues and dates, please contact your local Peter Hess® Academy (see p. 60 - 61).

# Group exercise The Sound Wanderers

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- You and the children sit in a circle on the floor or on your chairs.
- Strike the singing bowl gently on the outer top edge and carefully pass it on to the first child in the circle. You can say: „I offer you a sound as a present“.
- Ideally, the bowl should only be touched on the outer bottom part so that the sound vibration is not slowed down.
- The child keeps the singing bowl until its sound completely fades out, only then does it strike the bowl again and passes it on to the next child by saying „I offer you a sound as a present“.
- The bowl sounds longer the more carefully it is passed on from child to child.
- Once the singing bowl has made its way around the circle, invite the children to feel the resulting sensation for a moment.
- Then the children can share their experiences.

**Effect:** *motor skills as well as tactile and auditory perception are trained in this sound game. In addition, mindfully 'being' with yourself and in the group is practiced.*

**Variation:** *Alternatively, the sounding bowl can move around the circle until the sound can no longer be heard. Only then it is struck again until it has made its way around the whole circle.*

**Application tip:** *This exercise could be an ideal introduction to a morning circle or a class. The children perceive themselves and the group, and become particularly open to the planned joint activities or to the lesson.*



## Sound rituals in the family – Experiencing togetherness and giving attention

Especially in everyday family life, the sounds of singing bowls can create moments of togetherness and harmony. Be it the ritual „I offer you a sound as a present!“ (p. 19), in which we consciously give attention, a small sound massage (p. 27), or a soundful bedtime story or imaginary journey (p. 46). The vibrations of the bowl that spread in the room, develop connectedness, create resonance, and establish harmony. Thereby they can strengthen feelings of relatedness, trust, and solidarity in the family and contribute to a loving, understanding, and joyful coexistence.



Photo: Tina Buch

*Enjoying the sounds together as a family – this connects you!*



### **A soundful evening ritual: Goodnight – sweet dreams!**

In many families, the bedtime story or reviewing the day together is a set ritual before going to bed. Such daily repetitions are extremely important, especially for young children, because they convey structure and reliability. Singing bowls are ideally suited to accompany such rituals, as their gentle and harmonious sounds also quickly lead children to a pleasant relaxed state, which, for example, creates a smooth transition to sleep.

## **Exercise** Evening Sound Ritual

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For a nightly sound ritual, you can place the singing bowl on a small pillow on the nightstand. Perhaps your child may want to have the bowl on its belly and enjoy the delicate sound vibrations. Now carefully strike the singing bowl in a slow and regular rhythm, give enough time for sound pauses and the silence that follows each sound. This way you create a quiet yet steady sound space, which can gently support the transition from wake to sleep. Accompanied by the sounds, you could now read a bedtime story, or discuss what was particularly nice on that day and what didn't go so well.

*Try it out and together let the day end melodically  
in the truest sense of the word!*

# „It tingles like a thousand rays of sun in my belly“

## Sound Massage with children

In a sound massage with singing bowls, as developed by the sound pioneer Peter Hess 35 years ago, described in highly simplified terms, the so-called therapy singing bowls are positioned on or around the body according to a certain system and are gently struck. Young and old alike, usually from the very first moment, enjoy the fine tingling of the sound vibration and the soft fading of the harmonic sounds, which quickly leads to relaxation. Feelings of satisfaction, serenity and inner calmness often arise in the process, as outlined in the following feedback (from adults):

*„I usually can't relax easily, but with the sounds I relaxed really quickly!“*

*„I feel reborn!“*

*„A feeling of deep security and a fine inner peace has spread in me.“*

*„Everything vibrates in me!“*

This is not much different for children, but their statements are more pictorial like:

*„It tingles like a thousand rays of sunshine in my belly“*

### **What happens during a sound massage?**

As just described, the body is loosened up by the sounds and the mind comes to rest – the soul experiences space to unfold.

The vibrations emanating from the sounding and vibrating bowls gradually spread through the skin, tissue, organs, body fluid and body cavities throughout the entire body. Our body, which consists of about 70 percent liquid, reacts sensitively to this subtle stimulation. The sounds literally make the body move, make it flow. In addition, the subtle vibrational impulses very gently loosen up muscular tension, adhesions in the fascia tissue, and stimulate blood circulation and lymph flow.

Many people describe their experience during a sound massage as „a type of very subtle cellular massage“, which has a beneficial effect on the body and often is characterized as revitalizing. The following effects can be summarized. Sound massage:

- is a holistic method that addresses body, soul, and mind
- induces deep relaxation
- strengthens a person's basic trust
- makes it easier to "let go" - of worries, fears, and doubts
- contributes to health promotion: harmonization, regeneration, and vitalization
- supports and improves body and self-awareness
- contributes to the activation of self-healing powers
- enables access to and use of own resources
- reinforces self-confidence, creativity, creative power, and motivation

### Sound massage with children

The duration of a standard sound massage is about an hour, including a preliminary discussion and post-massage rest. For working with children, various short sound massage options have been designed, depending on the age and the personality of the child. Such sound massages for children are conveyed, for example, in the seminar „Klangmassage mit Kindern – Die Berührung aller Sinne mit Kindern neu erleben“ („Sound Massage with Children - relive the touch of all senses with children“). The seminar builds on the training seminar „Klangmassage I – Die eigene Mitte stärken“ (“Sound Massage I - Strengthen your own centre”) and conveys many possible variations of the standard basic sound massage specifically for children.

But of course children or adolescents can also offer a short sound massage to each other - or to their parents, which makes especially the little ones very proud.

Photo: Tina Buch





### Short sound massage for the belly

The abdominal cavity is a particularly sensitive area of the body, which can react to stressful situations or emotional agitation with digestive problems or abdominal pain. Most parents can tell you a thing or two about it. Here the sounds are a wonderful opportunity to offer gentle relaxation. In addition to the sounds, children also particularly enjoy the care and attention that the adult - or a sibling or a friend - gives them.

With this short sound relaxation for the abdominal cavity, the gentle sound vibrations delicately spread over the skin, organs, tissue, body fluids, and body cavities. They receive a type of very gentle massage. Sometimes abdominal sounds can be heard during the exercise, which children usually find funny. These are a sign that something is moving (again). This subtle "massage" can gently relieve stress and tension, and lead to a pleasant body experience, which can have a positive effect on digestion or cramp-like symptoms.

Many adults are amazed by the sensitivity and care that children display when giving a sound massage. Here too the following applies: each experience is individual and can vary greatly from child to child.

*Photo: Tina Buch*



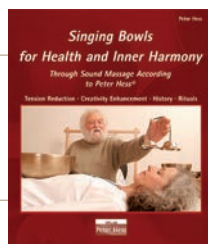
# Partner exercise

## Sound massage for the abdominal cavity

- The child lies on its back and you help to make itself really comfortable; with a pillow, and if desired, the child can also cuddle up in a blanket.
- Position the singing bowl on the so-called „solar plexus“. This is the area about a hand's width above the belly button.
- Strike the singing bowl gently on the outer top edge.
- If the child wants, it can close the eyes and completely focus attention on this area of the body.
- Guide the child to perceive how the sounds massage this area and how pleasant relaxation gradually spreads out from there.
- Encourage the child to tell you about the experience.
- To stimulate relaxation, it can be helpful to deeply breathe in and out a few times. It could motivate the child if you also breathe in and out.
- After you have struck the singing bowl on the solar plexus a few times, move it a little further down the abdomen until the singing bowl touches the pubic bone.
- Now gently strike the bowl there a few times. Take your time between the strikes and encourage the child to feel the resulting sensation of the spreading vibrations.
- Then slide the singing bowl back to the solar plexus and strike it there again, about 3 to 5 times.
- Remove the singing bowl from the body only once its sound has completely faded.
- If appropriate, you can ask the child again to feel what has changed compared to the beginning of the exercise.
- Finally, both of you extensively stretch and maybe yawn a few times before the child gets up.

### Book tip:

You can find detailed information and instructions for a sound massage in the book: **Singing bowls for health and inner harmony** by Peter Hess (Peter Hess Publishing, 2008)



# Sound Yoga for children – active outside, calm inside

Emily Hess, the founder of KliK®, has also developed a special sound yoga style. Her students offer this yoga practice of joy and lightness also for children. The breathing movement within the body and the different sensations of body parts in certain asanas will steer attention inwards. Children discover the yoga and sound exercises for themselves with all their senses, and can thus perceive themselves in the moment of movement and standstill of each exercise. This strengthens body awareness and self-confidence in a playful manner.

*„The ‚magical sounds‘ appeal to children's curiosity, so it can repeatedly be observed that the shy child forgets its shyness, the lively child pauses, and the tired child wakes up,“* explains children's yoga teacher Tina Buch, who has compiled her knowledge and experience in the wonderful practical book „Klangyoga für Kinder“ („Sound Yoga for Children“) (Peter Hess Publishing, 2017 - only in german).

One of her students, 12-year-old Maya, describes her experience of sound yoga as follows: *“The many sounds were totally beautiful. The atmosphere during the lesson was calmer than usual. You could enjoy the yoga exercises much more and relax better, you feel more, the sounds allow you to really get into the yoga exercise.”*

Nancy Zaruba was also taught sound yoga by Emily Hess. She describes her experiences with the combination of sound and yoga as follows: *“Children experience the yoga and sound world with a lot of imagination and with all the senses. Their curiosity is shown in the creative use of singing bowls and yoga postures. They playfully become creators of their own reality. Yoga and sound support them to keep this joy and to grow into their own strength with courage, empathy, and trust. Experiencing sound and yoga together with other children or with parents/grandparents is a lot of fun. Also adults quickly rediscover their inner child.”*

For this booklet, she has provided a sound yoga exercise from her seminar „Yoga und Klang für Kinder“ („Yoga and Sound for Children“), which she also offers at the PHI.

# Sound Yoga Exercise

## Sound – Breathing and Humming

**Goal:** This exercise centers and harmonizes.

**Required materials:** Ideally, this exercise is accompanied by the sounds of a pelvic bowl and a heart bowl. Alternatively, a universal bowl can be used.

**Tip:** The nice thing about this exercise is that it can be practiced both alone and together with a partner.



- Sit cross legged or in a kneeling pose – across from your partner.
- Put your hands together in Namasté in front of your chest. Listen to your breath.

*The sound of the pelvic bowl supports arrival and centering in position.*



- Raise your arms overhead. Take a deep breath and grow really big.

*The sound of the heart bowl supports the process of growing upwards.*



- Now slowly bring your arms back down.
- Hum like a bee until your hands have returned to Namasté.
- Listen to the inner and outer sound.

*The sound of the pelvic bowl supports the lowering of the arms and the humming.*

Fotos: Nancy Zaruba

### Book tip:

**Sound of yoga / Joy · Relaxation · Rhythm, The way to inner freedom** by Emily Hess (Peter Hess Publishing, 2018). This **book** or the **eBook** are a valuable and practical introduction to sound yoga – you will be thrilled!

You can find information on Emily Hess® Sound Yoga at: [www.emilyhess.eu](http://www.emilyhess.eu)

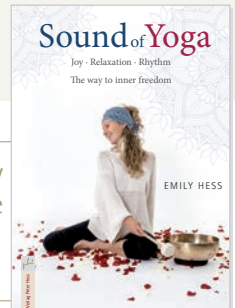




Photo: Petra Adler



Photos: Andreas Kreutzfeld

# Regular sound breaks in day care centers –

## A win-win situation for children, educators, and caretakers

The early-childhood and family instructors Prof. Dr. Hella Erler and Prof. Dr. Luis Erler learned about the sounds from a student (Dr. Christina Koller). Based on their own experience, they were so enthusiastic about sound work that they wanted to investigate the effect of short sound exercises of just 2-5 minutes on children. For this they coined the term "Sound Break". The positive results of their first investigations progressively led to three further projects – they all confirm the positive effect of sound breaks on children, as well as on adults.

### **Maria Montessori's "Silence Game" with singing bowls**

The "Sound Break" is based on the "Silence Game" of Maria Montessori. The Italian physician and progressive education instructor, already about 90 years ago, showed that learning, concentration, and enthusiasm for knowledge can only develop in a quiet, peaceful atmosphere. A main principle of Maria Montessori, which accompanies the entire pedagogy from childhood to adolescence, from the first day in the nursery to the last day before graduation, is the "Silence Game". At regular times, and whenever children lose their concentration, Montessori suggests silence exercises. She developed many of them herself and published them in her writings (e.g. „The Secret of Childhood“, Klett-Cotta, 21st edition, 2019). She consistently leads the children back to themselves in silence and concentration.

*„The Silence Game works very well with the help of singing bowls. It can be applied in the family and in all educational childcare and teaching systems without the educators and teachers having to possess special knowledge of Montessori education“,*

is the conclusion of Professors Erler. The sounds of the singing bowls with their swelling and fading invite you to follow them into silence. This silence is not only on the outside, but also on the inside. By listening to the sounds (see p. 12) the children learn an easy way to experience their inner silence space, and how they can find peace and recharge their batteries there.

## Research on the sound break in 20 day care centers in Munich

In their first study, the couple of professors focused on the changes in preschool and primary school children, and it soon became clear that not only the children, but also the instructors benefit from the pleasant sounds. This led to a second study in 2010/2011, by order of the City of Munich, focusing on health management for (female) educators.

For this purpose, a 4-week project phase was carried out in 20 day care centers in Munich (kindergarten, after-school care, combination and cooperation institutions), with daily sound sessions.

After a preparatory introductory session about sound breaks as a method and about the project in general, a total of 35 instructors and 1,255 children aged 0-12 years took part in this study. During the 4-week project period, the educators kept a sound diary in which they noted the selected sound exercises and special experiences on a daily basis, and recorded their subjective observations.

### Children and educators equally benefit

The results of this study were consistently positive and showed an increase in relaxation, creativity, motivation, and vitality, to name just a few aspects. Over the course of the project, singing bowls became an important day-to-day companion for many of the participants. Also here, the positive effects already observed on the children were demonstrated. In addition to the increase in attention and relaxation, changes in the social area were also observed, as the feedback from a teacher explains:

*"The children played with considerably more stamina and calmness. Interactions among one another have changed significantly. The children are more considerate, their social play behavior has changed very positively. The children played very focused. They needed much less stimulation and guidance. In some cases, conflicts could be resolved without the presence of a teacher. Overall, their demeanor was more loving."*

With regard to the teachers, it was shown that the regular sound sessions also made it easier for them to deal with their daily demands in a more calm and relaxed way. The following feedback reflects how important this was for the individual teacher:



*„By striking the singing bowls I less often need to use my voice and can respond very calmly and with a low voice to the whole group.“*

*„In situations of tension, the path leads to the singing bowl, which always has a calming effect.“*

*„I feel much more balanced and relaxed. My sleeping behavior has improved considerably. I sleep more calmly and longer.“*

### **Relaxed co-workers are also an asset for the caretakers**

The introduction of sound breaks in daycare facilities is a great asset for everyone involved, which is why more and more caretakers are becoming aware of it. As in the care sector, the change in stress levels leads to a decrease in sick days and a generally more positive atmosphere in the home, as the following note of an instructor impressively describes:

*“Overall, the singing bowls affect the entire atmosphere in the home. The team appears much more relaxed, calm, and focused. A colleague expressed satisfaction about his very relaxed state, his exhaustion had disappeared. His overall condition had changed for the better. He could not explain it, but he felt this effect in his body, his tiredness had disappeared.*

*You can also feel the cheerfulness in the team, the lovable, happy tone. In spite of the intensive workload, there is much more energy, the general hectic pace of everyday work has given way. Generally one could say that the use of singing bowls has a very beneficial effect on the entire home.”*





This win-win situation, from which all parts benefit, is also described in the following participant feedback:

*"I am very happy that we were able to participate in this project. In my opinion, the use of singing bowls has a positive effect on the children and on the team. It was surprising to us that many children reacted positively to the use of singing bowls. When using the sound break before the morning circle, every day more and more children got involved in this form of relaxation and then even asked for it. The children now react immediately when the sounds are used to attract attention. We would very much like to keep the bowls in the kindergarten."*

*„The most important moments of the day are those in which we are completely with ourselves.“*

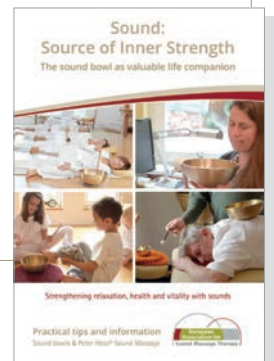
(Peter Hess)

### The singing bowl as a valuable companion

A permanent "sound group" emerged from the Munich project. The participating educators even nowadays still meet regularly - 8 years after the first project - under the direction of Ursula Balmer, in order to profit from the positive effects of the sounds.

#### Tips:

- As the "seminar title **Health prevention for body, mind and soul with sound bowls**" already reveals, this seminar is about doing something good with sound and strengthening one's own health. Part of the seminar is also dedicated to the achievement of health-promoting goals such as the desire to become smoke-free or achieve one's own ideal weight. Trained sound massage practitioners also offer the seminar concept as a continuous course. For addresses, please contact your local Peter Hess® International Academy (see p. 60 - 61).
- In our brochure "**Sound: Source of Inner Strength – The sound bowl as valuable life companion**", many sound exercises for personal stress management await you. The **brochure** and a "**sound diary**" are available for you to download free of charge from our **website**.





# Creating soundful breaks in everyday kindergarten life

Children are often exposed to many stimuli, which they cannot always adequately filter or process. A relatively high level of noise is part of everyday life in kindergarten; some children can cope well with it, others less so. Large groups of up to 25 children are a challenge, especially for the little ones. Kindergarten teachers, who every day face these stressors themselves, can tell you a thing or two about it. How beneficial these short sound breaks are in this situation; they always lead to calmness, focus your attention, and bring everyone involved into contact with themselves.

## Integrating sound sessions into the daily routine

Short sound warm-ups are ideal to attune to one another, for example in the morning circle. Especially after the weekend or the holidays, the sounds can welcome the children back to everyday kindergarten life, e.g. with the game "The Sound





Wanders" (p. 21). The child who holds the singing bowl in her/his hand and strikes it once, can report something special she/he experienced in the weekend or during the holidays. The sound of the singing bowl helps the other children to carefully follow the story until it is their turn. You will soon notice how calming the sounds are, particularly when working with the little ones.

But stories can also be wonderfully accompanied by the sounds, which help the children to calmly and attentively follow the narration. The sounds that slowly fade out lead the children into calmness and can ideally be used, for example, to accompany small children in the nursery into their midday rest, or to make diaper changing a sound ritual.

### Active sound games

However, you don't always have to be calm and cautious with the sounds. Older children love the active sound games that involve movement, like the following three games:





# Sound Game **In the Enchanted Sound Forest**

(by Beate van Dülmen, Teacher and Peter Hess® Sound Education Specialist)

## Goals:

Development of:

- Auditory perception
- Attention
- Memory
- Eye-hand coordination
- Body awareness

## Required materials:

1 small mat per child to stand or sit on.

1 singing bowl per child with a felt mallet or 1 chime.

## Game rules:

All children stand or sit in the room with a singing bowl or a chime in their hands. They are the "sound trees" in the Enchanted Sound Forest. One child starts walking through the Enchanted Sound Forest. The „tree" that is touched by the „forest walker" strikes its singing bowl/chime.

The "forest walker" decides how often and for how long the sound trees make a sound, and for how long it wants to stay in the Enchanted Sound Forest.



Photo:  
Tina Buch

# Sound Game **The Sound Cave**

*(by Heike Rönnebäumer, Teacher and Peter Hess® Sound Education Specialist, Head of the Peter Hess® Center Nottuln)*

## **Goals:**

- Experience togetherness, facilitate cooperation
- Perceive and experience movement and relaxation
- Development of gross motor skills
- Feel and perceive your breath
- Learn to coordinate movement sequences
- Action-reaction, develop responsiveness
- Encourage hearing and listening

## **Required materials:**

1 round swinging cloth, 1 floor pillow, 1 singing bowl, and 1 felt mallet

## **Game rules:**

The swinging cloth is spread out in the middle of the room. The singing bowl is placed on a coaster in the middle and is hidden under the cloth. The children stand in a circle around the cloth, grab it with both hands and lift it off the floor. Now the group swings the cloth up and down together. After a while, the game master or a child clearly calls out: SOUND CAVE!

Now everyone very quickly swings the cloth up and raises up their arms with the cloth above their heads. Everyone takes 2-3 small steps forward under the cloth. The cloth is pulled over the head, behind the back, until the bottom, and everyone sits on the edge of the cloth on the floor. The whole group is now sitting under the cloth and everyone can comfortably lean into the cloth. The game master or a child strikes the singing bowl and everyone together listens to the sound until the singing bowl has completely faded out.

The process can be repeated as often as desired.

## **Variations:**

- The swinging movement can be combined with breathing: inhale - lift cloth and exhale - lower cloth.
- A child sits in the middle under the cloth with two singing bowls. It takes control of the game, and when the sound cave is to be put up, she/he sounds e.g. a Zen bowl. When everyone is inside the sound cave, a singing bowl that vibrates for a long time, e.g. a large pelvic bowl, is struck and everyone listens to its sound.

# Sound Game

## Welcome to the City of Sound Surprises

*(by Beate van Dülmen, Teacher and Peter Hess® Sound Education Specialist)*

### Goals:

Development of:

- Social-emotional skills
- Empathy
- Body awareness
- Mindfulness
- Value protection

### Required materials:

Singing bowls and felt mallets, chairs, cloths, massage objects (head spider, massage roller, paint brushes, hair brushes etc.), pillows that fit the feet and 1 singing bowl.

### Game rules:

In our „City of Sound Surprises“ there are various „Sound Surprise Houses“. The surprise house is a chair covered with a nice cloth, on which the „visitor child“ can sit. Two or three children surround the sound surprise house and spoil the visitor child, who is sitting on one of the chairs, with the singing bowls and the massage tools. The visitor child can choose the massage tools and the duration of the visit. This child's feet are on a pillow with a singing bowl, or in an XL singing bowl, which is played in a calm rhythm. The other one or two children massage the visitor child with the massage tools.

### Sounds in parenting and for parents

Parents whose children regularly enjoy sound sessions often notice positive changes and the enthusiasm of the children. The parents become curious about the singing bowls, which often creates the desire to experience the sounds themselves. For this you could offer sound relaxation afternoons or parent evenings. But it could also happen during the parent-child interaction. The children are usually very proud when they are the ones who can show their parents something new and do something good for them.



Photos: Tina Buch





# By listening we open up to the world – Soundful listening training

*“The eye takes a person into the world. The ear  
brings the world into a human being.”*

(Lorenz Oken)

## **We are hearing and feeling beings**

Hearing and feeling are addressed equally in sound sessions. Both are senses that are already prenatally fully developed and enable a first link to the world. The unborn child can already perceive sounds by the 22nd week of pregnancy. It bathes, so to speak, in the sounds that surround it: the mother's heartbeat, the rustling of her blood, organ movements, and of course her voice. The simplicity and the uniformity of these sounds resembles that of singing bowls. This is also believed to be a reason why the sounds and vibrations of singing bowls quickly evoke feelings of security and trust in most people. They seem to remind us of a time when we were secure and grew beyond ourselves every day. Similarly this is true for the delicate, tangible sound vibrations, because the sense of touch is also already fully developed before birth.

## **Hearing is an important foundation for healthy development**

We capture our surroundings through auditory impressions, and in turn come into contact with the world through our own sounds. Hearing is the foundation on which we learn language, and later on also reading and writing.

But our ears are responsible for so much more than hearing. It is the home of our organ of equilibrium, and thus of central importance for our orientation, as well as for seeing. Because only due to the so-called “vestibulo-ocular reflex” we can see things even during sudden head movements or e.g. let our gaze slide between the lines as we read without losing the sense of what is up and down. And so our ability to hear also forms an important basis for our communication and contact skills. This is why it is so important to identify hearing loss or hearing problems at an early stage.

## Promote listening skills with sounds

Since hearing is so important for children's development and in general for our lives, there are targeted opportunities for improvement in this area, including special sound settings. The sound games and exercises presented in this brochure can be easily combined with the daily "regular stimulation". Almost automatically, many parents facilitate their children's listening skills by speaking to the baby a lot, reading to the child later on, singing songs together, reciting rhymes, or listening to music and audio books. All of these are important building blocks in order to gain listening skills and to be able to verbally express yourself increasingly better as you get older. But conscious and active listening is also an important aspect of social interaction.

Sound settings can provide various sensory impulses, which in addition to attention and concentration, also strengthen children's listening skills, auditory memory, and acoustic recollection.

# Sound Game for Auditory Training

## Directional Hearing

This game is highly suitable for a group of children. The children sit in a circle on the floor and close their eyes. You or one of the children pick a spot in the room and strike a singing bowl there - just loud enough to be heard. Now the children have to point to the direction where the sound came from. Only when all the hands are in the air they can open their eyes.

### Variation

You can also diversify this exercise by sitting in the center of the circle and striking the singing bowl. Now the task is to raise your hand when nothing is heard anymore. You will be amazed at how the perception of sound varies from child to child.



# Soundful Imaginary Journeys for Children

## The right words make our children strong

*“Imagination is more important than knowledge.  
For knowledge is limited,  
whereas imagination embraces the entire world.”*

(Albert Einstein)

Children love sounds and children love imaginary journeys and stories; so what could be more obvious than combining these two elements to make sounding imaginary journeys!

Children usually reach a state of deep relaxation much faster than adults, and simultaneously follow the text very consciously. They often experience the imaginative stories right at that moment. The sounds not only promote relaxation and reinforce attention, but they also have a positive effect on concentration, memory, and stamina. Selected imaginary journeys can help children to better process inner states of tension, fears, and experiences, and thus become a valuable resource in terms of coping with life and self-confidence.

### **Practical tips to soundfully accompany imaginary journeys**

We would like to give you some basic tips on the narration style and the application of sounds, so that the soundful imaginary journeys you narrate can reveal their positive effects:

When reciting the text, the **motion of the stream of speech** plays an important role in the hearing and speaking process. This very basic rhythm of the narration can be substantially supported by sounds. There are several possibilities to bring the words to life. This is what makes the combination of language and sound so special. Because the harmonic sounds of the singing bowls (and gongs), which interweave to form a unique “sound carpet”, lead the person into a pleasant state of relaxation in which the mind comes to rest. This creates space for the process of imagination. That is, the process by which „inner images“, feelings, and thoughts are awakened in us.

When **playing the instruments**, you should pay particular attention to striking them in a steady, calm, and confident manner, which invites you to breathe more calmly and to gently slide into pleasant relaxation. The deep sounds of the so-called pelvic bowl can create an ideal basis for this; they evoke feelings of security, well-being, calmness, and relaxation. In order to bring the narrated stories to life, various singing bowls such as the heart, universal, sangha or zen singing bowl can be added (see p. 73). Their sounds accentuate the inner images that arise in the mind's eye while listening. For example, this can be the chirping of birds in the treetops, the flapping of a butterfly's wings, or the glittering of the water in a lake.

An important point: Make sure there are enough **pauses in speech** and during these to provide a quiet "sound space". The sounds lead the listener to distant worlds and imagination can freely unfold.

The high-pitched tones of a zen bowl or cymbals are suitable at the end of the journey, in order to carefully bring the „travelers“ back to the here and now.



Photo: Andreas Kreuzfeldt



## Soundful Imaginary Journey

# You are a strong sound tree

(by Beate van Dülmen, Teacher and Peter Hess® Sound Education Specialist)

**Goals:** Strengthening of inner stability, training of good posture and muscle tone, conveying the feeling of being rooted

### Required materials

- 1 mat on which the child can comfortably stand and sit
- Images or photos of trees
- 1 heart bowl with a small felt mallet
- 1 pelvic bowl with a large felt mallet

(Alternatively, just one universal bowl can be played, with a large felt mallet instead of the pelvic bowl, and with a small felt mallet instead of the heart bowl)

### Introduction:

*Trees are well connected to the earth by their roots. They convey stability and calmness. In this sound journey, we want to imagine ourselves being a strong, healthy, powerful sound tree.*

*Especially in our fast-paced and hectic times, it is good to sense yourself; to appreciate your own feet on the ground.*

*How would it feel if roots would grow into the ground from the soles of your feet?*

### Main part:

***Play the pelvic bowl gently and in a slow rhythm and provide a continuous sound space.***

*Position yourself very relaxed ... swing a little back and forth ... sometimes to the right, sometimes to the left ... sometimes a little forward, sometimes a little back ... only slightly and maybe it's not even visible on the outside ...*

*Take a deep breath and exhale, entirely at your own pace ...*

*With the next breath your breathing goes down to the soles of your feet ...*

*Imagine that roots are growing out of the soles of your feet, as if you were a tree standing in a meadow or in the forest...*

*You are a big, strong, healthy tree.... Roots grow out of your trunk into the earth ... they start to branch out and constantly expand ... they grow deeper and deeper into the earth ...*

*Your roots give you support ... Your roots give you strength ... Your roots let you stand on the ground with both your feet ... You feel connected to the earth on which you live and which you inhabit.*

*While standing there firmly on the ground, you can feel a light breeze ... The wind is getting stronger and yet you feel safe because your roots are firmly connected to the earth ...*

*Maybe you sway a little back and forth ... but you remain standing completely in your center...*

***Let the pelvic bowl fade out and now let the heart bowl sound gently and in a slow rhythm.***

*Now you can stretch your arms, your „branches“, upwards, stretch out very high to the heavens ... From above, the warm rays of sun come into your body through the crown of your tree ... the warm sun rays give you warmth, strength, and energy...*

***Gently and slowly play the heart bowl in alternation with the pelvic bowl!***

*And so you are well connected between heaven and earth.... Having completely found yourself, you stand on earth as a strong sound tree....*

*If you ever get the feeling that you want to feel the strength of your tree, ..... then think of your roots ..... that connect you to the earth... .. and give you support and strength....*

### **Conclusion:**

*Stay with yourself for a few more moments and perceive how your body feels now. And then return to everyday life very slowly and completely at your own pace. Maybe you want to have a good stretch, maybe take a deep breath or yawn...*

### **Tip:**

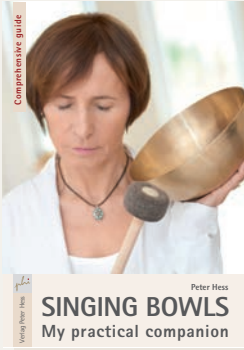
*After the imaginary journey, the children can share their experiences during this sound journey, or paint a picture of themselves as a sound tree, which they can take home.*



**Seminar tip**

The seminar **"Imaginary Journeys 1: Designing Spaces of Sound – Effectively framing stories, meditations and poems"** offers an ideal entry point for all who are interested in the topic of imaginary journeys. Locations can be found by contacting your local Peter Hess® Academy (see p. 60 – 61) or the Peter Hess Institute in Germany. [www.peter-hess-institut.de](http://www.peter-hess-institut.de)

# Publishing House Peter Hess



## Singing Bowls - My practical companions

Author: Peter Hess

Publishing House Peter Hess, 2019

Paperback: 145 pages

Just two to five minutes of practice a day is all you need to relax your body, mind and soul with sounds and improve your own health regularly. Peter Hess, the pioneer in working with singing bowls, has compiled the most popular sound exercises for you in this book.



## DVD: Peter Hess®-Sound Massage

A Complementary Method Of Therapeutic Practice

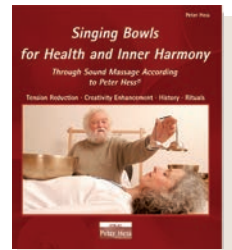
DVD German/English · Publishing House Peter Hess, 2016

Healing professionals are increasingly recognizing the healing potential of Peter Hess®-sound methods and thereby are continually expanding their treatment repertoire. This DVD provides vivid practical insights into Geropsychiatry, Pain Therapy, Oncology, Logopaedics and Physiotherapy, with both professionals as well as patients providing input about their experiences.

## Singing Bowls - Health and Inner Harmony Through Sound Massage According to Peter Hess®

Paperback: 104 pages · Publishing House Peter Hess, 2008

In tune with one self. The sound of the singing bowl touches our core and elevates our soul. Its sound dissolves tension, mobilizes self healing powers and releases our creative energies. Maintaining health and healing with singing bowls – their use is manifold: from lowering high blood pressure to total stress relief.



## DVD: Peter Hess-sound massage in therapeutic practice

DVD German/English · Publishing House Peter Hess, 2014

This DVD opens informative insights into the application and modes of action of the sound massage in the fields of rehabilitation, intensive care, psychosomatics, psychiatry and therapeutic pedagogy. Interviews with clients and therapists provide personal impressions.







# Sound as support in everyday school life and learning

We all strive for learning and growth from the very beginning. Maintaining the natural joy of learning is not always easy. Because already at an early stage social influences and performance thoughts affect the learning process. Lack of concentration, high expectations, and performance pressure show their effects on students, parents, and educators, and all too soon lead to dissatisfaction, tension, and stress. KliK® wants to create a counterpoint that offers relaxation, supports the joy of learning, and helps to improve concentration and endurance. At the same time it is also about the personal development of the children and adolescents, and about finding and cultivating resources that can sustainably support them in their life.

The sound sessions are not limited to the classroom, but can also be used in the context of work groups, in daycare, by school social workers or school psychologists.

Regardless of whether in primary school or in high school, experience has shown that the sound methods are a useful addition to the teaching process. Their targeted use can take place in different situations and have **various goals**, e.g.:

- Application of singing bowls for motivation to learn and improved learning
- Learning with all the senses
- Sound rituals and sound innovation (at the beginning of class, during class, during breaks, before tests or exams, to conclude the day)
- Promote concentration
- Support integration and inclusion with sound
- Strengthen social learning and attentiveness
- Coping with conflict situations

## Sound exercises during daily life in elementary school

Elementary school teacher Annette Heck integrates the sounds of singing bowls and various sound exercises in the classroom – both as a class teacher and as a subject specialist, e.g. in religious education. She says:

*“Experience has shown that short sequences strengthen the individual child and support her/him in everyday school life. The singing bowl settings especially help beginners to calm down, to focus on new teaching content and, above all, to sense themselves.”*

Experienced elementary school teacher, KliK® expert, and Peter Hess® sound expert school (KliK®) summarizes her observations as follows. The targeted use of sound:

- connects and strengthens the sense of community in the classroom
- relaxes and calms down
- promotes access to the inner core, to feelings and needs
- enables the expression of feelings and needs
- lets the principle “less is more” be experienced
- focuses, e.g. on the story or on the imaginary journey
- strengthens concentration and perception
- facilitates empathy for others and thus promotes social competence
- promotes responsibility and self-efficacy

Photo: Annette Heck



### **A special start to the school day**

In the article „Den Klang in die Schule tragen“ (“Carrying the sound to school”) [Klang-Massage-Therapie (Sound Massage Therapy) journal 12/2017, pp. 56-59], Annette Heck describes how she offers the sounds to her primary school class during the 'open start' in the morning:

15 minutes before the start of the lesson, the children come to the classroom to play, talk, sometimes to have breakfast, etc. The singing bowls are available as an additional activity when sitting in the circle. There are three children a day who use these bowls as a group. It creates a wonderful atmosphere. The children communicate with their eyes about how to strike the singing bowls. This trains perception and consideration for each other. The children experiment, they learn to find their own group rhythm, listen to the sound, and thus gain their own sound experiences. It's always different children who play the singing bowls together. I have never noticed a fight. The sound connects; this can be sensed and the connectedness gradually spreads out in the class. The children start their school day peacefully and relaxed.

### **Sound break in the study group after the school day**

From the positive experiences with the sounds in the classroom, Annette Heck also developed a study group with the title „Sound break after the school day“ for children of the 1st and 2nd grade [see journal Klang-Massage-Therapie (Sound Massage Therapy) 14/2019, pp. 38-44]. For one school year, 3 boys and 5 girls met on a weekly basis to immerse themselves in the world of sounds. Different sound activities were designed to strengthen body awareness, concentration, and creativity, and the children were taught to give each other “mini sound massages”. At the end, when asked what had changed for the children due to these activities, there were answers like:

*„We are very quiet and whisper.“*

*„It makes me feel good.“*

*„I am calm and I enjoy that.“*

*„I feel my body very differently.“*

*„I don't usually notice this because I pay more attention to other things that happen around me.“*

### Homework supervision with sound

In many schools there is now a daycare center, or it's an open full-day school, which also offers homework supervision. A teacher from the study "Sound Break Munich 2010/2011" (see p. 32) describes her experience of sound-assisted homework supervision in this context as follows:

*"As part of the project, I offered the children sound breaks during homework supervision. It was clearly evident that the children worked more concentrated during this period, were not easily distracted, did their homework faster, and when I asked, they answered that they experienced the sound break to be pleasant."*

### Targeted sound activities in high school

As mentioned at the beginning, targeted sound activities can also effectively enrich teaching and learning processes in high school. Senior teacher Ulrich Krause has developed numerous modules. On one hand, these aim at actual support during the lesson. On the other hand, they are designed so that the students can apply the sound elements themselves in order to use them sustainably and independently for individual learning process optimization. The physical and mental relaxation through sounds not only serves to promote concentration and attention, but also helps to counteract learning stress or exam anxiety.





How the day starts with sound in a high school course

## Arriving – Finding inner peace, creating a classroom community atmosphere and learning conditions

*(by Ulrich Krause, retired senior teacher, research associate and seminar leader at the Peter Hess® Institute, he developed the use of singing bowls especially in high school.)*

### Goals:

Goodbye and a new beginning – the transition from the family to the beginning of class. A sound ritual that enables a successful start to the school day, a short mindful meditative attunement that reaches every student. Finding inner peace and starting the day with calmness.



## A. Individual attention and sound space as a safe space

### Position and required materials:

- The students make themselves as comfortable as possible in their seat/chair. The head can be put on the arms, the eyes can be shut, in order to completely be with themselves.
- 1 universal bowl with a medium felt mallet

### Procedure:

The teacher, or later on after the introduction a student, walks behind the back of the students and strikes the singing bowl once between two students, leads the bowl to the next student, and repeats this until each student has experienced this attention to sound.

## B. Sound bath in the classroom

### Position and required materials:

- The students make themselves as comfortable as possible in their seat/chair. The head can be put on the arms, the eyes can be shut, in order to completely be with themselves.
- 4 different sounding singing bowls with medium or large felt mallets

### Procedure:

Four students, each with 1 singing bowl and 1 felt mallet, spread out in the 4 corners of the classroom and strike the bowl one after the other, 3-5 rounds.

*After one of these rituals, the teacher, accompanied by the singing bowl, can present and discuss the content and goals of the class.*

On our homepage we provide you many different articles of our specialist journals Sound-Massage-Therapy on english free of charge!

[www.fachverband-klang.de/en/category/infotek-en/scientific-papers/](http://www.fachverband-klang.de/en/category/infotek-en/scientific-papers/)





## There is a special value in the simplicity of sounds

### Sound activities at special schools

The simplicity of sounds, which goes beyond judgment as musical or non-musical, right or wrong, makes them a particularly valuable instrument for the integrative area in daycare centers and schools, or at special schools. KliK® offers different starting points: from accompanying the child during daily routines, to individual support, to maintaining social interaction in the group, and for parenting.

*“Nothing is in the intellect that was not first  
in the senses.”*

(Maria Montessori)

#### **Holistic sound activities in special schools**

In sound work, one can consciously assume a holistic requirement for special intervention. The audible and tangible sounds of a singing bowl address the acoustic, somatic, and visual level, vibratory stimuli are set, and the vestibular system is attended to. It covers a holistic enhancement of attention at a basal level.

From her many years of experience in special needs education, Uta Christmann-Trablé knows about the beneficial effects of such holistic support activities with singing bowls - especially for severely disabled children. Mindful sound experiences let the children feel: „I am not alone“ and „I am right the way I am“. In the article “Educational activity with delicate sounds” (in the journal Klang-Massage-Therapie 8/2011, pp. 53-55), she explains that her sound activity is linked to the feeling of connectedness and growth, experiences from the womb. According to neurobiologist Gerald Hüther, these are the two cornerstones on which a stable personality can be built. She sees her role as a sound teacher based on this link. She always offers positive experiences in the aforementioned sense, experiences that go „under the skin“ – because that is when human potential can unfold. Every child feels the vibrations and the vibes regardless of their physical or mental abilities - and this is exactly what makes the singing bowls such a valuable instrument.

## Case study Laura

(From the article „Educational activities with delicate sounds“ by Uta Christmann-Trablé from the journal Klang-Massage-Therapie 5/2006, pp. 17-19)

Laura is a child with severe multiple disabilities. When she hears the sounds she becomes really quiet, very attentive, and immediately extends her hand to me. She reaches for the bowl in a targeted and differentiated manner and pauses just before the singing bowl. She manages to touch the bowl with her small, delicate fingers in a way that it doesn't stop sounding. She feels the delicate vibrations at her fingertips, obviously enjoys them, and tries this game with the vibrations over and over again. Laura purposefully senses the tickling in her fingertips.

This description is a living example of how hearing and feeling are associated and how they can be stimulated by sounds.

### Tip:

Insights into sound activities for children with disabilities in the context of physiotherapy interventions are also offered in a commentary on the **DVD Peter Hess® Sound Massage as a Complementary Method in Therapeutic Practice** (Peter Hess Publishing, 2016).





# Learning sound massage

The Peter Hess® Institute and the Peter Hess® Academy –  
sound experts for more than 35 years

If you want to learn the KliK® settings or sound massage, you will meet the sound experts at our cooperation partner, the Peter Hess® Institute and its more than 20 Peter Hess® Academies worldwide. Tradition and modernity are combined here, as well as indepth knowledge and understanding companionship. Every seminar visit is always a gift to yourself, as a seminar participant of the 8-day Sound Massage Intensive Training describes:

*"I am so grateful that I treated myself to this wonderful experience!"*

*"This was better than a week spa holiday!"*

*"For me, this was a coaching in the matter of way of life!"*

I (Peter Hess) and my employees hear the above and similar statements time and again in the final round of our seminars. For us, such feedback is the best endorsement of our work. It is always a pleasure to see how people sometimes literally flourish because of the intensive experience with the sounds and supported by our trained seminar leaders and the group, as Tobias Witzenberger describes in his feedback after a sound massage intensive training:

*"Before this seminar, I felt that I have many closed buds like a flower. Every day of the seminar, these flourished more and more, and I began to radiate completely from my heart. Now I bloom like a spring flower and with the help of the group as well as Peter and Emily (seminar leaders) I was able to grow with a strong breeding ground."*



So I like to compare the seminar experience with a wonderful and exciting adventure trip. The experiences you make will positively change your life. So beware: you will feel safer, clearer, and happier as you enter this "adventure journey sound experience".

### **Sound message training**

Today, the Peter Hess® Sound Massage is taught according to a standard curriculum but with different possibilities of training at the Peter Hess® Institute in Germany and at the Peter Hess Academies in more than 20 countries – it is possible to choose individual seminars, blocks, or intensive training. Basically, a distinction is made between the basic training with 84 hours and the extended training with 100 hours (basic training + advanced training seminar). The latter degree complies with the high quality and ethics guidelines of the umbrella organization for free advisory and health-promoting professions ([www.freie-gesundheitsberufe.de](http://www.freie-gesundheitsberufe.de)) and is certified on request by us, the International Association of Sound Massage Therapy (see p. 79).

### **Individual qualification and competence expansion**

Several specialist seminars allow – depending on personal interests and priorities – an individual qualification and competence expansion besides the sound massage training. Please ask your Peter Hess® Academy for further training or contact the Peter Hess® Institute in Germany – some of our training courses are also available here.



## Peter Hess® Academies (PHAs) worldwide

*The Peter Hess® Sound Massage is known far  
beyond the borders of Germany*

Since Peter Hess developed the sound massage more than 35 years ago, a lot has happened. This holistic relaxation method has been picked up by countless people and has given many more relaxation, support and confidence. During their dissemination and further development, not only the Peter Hess® Institute, the publishing house Peter Hess and the International Association of Sound Massage Therapy e.V. were founded, but also numerous Peter Hess® academies worldwide. Meanwhile, the Peter Hess® Sound Massage is taught according to a standardized curriculum in 20 countries worldwide and enjoys constant enthusiasm!



Land	Your contact partner	Contact
Australia	Ute Coleman	<a href="http://www.soundrelaxation.com.au">www.soundrelaxation.com.au</a>
Austria	Alexander Beutel (PHA Wien)	<a href="http://www.klangmassage-therapie.at">www.klangmassage-therapie.at</a>
Belgium	Brigitte Snoeck	<a href="http://www.peter-hess-academy.be">www.peter-hess-academy.be</a>
Brazil	Regina Santos Bianka Petzelberger	<a href="http://www.academiapeterhess.com.br">www.academiapeterhess.com.br</a> <a href="http://www.klangnatur.de">www.klangnatur.de</a>
Canada	Dr. Clair Kao Hsien-ju	<a href="http://www.kaoclaire.com">www.kaoclaire.com</a>
Croatia	Mirjana Maksimovic und Silvana Leskovar	E-Mail: <a href="mailto:info@premavama.com">info@premavama.com</a>
Denmark	Anne und Philip Nees	<a href="http://www.nordlys.dk">www.nordlys.dk</a>
Finland	Anne Matero	<a href="http://www.medi-sound.fi">www.medi-sound.fi</a>
France	Brigitte Snoeck Gabriela Rosa da Silva	<a href="http://www.peter-hess-academy.be">www.peter-hess-academy.be</a> <a href="http://www.Yoga-ma-Danza.com">www.Yoga-ma-Danza.com</a>
Greece	Niko und Anna Avramidis	<a href="http://www.ixomasaz-therapeia.com">www.ixomasaz-therapeia.com</a>
Hungary	Zsuzsanna Radnai	<a href="http://www.hangmasszazs.hu">www.hangmasszazs.hu</a>
Inonesia – Bali	Ute Coleman	<a href="http://www.soundrelaxation.com.au">www.soundrelaxation.com.au</a>
Italy	Rosita Santi Simone Campa	E-Mail: <a href="mailto:rsanti@rositasantirisonanze.it">rsanti@rositasantirisonanze.it</a> <a href="http://www.sonosphera.com">www.sonosphera.com</a>
Nepal	Sangita Hess	E-Mail: <a href="mailto:info@nepal-importe.eu">info@nepal-importe.eu</a>
Netherlands	Sylvia Zijlstra	<a href="http://www.klankpraktijk.nl">www.klankpraktijk.nl</a>
Norway	Alexandra Paul	E-Mail: <a href="mailto:yoga-mira-bai@hotmail.com">yoga-mira-bai@hotmail.com</a>
Poland	Margarete Musiol	<a href="http://www.peterhess-akademia.pl">www.peterhess-akademia.pl</a>
Portugal	Ingrid Ortelbach	<a href="http://www.peter-hess-academy.com.pt">www.peter-hess-academy.com.pt</a>
Slovakia	Gabi Obdržalkova	E-Mail: <a href="mailto:gabiobdrzalkova@gmail.com">gabiobdrzalkova@gmail.com</a>
Spain	Christine Heckel	<a href="http://www.christineheckel.com">www.christineheckel.com</a>
Sweden	Iris Krüger	<a href="http://www.vitaraeda.com">www.vitaraeda.com</a>
Switzerland	Helen Heule	<a href="http://www.peter-hess-akademie.ch">www.peter-hess-akademie.ch</a>
Turkey	Sirma Belin	<a href="http://www.sirmabelin.com">www.sirmabelin.com</a>
United Kingdom	Maja Dethloff	E-Mail: <a href="mailto:info@peter-hess-academy.uk">info@peter-hess-academy.uk</a>
USA	Gina Armstrong	<a href="http://www.peterhessacademyusa.com">www.peterhessacademyusa.com</a>

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# Peter Hess – a life for sound!

From engineer to vocational school teacher and sound pioneer

Anyone interested in singing bowls and sound massage will undoubtedly come across the name Peter Hess. He is considered a pioneer of sound work and the founder of sound massage with singing bowls. Thanks to him, singing bowls and sound methods are used professionally in a wide variety of work fields and are gaining increasing recognition among experts. Who is this man who has positively influenced the life of so many thousands of people with his idea of the sound massage?

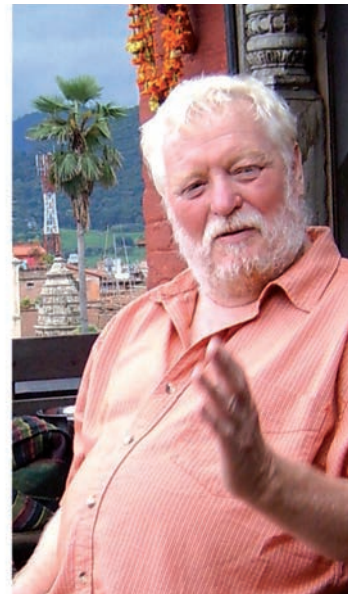
## A child of the post-war period and the student revolution

Peter Hess was born in August 1941 in a difficult time. In retrospect, he experienced his birth, childhood, and youth as demanding and lonely. After all, he had the painful feeling of being thrown back on his own resources. But, as always, there are two sides to every coin, and his experience led him to go his own way from early on, always following his heart, and at the same time proving his assertiveness. Aged only 12, in the year 1953, against the will of his whole family he moved to a boarding school of the Franciscan order in Holland. *„The experiences I gained there didn't make me a priest, but a physics engineer,“* he explains with a mischievous grin. Lively, curious and always ready for fun, he was in no way inferior to the „rascals“ from the „Feuerzangenbowle“. The double moral standards of many friars and teachers led him to leave the boarding school after only a few years.

After studying physical engineering, already as a young engineer he was guided by a flair for innovation and was involved in the development of the first computers. However, he did not find his passion there. This was fulfilled by traveling to distant countries. In 1966, his thirst for adventure led him and a friend to India by land on a Heinkel motor scooter, passing through many countries, which at the time were still reminiscent of fairy tales from 1001 Nights: Persia, Pakistan, and lastly India. This journey brought him into contact with a previously unknown world and opened his heart to the beauty of foreign cultures. At that time, he would have never even dreamed that this first trip would take him to his self-chosen second homeland, Nepal.

## Teacher out of enthusiasm

Back in Germany, the visionary was looking for new professional challenges. He studied to become a vocational teacher for electrical engineering and politics, and then worked ambitiously and actively at a general vocational school with adolescents lacking a high school diploma. It was a purpose close to his heart to convey the apparently hopeless self-esteem, and to enable professional progress despite all the resistance. He describes that period: *"As a teacher, I learned how much our inner images shape our outer experiences. There were many ,difficult' classes at our school, where sometimes 16 students from 16 nations were thrown together. Many colleagues considered the students to be incompetent and complicated. The results were corresponding and only a few passed the journeyman's examination. However, I always believed in the potential of my students. Even back then it was clear to me that learning always needs a practical relevance to make sense and to awaken joy. That was probably the cornerstone of my motto: „From practice for practice", as we maintain it today at the Peter Hess® Institute. With me, most of the students passed the exam the first time, the rest in the second attempt. Already back then I knew how powerful our thoughts are, how important it is to believe in something. Today I pass on this knowledge in my seminars, enriched with numerous experiences of the past decades."*



### **Organic farmer and family man**

During his studies, Peter started a family and lived with his first wife Jozina in Darmstadt, where they had their children Jana and Boris. Then they moved to Bremen, where he worked as a trainee teacher at the vocational school for electrical engineering. Seven years later the family moved to Uenzen, a small town in Lower Saxony, which became their home and is still the seat of the Peter Hess® Institute. Life offered him and his family many unforgettable voyages, but also confronted them with sorrow. Thus, the severe illness of a family member in the early 1980s led the rational engineer to start dealing with alternative healing methods. So he started using various bioenergetic methods in his self-awareness seminars, all of which were guided by the vision of showing people a way to heal - a wish that would only later come true for him.

### **Discovering and loving Nepal**

His friend, Prof. Dr. Niels Gutschow, who knew his predilection for alternative healing methods, advised him to go to Nepal to gain further experience with the Newar people. He expressed Peter's heart's desire to be there for a longer period of time, and as if out of nowhere in 1984, he was offered a research assignment that took him to the land of his dreams for several months. This time, being more mature due to various life lessons, he saw Nepal with completely different eyes and realized how rich this country was.







As part of the research project, he measured ritual places, paths, special stones or places of power, always having in mind the question of what makes such places special. His measurements and studies led to an encounter with a music researcher who was interested in his work. This is how he first came into contact with the effects of sounds – both positive and negative effects. Peter Hess reports about this trip to Nepal: *“I was fascinated by the people’s happiness and by their charisma. I participated in many ritual feasts, at which music and sounds play an important role in helping people to let go. I also found out that to learn music in Nepal is only possible in harmony with the gods. There are deities who offer energy, and others who withhold energy. For example, God Nasadjor provides harmonious energy and makes us strong. God Haimadjor, on the other hand, gives more aggressive and challenging energies, and leads us to confrontations. So everyone who wants to learn an instrument in Nepal sacrifices to both Gods. At first it seemed totally strange to me that one also sacrifices to the destructive God Haimadjor. Only later did I realize that the two Gods symbolize important energies in their polarity. Ultimately, they symbolize the polarity of calmness and tension, of rest and activity – and both are important in order to lead our lives in a balanced way. And when it became clear to me that we also need challenges and problems in our lives in order to grow, I suddenly found peace within me. With all the difficulties I had encountered, my life suddenly had meaning – a feeling that I had never actually known before.*



*In the East it's called ,Nada Brahma', which basically means ,the world is sound'. Based on this understanding, we humans have also emerged from sound, and sounds can help us to (re)achieve consonance with our natural order and harmony – that's what I learned back then. When I encountered the singing bowls, it quickly became clear to me that they could enable exactly this experience, and that was when the sound massage was born."*

### **Bringing the sounds to the world**

Back in Germany, Peter Hess started giving the first seminars with singing bowls. True to the motto „From practice for practice“, the experiences from the seminars flowed into the further development of the sound massage, until it reached the form in which it is today taught worldwide according to a consistent curriculum. The great demand led Peter Hess to found his own training institute, today's Peter Hess® Institute, which currently includes Peter Hess® Academies in more than 20 countries around the world.

At the same time, he began to develop his own singing bowls, which are optimally tailored to practical needs. This is how the so-called Peter Hess® Therapy Singing Bowls used in professional sound work originated. They are considered a jewel among singing bowls.

Over the course of 35 years, a multitude of sound methods emerged based on the sound massage, which represent a specialized application in the areas of relaxation & wellness, education & counselling, healing & therapy, and which also include KliK®, sound work with gongs and Emily Hess® sound yoga.



In 1999 the European Association for Sound Massage Therapy was founded, under the umbrella of which sound massage practitioners from all over the world are connected. The Association in turn, became a member of the umbrella organization for independent counseling and health-promoting professions. This enabled the recognition of selected Peter Hess® sound methods through university certificates, which are awarded by the Academic Center of Excellence of the Health Campus of St. Elisabeth University. In order to provide a broad public an insight into the world of sounds, in 2002 he founded the Peter Hess publishing house, by which numerous books, DVDs and CDs about sound massage and sound methods have been published.

### **Peter Hess – a traveler and adventurer at heart**

Today, at 79, Peter Hess is still an adventurer who loves to travel and feels at home all over the world. He does feel particularly attached to his self-chosen homeland Nepal. Never tired of giving something back to the country and its inhabitants, he provides help wherever he can and has launched numerous aid projects over the years, including the association „CHANCEN – Bildung in Nepal e.V. („OPPORTUNITIES – Education in Nepal“) ([www.chancen-nepal.de](http://www.chancen-nepal.de)).

The gift to inspire people, to see the positive in them and in a situation, and to follow his beliefs and his impulses despite resistance, was and is the driving force of Peter Hess. In this way, he still carries the beneficial and healing effects of the singing bowls into the world, and convinces with a charismatic and so to speak modest demeanor.

*Photo: Foto und Bilderwerk Oldenburg*



# The small singing-bowl-ABC

## About the origin

Singing bowls originally come from the East Asian region – from China, Japan and Burma. Their predecessors were the so-called standing bells. These were hemispherical bronze vessels that stood on the floor with the opening facing upwards and were struck with a wooden mallet. The temple bells are a special form of these precursors and look back on more than 5,000 years of history; they are similar to our church bells, which however are only 1,500 years old. Depending on the distribution area, different types of singing bowls as we know them today developed from the standing bells. Some differ enormously in quality and in the way they sound and vibrate. Usually the singing bowls that are nowadays available at our latitude come from India, Nepal, Tibet, Japan or China.

## About the original use

Like the origin, the initial use of the bronze bowls is also unclear. It is certain that they were used as signaling devices and everyday objects. For example, food and liquids were kept in the metal bowls; also to enrich them with minerals such as iron or copper. Here you can find parallels to the nutritional teachings of more than 5,000-year-old Ayurveda or of alchemy. Furthermore, the metal bowls were and are used in monasteries as sacrificial vessels or by mendicants. However, these vessels are usually not singing bowls as we know them, but simple metal bowls. Some types of singing bowls, like the Japanese singing bowls, have always served as musical instruments or have been and still are used in traditional Zen Buddhism. It is interesting that there is no evidence that singing bowls were once used for rituals or utilized for healing. Relevant stories are mostly based on legends, tales or myths. Lately, unfortunately, they are often created by resourceful advertising people in order to awaken customer interest and increase sales. But even if there were to be a secret use of singing bowls in the context of trance rituals or healing ceremonies, it certainly has nothing to do with the sound massage or sound therapy as we know it nowadays here in the West.

Sound massage, during which singing bowls are positioned and sounded on and around the clothed body, has been developed for people in the West by Peter Hess

since 1984. Although it is based on his experiences in Nepal, India and Tibet, it is a Western method in its development.

### **Singing bowls conquer the West**

The spread of singing bowls in Western culture goes hand in hand with the hippie movement of the late 1960s. The young people of this movement were looking for new experiences in India and Nepal, and encountered the „bowls that sing“ on their travels. They were fascinated by the sounds that led them into trance-like states in which mind-expanding experiences were possible. Many people brought singing bowls home and thus there are also numerous recordings from this time, particularly from the New Age music scene, in which singing bowls can be heard along with other exotic instruments. The music journalist Joachim-Ernst Berendt (1922-2000), in the 1980s was a forerunner of the popularity of sound and hearing. With his listening soiree „Nada Brahma - The World is Sound“ and his books, he delighted a large audience. Another pioneer for sound work was the French otolaryngologist and scientist Alfred Tomatis (1920-2001), who had devoted himself to researching the strong correlation between voice, brain and ear, and published books like „The Sound of the Universe“ and „Sonic World of the Womb“. But it is ultimately thanks to Peter Hess that singing bowls have achieved today's popularity. Over the course of more than 35 years, based on the sound massage developed in 1984, numerous sound methods for their specialized use were developed. *„A valuable joint effort by many,“* emphasizes Peter Hess. The fascination for the phenomenon „Overtones“ can also be found in various therapeutic approaches ever since. The doctoral thesis of Christina Koller (Dr. Kovac Verlag, 2007 / free download on the website [www.fachverband-klang.de](http://www.fachverband-klang.de)) gives a comprehensive overview about this.

Photo: Marina Remstedt







### Different types of singing bowls

With the increasing interest in the sounding bronze bowls, an ever larger market for singing bowls of different shape, size, and sound and vibration quality evolved. Only few of these instruments are suitable for sound work on the body, as practiced in the Peter Hess® sound massage and sound methods.

Fundamentally, with regard to the type of singing bowl, a distinction must be made between bowls that are cast and those that are forged in the traditional way. In all types of singing bowls, the raw material consists of a more or less high-quality bronze alloy, which consists of 5 to 12 different metals, with tin and copper forming the main part of the alloy.

The most common type of singing bowl, also described as the **classic singing bowl**, is the so-called **Tibetan singing bowl**. However, the name is misleading, as these bowls are usually manufactured in India or Nepal. This type of singing bowl was the model for the **Peter Hess® Therapy Singing Bowls** developed by Peter Hess for the sound massage. This type of singing bowl is characterized by a characteristic sweeping shape. They are available in various sizes up to 4 kg. The rim thickness can vary and traces of hammer blows on the surface are typical. Its overtone-rich sound, which seems spherical, is also characteristic.

In addition to this best-known type of singing bowl, there is also e.g. the so-called **Puri Singing Bowl**, which has a characteristic pot shape with a relatively high rim. It is less rich in overtones and has a rather clear tone.

The **Bengal singing bowl**, as its name implies, comes from Bengal and is frequently given an antique look. This type of bowl often has a black outer surface, while the inner part is beat, which makes the surface shiny and golden. Characteristic are the polished upper rim and the sound, which is a kind of combination of singing bowl and gong sound.

Also worth mentioning is the **Japanese Rin singing bowl**, which is twisted from a piece of metal. This type of singing bowl visually reminds you of a Chinese tea cup and has a very clear, high sound. There are also numerous subtypes here, some of which are of particularly high quality and very expensive.

Another type is the so-called **Japanese or Chinese temple bell**, the surface of which has distinct hammer marks and which is coated black. These instruments, mostly made in Taiwan, are available from small models up to 1 meter in diameter with a characteristic bell-like tone.

A more recent development is the **crystal or glass singing bowl**, which is made from silica or quartz sand, a waste product of the computer industry. These are also available in a wide variety of sizes. The clear sound of these sensitive and usually expensive bowls is characteristic, and often described as very intense.

The different types vary enormously, not only visually, but above all also in terms of sound and vibration quality. For sound exercises on the body, actually only the classic singing bowl is recommended. And even here unfortunately only few models are actually suitable for body work, especially in terms of sound and vibration performance. This was also one of the reasons why Peter Hess started manufacturing singing bowls in 1989.

### **The traditional manufacturing process**

The traditional forging process, described in a very simplified way, proceeds in the following stages:

- The various metals are melted into a high-quality bronze alloy in the blast furnace.
- Lenticular blanks are cast from the melting process.
- Rice husk is added to the glowing mixture to bind the oxygen.



- Out of the freshly cast blanks the singing bowl is beaten with the traditional forging tool.
- A total of 20-100 forging phases are required (depending on the type of singing bowl) until the final shape is formed.
- 4 to 6 experienced blacksmiths use a hammer in perfect rhythm to beat a bowl out of the glowing metal disc.
- By different forging techniques the shape, sound and vibration of the singing bowl is fine-tuned.
- The bowl is roughly cleaned by simple mechanical means and then scraped out by hand, which improves vibration performance.
- Then it is polished with a mixture of rice straw ashes and mustard oil. This eliminates the final coarseness and gives the bowl its characteristic shiny surface, which is treated with a thin protective layer.

### **The Peter Hess® Singing Bowls**

Since 1984 Peter Hess has developed the Sound Massage named after him, and almost simultaneously started to have singing bowls manufactured for this special relaxation method in collaboration with various cooperation partners in India and later on also in Nepal. This close interaction between practice, research, and development is unique on the market and guarantees singing bowls of the highest quality.

The Peter Hess® singing bowls are manufactured in the traditional way. Only high quality and, most importantly, pure metals are utilized. Although this means higher production costs, it is the only way to guarantee optimal sound and vibration quality. The main components are copper and tin, which produce a high-quality bronze alloy.



Through the development cycle based on the requirements of practice and the research work related to manufacturing, Peter Hess has succeeded in manufacturing „standardized“ singing bowl types, whereby each singing bowl remains unique. The different singing bowl types, e.g. the heart-, pelvic- or universal bowl (also called joint bowl), each have a characteristic shape and size, as well as a distinctive sound and vibration performance, making them particularly suitable for specific parts of the body. This standardization made it possible to convey the sound methods reliably and uniformly, and to scientifically research their effect. A certain range in sound and vibration within the types is desired, in order to meet individual needs and preferences.

The singing bowls undergo an initial inspection on site. Appearance, sound, and vibration must meet the requirements of the high Peter Hess® quality standards. Only the bowls that withstand this test are packaged for the sea route. If defects are detected, immediate feedback to the production takes place. This can occasionally lead to longer waiting periods for certain types of singing bowls. After their arrival in Uenzen, the complex classification into different levels of quality takes place. The classification is carried out according to visual, sound, and vibration criteria by employees who have been trained for many years. Many aspects must be taken into consideration. Only the very best singing bowls are labelled as a „Peter Hess® Therapy Singing Bowl“.

**Note:**

Many more information about sound bowls, their care and uses can be found on the following website:

[www.hess-soundconcepts.com](http://www.hess-soundconcepts.com)



Hess  
Klangkonzepte  
hess soundconcepts



# The right singing bowl for me and my purposes

## You can start with one singing bowl

Of course, the quality of the singing bowl is essential for the effect of a sound activity. Since nowadays there is a large variety of different sizes, shapes, and qualities, you should take some time to find the singing bowl that is right for you. The kg-prices for singing bowls are very different, but a high price on the market does not always mean high quality. That is why it's important to try out the singing bowls in order to get a feel for it. Different qualities are usually clearly audible and noticeable, but you need a direct comparison for that, especially as a layperson.

## Our recommendation

For the sound activities presented here, we recommend a so-called "Universal Bowl" (also known as a joint bowl), which has a particularly broad frequency spectrum. With different mallets you can produce a variety of sounds with this bowl. With a weight of approx. 900-1,000 grams and a diameter of 21-22 cm, their vibrations are clearly perceptible. For the sound activities suggested here, apart from the Peter Hess® Therapy quality, you could also use the cheaper Himalayan quality.



## Tips for choosing a singing bowl

When choosing, you should pay attention to the following points:

- It is of central importance that you experience the sound of the bowl to be particularly pleasant and inviting - only then you will be excited to take it in your hands and listen to its sounds.
- The bowl should produce a steady, calm sound. Even when you hit it powerfully, no background noises such as clinking or whirring should be heard.
- The singing bowl should be large enough that you can also clearly feel its vibration when you hold it on the palm of your hand. The vibration should be long lasting and should spread evenly. For example, carry out the exercise of p. 13.
- Be sure to try out several singing bowls, because quality differences usually become clear quickly when comparing directly.
- It is important to know that there are very differing sound preferences - trust your intuition and you will definitely find your singing bowl!

### Our tip for you:

If you are uncertain, you can of course also get advice at the Peter Hess® Academy (see p. 60 - 61) of your country.





# Decades of experience that make the difference



In our unique range you will find Peter Hess® singing bowls, gongs, mallets and accessories for sound massage as well as for yoga, meditation and much more.

[www.hess-soundconcepts.com](http://www.hess-soundconcepts.com)



# The International Association for Sound Massage Therapy introduces itself

## **The Association stands for quality and professionalism!**

Peter Hess developed the sound massage 35 years ago. Building on this, a multitude of specific application possibilities emerged in several fields of work under the term of Peter Hess® Sound Methods, which also includes the advanced training system KliK® - Sounding Communication. They are applied successfully from wellness to education, and from counseling and therapy to healing – worldwide!

The growing number of those who work with the Peter Hess® Sound Massage and Sound Methods, in 1999 led to the foundation of our association. Since then Peter Hess has been the first chairman. Our goal is to collectively bring the sounds into the world. In addition to public relations, the focus of our association's activities are the support of our members in their sound practice, quality assurance, further development of sound methods, and professionalization. We work closely with the Peter Hess® Institute and the Peter Hess® Academies, at which our members from all over the world were trained. Another close cooperation partner is the company Hess Klangkonzepte, which, under the direction of Jana Hess, the daughter of Peter Hess, offers the Peter Hess® singing bowls specifically developed for the sound massage, as well as gongs and practice material. These close collaborations enable continuous seminar- and material development in line with our motto "From practice for practice".

## **Conferences and congresses**

Annually we hold a conference/congress in order to create a platform for advanced training, networking, and exchanging experiences. The lectures by renowned speakers such as Prof. Manfred Spitzer, Prof. Hartmut Schröder, Prof. Rolf Verres, Alexander Lauterwasser, Prof.'s Hella and Luis Erler, or Prof. Thilo Hinterberger contribute to the growing foundation of our sound work.







## Research and Development

The development of scientific foundations is an ongoing process, thus our association also supports research projects and scientific work. A first step, for example, was a survey in 2002 about the application of sound massage, in which more than 200 sound massage practitioners were systematically interviewed.

In the process, experiences were documented and the numerous fields of work were demonstrated. Christina Koller also contributed to the study of sound work in the field of education with her doctoral thesis titled „Der Einsatz von Klängen in pädagogischen Arbeitsfelder“ („The use of sounds in educational work fields“) (Dr. Kovac Publishing, 2007), whereby she came to the conclusion that this use is meaningful and effective. This was followed in 2007 by a study with over 200 subjects, a cooperation of the Association with the Dr. Tanja Grot Institute, which examined the effects of regular sound massages on stress processing and on the sense of well-being regarding one's own body. Not only were positive effects demonstrated, but also a lasting effect was proven. Furthermore, numerous other projects and studies have been conducted that promote the continuous development of sound methods. More information can be found on our website.



### Quality assurance and professionalization

An important milestone in terms of quality assurance and professionalization was when we in 2012 joined the „Dachverband der freien beratenden und Gesundheit fördernden Berufe e.V.“ [“Umbrella Organization for Independent Counseling and Health-promoting Professions” (also called Independent Health Professions - IHP)]. This went hand in hand with an enhancement of the sound massage training at the PHI, with the result that it reached a comparable structure with other complementary methods. By becoming a member, we are committed to the principles of the Ottawa Charter for Health Promotion, which the World Health Organization adopted as a basic guideline in 1986. Through the IHP, the Peter Hess® Sound Massage and Sound Methods are finally also represented on a political level.

*It is a matter close to our heart to spread the sounds around the world so that as many people as possible can benefit from their positive effects!*

So, this brochure was created for the educational and private sector, and we would be delighted if you would also experience the sounds as a source of strength, for yourself or for your field of work!

**International Association for Sound Massage Therapy**

Internationaler Fachverband Klang-Massage-Therapie e.V.

Ortheide 29 · 27305 Bruchhausen-Vilsen · Germany

Telephone: +49 (0) 4252-9389140

Email: [info@fachverband-klang.de](mailto:info@fachverband-klang.de)

**[www.fachverband-klang.de](http://www.fachverband-klang.de)**

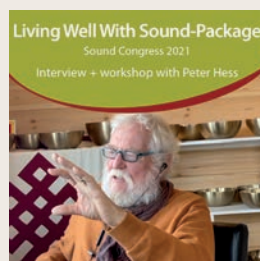
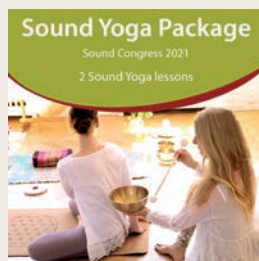


# Video on demand

## Lecture and workshop recordings from the Online Sound Congresses

For all those who would like to dive deeper into the background and application possibilities of the Peter Hess® sound methods at home, recordings of the lectures and workshops/practice forums from the online sound congresses are ideal.

The packages can be purchased individually or as a package. Members of the International Association of Sound Massage Therapy (p. 77) receive a preferential price (please request discount voucher in advance). Here are some examples of these videos-on-demand:

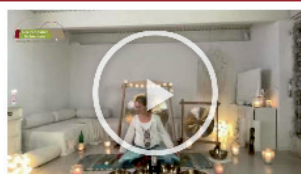


## Sound evenings – Information and Selfcare

The International Association of Sound Massage Therapy, in cooperation with the Peter Hess® Institute and Hess Soundconcepts, regularly offers "sound evenings". Increasingly, there are also sound evenings in English. Dates can be found on the website

[www.fachverband-klang.de](http://www.fachverband-klang.de)

On the YouTube channel: Klang.tv there are recordings, such as:



Evening Sound Event  
„Sound of Yoga“ with  
Janine Gabelmann

Im Youtube Channel von [Klang.tv](http://Klang.tv)



Evening Sound  
Event „Story telling with  
sound as a part of  
coaching processes“ with  
Christine Heckel

Im Youtube Channel von [Klang.tv](http://Klang.tv)

# *Experience sound as a source of strength with children!*



*Children love sounds! Explore the wonderful and fascinating world of singing bowls with them!*

## **Through targeted sound activities, children can:**

- gain experiences with all senses
- relax and feel good
- come to rest and focus attention
- create relaxing breaks
- train hearing and listening
- explore their own inner experience
- be mindful - for themselves and for others
- experience trust and security
- experience silence as a source of strength