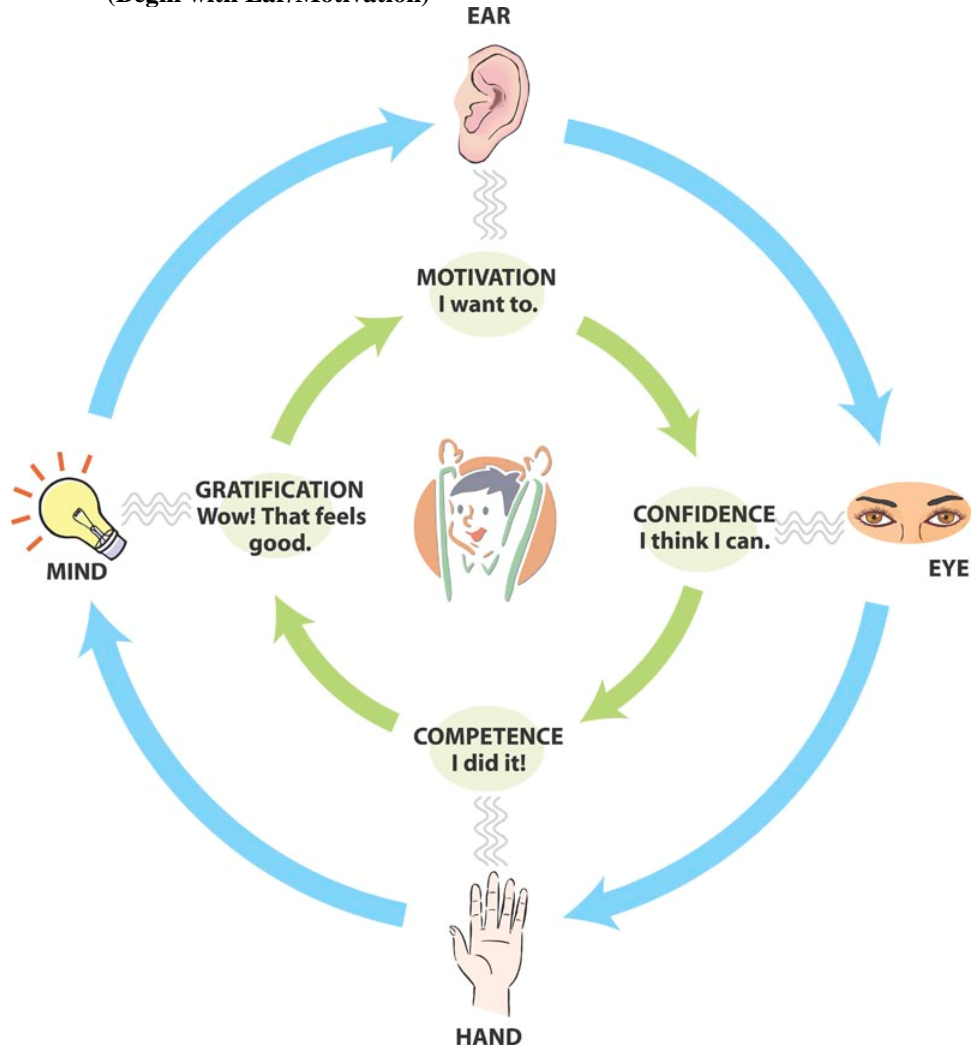


THE MUSIC-LEARNING CYCLE: A NEW WAY TO TEACH MUSIC

PREMISE: All people learn best when they are engaged in an activity they love.

Figure 1. The *Music-learning Cycle* and How It Works
(Begin with Ear/Motivation)



The diagram, made up of three concentric circles with the student in the center, illustrates the music learning process. It represents a cycle that begins at the top and moves clockwise with each stage leading to the next. The circle surrounding the student defines the emotions that are necessary for learning (motivation, confidence, competence and gratification) and the outer circle describes the functions required for learning (ear, eye, hand and mind). If any stage in either circle is omitted, learning will not continue. For example, a confident student who is unsuccessful after repeated attempts will ultimately give up because there is no evidence of competence. The emotions and functions also

work in tandem. Each pair triggers movement to the next pair (ear/motivation moves to eye/confidence to hand/competence to mind/gratification), creating a desire to continue and an upward spiral of learning. Once a rotation has been completed, the cycle begins again at a higher level of understanding and ability, thus creating a never-ending process.

HOW IT WORKS

- The ear (listening to the piece to be learned) creates motivation (I want to learn this piece).
- The eye (reading the music or being shown the positions on the keyboard) creates confidence (I think I can do this).
- The hand (playing the piece) provides proof of competence (I did it!).
- The mind (understanding and integrating what has been learned) breeds the feeling of gratification. (I feel good about my accomplishment!). This provides the motivation to continue learning and the cycle begins again.

WHAT IT DOES

- It coordinates how people learn (procedure) with why people learn (psychology)
- It explains how emotions affect physical abilities.
- It promotes the emotional factors that encourage and support continual learning.
- It incorporates new strategies designed to build skills and knowledge for learning music.
- It utilizes principles and techniques from proven teaching methods, such as traditional and Suzuki.

CONCEPTS OF THE MUSIC-LEARNING CYCLE

We recognize that the ability to learn is complex. In developing the cycle we found through research and experience that, because of individual differences, an effective learning experience must incorporate four crucial factors:

:

- which side of the brain is dominant (left or right).
- which sense takes precedence (ear, eye or hand).
- how the student thinks.
- how the student feels.

Which Side of the Brain is Dominant (left or right)?

Each of the two halves of the brain has a different function. Each controls opposite sides of the body and uses different methods to process information.

The brain's left side processes information expressed in words and is logical and systematic. It is inflexible and handles input one step at a time and in order. For example,

try to recite the alphabet backwards. Most people are baffled! The left brain has learned the alphabet in a specific order and cannot deal with it in any other way.

The brain's right side thinks in pictures and includes those areas that are creative, artistic, intuitive, emotional and musical.

Anything impossible to express in words is said to reside in the right brain. Because it thinks in pictures, the right brain can retain vast amounts of information, usually without having to study. For example, imagine a person trying to describe his mother to a stranger. In theory this seems easy, but if the mother were placed in a group of people who looked similar, probably the only one who could identify her would be her child.

The left and right brain's differences are significant during learning because each person has a preference for one side or the other. This preference or dominance persists throughout life in patterns of behavior and learning styles. All people use the functions of both sides of the brain, but given a choice will defer to the dominant one. While neither is better than the other, left or right brain dominance profoundly affects how a person learns.

Which of the Three Senses is Preferred (ear, eye or hand)?

The only way a human being experiences life is through the five senses (sound, sight, touch, taste and smell). In responding to stimulation from the senses, the brain generates electro-chemical reactions and connections. These are then registered in the brain and are activated at the beginning of any new learning.

Just as each individual has a left or right brain preference, each of us has a sensory preference. The principal senses used in communication are hearing, seeing, feeling or touching. Humans do not communicate with one another by smelling or tasting (this is not socially acceptable!). Richard Bandler and John Grinder developed the concept of Neuro Linguistic Programming (NLP): the study of how language, both verbal and non-verbal, affects our nervous systems and our communication styles. In their book, *Frogs into Princes* they state that, "...different people actually think differently and these differences correspond to the three principal senses – vision, hearing and feeling."¹

Learning styles mirror sensory preferences. Each person prefers to learn either by hearing (auditorily), by seeing (visually) or by doing (kinesthetically). There is no right/wrong or better/worse.

Knowing about learning styles and sensory preferences is particularly important for music teachers. They need to help students incorporate all three senses into the learning process from the beginning. Learning music usually presents challenges that arise from

the less favored senses rather than from the preferred one. Every teacher has had students who are terrified when asked to play by memory and others who get frustrated when they try to read music. Before technology made recording equipment accessible and inexpensive, those who quit lessons after a short time possibly did so because they were auditory learners who became discouraged and frustrated when forced to process information visually.

How do People Think?

Thinking is built on feedback from the senses. An infant sees its mother, hears her voice, and tastes, feels and smells her body while feeding. These stimulations combine in the infant's brain to form the concept of mother. Whenever the senses are activated, the brain's ability grows.

Thinking is based on the ability to make associations. By relating the unknown to the known our brain's storehouse of experience is organized and expanded. To understand Roman numerals, for example, it is easier to relate these symbols to the Arabic figures we already use as a numbering system. Remarkable and infinitely capable of storing information, the human brain can also use imagination to make associations with things not actually present. How many associations can be made with an apple: tree, Adam and Eve, Johnny Appleseed, pie, computer and New York City are a few.

How the Student Feels

All of us have a motive for everything we do. We may believe these motives are based on logic but all behavior is ruled by how we feel at that moment. A teacher may understand and use all of the techniques that accommodate left or right brain preference, sensory preference and thinking styles, but these techniques are useless if the student does not want to learn or is in a negative emotional state. Anyone who has tried to teach someone who is already upset arriving at the lesson knows that no learning takes place.

UNDERSTANDING THE FUNCTIONS

How the Ear Helps Music-learning

Listening in advance to a recording of the music to be learned motivates the student and makes learning simpler and faster. Some practitioners have called this process of listening and then learning, "rote learning." This is a misnomer. True rote learning consists of hearing a few notes of music and then immediately repeating it. The Suzuki method pioneered the now accepted practice of repeated listening to the music to be learned. The student is then taught how to play the piece. We call this process *enhanced rote learning*. It is also called *whole to part learning*: knowing how the entire piece sounds so that the brain can create a category for what will be learned in segments.

Familiarity with the sound through repeated listening makes it possible for students to play rhythms they are not yet able to read. The ability to play more complex rhythms then makes it easier to grasp the mathematics of rhythm, such as note values and counting, when students are mature enough to learn them.

Listening to a recording teaches right brain concepts, such as beautiful tone or phrasing, that are difficult to describe in words. It is impossible to explain the nuances of a phrase or tone quality, yet these essential components of music can easily be heard. The recorded performances of professionally trained pianists provide instructive models for the ideal sound.

Just as knowing how language sounds is the basis for teaching reading to young children, knowing how music sounds allows students to connect what they have heard to the printed page. Listening to a recording assists the ear in predicting traditional harmonies and progressions of western music. Contemporary music lacks that predictability and is therefore a greater challenge to grasp. Ultimately, as listening and playing develop, it becomes possible for the mind to hear without external sound what is printed on a page of music. This is the reason Beethoven could compose his most complex works when he was totally deaf.

Knowing how the music sounds helps the student in home practicing, creating greater confidence in independent learning. Then, at the lesson, the teacher has less need to point out misread notes or incorrect rhythms.

How the Eye Helps Music-learning

Reading music is a concrete left brain skill that requires specific, step-by-step learning procedures; listening is abstract and cannot be broken down into separate parts. Prior listening to a recorded model creates an overall category in the brain which reading then fills in with specific details such as notes, rhythm and articulation. In order to read music, the brain must associate what is seen with what is heard. When reading follows listening, these details are more easily understood, implemented and remembered.

How the Hand Helps Music-learning

Playing the piano is a physical activity that uses input from both the left and right brain. During this activity, the left brain manages the logical concepts of rhythm and fingering patterns. The right brain handles the spatial tasks such as the ability to judge distances on the keyboard and to feel the relationship between black and white keys, hand position and chord shapes.

The “hand” is our blanket term to mean how the keys feel to the fingers and how the muscles of the hand, arm and shoulder develop ability through “muscle memory.”

Karl Pribram, Stanford University professor, pioneered brain research that reveals that the *habitual behavior system* (muscle memory) operates at a level deeper than conscious thought. This is why we can do many activities such as walking, running, driving a car etc. without actively thinking how we do them. When the most common patterns of piano playing are set in the brain through practice, it frees us to play notes much faster than we could consciously think. It also permits the brain to think about nuance (shadings of loud and soft) and rubato (the push-pull of rhythmic pulse) while playing.

How the Mind Helps Music-learning

After the mind receives input from the senses, it must process that information by:

- understanding what it is hearing by decoding the sounds. The brain must also make a distinction between correct and incorrect notes and track dynamic levels, phrasing, articulation and tone quality.
- understanding what it is seeing by reading the score or imitating a demonstration and communicating the information to the fingers.
- understanding what the fingers are feeling. During the early stages of learning such things as fingerings, hand positions and judging the distances between the keys are not intuitive and must be learned and practiced.
- understanding musical concepts such as rhythm, notation, form, phrasing, etc.

While learning, most of us have experienced that wonderful, satisfying feeling when “the light bulb goes on” or, more elegantly stated, we have “the moment of enlightenment”. This happens when inputs to the senses merge and skills are mastered with accompanying understanding and meaning. Philip Goldberg in *The Intuitive Edge* (p.81) writes: “Knowing feels good. There is a certain tension created by ignorance, an incompleteness in an unresolved problem. This has physiological and emotional counterparts. When the answer comes, there is a feeling of restoration.”ⁱⁱ

Over time, the ability to play enhances the ability to perceive what is happening while events are unfolding. It is possible for a musician to follow the form of a piece of music on hearing it for the first time just as it is possible for a person who plays tennis to understand what is happening while watching a tennis match.

UNDERSTANDING THE EMOTIONS

The Significance of Emotions in Music Learning

A person's emotional state, whether positive or negative, influences the ability to learn. Because emotions are not visible nor always obvious, they are frequently ignored or underestimated as important factors in learning. Why is it that a student who cannot pass a math exam can quote thirty years of baseball statistics? Similarly, why does a child who resists practicing the piano or doing homework willingly spend hours at a computer? What is the real problem? It is not the student's ability to learn or concentrate on a given task. The problem is an emotional one. The essential challenge for parents and teachers is therefore how to prevent or remove the emotional blocks that interfere with learning.

Parents play a significant role in creating the conditions that support and encourage learning. Because parents spend the most time with their children, they strongly influence their child's emotional state and attitudes. It has been well documented that students whose parents are directly involved with their education are far more successful than those whose parents are not.

Teachers share a common goal with parents: they want children to love learning, to be self-motivated, and to do what must be done willingly and gladly. Because children by nature love to learn, teachers along with parents face the challenge of making sure that learning is a positive experience for them. Students thrive in a safe learning environment where they can grow without being judged or compared to others.

A process for creating the optimal emotional climate for learning is built into The Music-learning Cycle. Through its unique application of proven principles of psychology, it defines the specific emotions that make learning a positive and ongoing experience. The cycle is in progressive order and if any phase is skipped, learning will not continue.

Motivation - all voluntary learning starts with motivation.

Confidence - once motivated, students must then have enough confidence to feel that it is possible to succeed. If they do not, they will refuse to try and any effort to learn will stop.

Competence - proof of competence must follow confidence. Without evidence of success or progress after repeated attempts at learning, students will soon give up

Gratification - growing competence leads to gratification. Without the intrinsic reward that comes from having worked and succeeded at a task, a person may succeed but will not want to do it again.

Motivation - the feeling of gratification then motivates a person to learn more, and as the cycle begins again, the student continues to grow in ability and understanding.

How to Influence Motivation

Because motivation is an inner force driven by emotions, it is impossible, by definition, to motivate another person. It is possible, however, to influence how a person feels.

The easiest and quickest way to influence motivation is by the way we communicate energy. Our bodies and voices speak far more convincingly than the words we use. If we are tired or ill, we are more likely to move slowly and talk quietly. When we are excited, we move with energy and enthusiasm. Our movements and tone of voice reflect how we feel, and these send signals to and influence the people around us. By using body language purposefully, we can dramatically affect the energy levels in our interactions with others.

According to motivational expert, Anthony Robbins, “physiology [his term for body language] is the lever to emotion”, and emotion drives behavior. He has an exercise that vividly demonstrates how the body’s message overpowers the mind:

Stand tall, throw your shoulders back, put a smile on your face and shout loudly and quickly: “I’m so depressed.”

Next, put your head down, slump your shoulders and say slowly and softly: “I’m so excited.”

This exercise usually makes people laugh because it is impossible to feel excited when the body is in a depressed posture or feel depressed in an empowered stance. Since the body influences the mind, it is possible to change an emotional state instantly by deliberately changing body language.

The ability to use and control body language is a powerful motivational tool to use with students. The first step is to decide what emotional quality is required. There is a big difference between the kind of energy communicated in a romantic situation and a hockey game, even if both are positive. If a student is lackadaisical, the teacher can generate more energy by talking faster and louder, or slow the pace by speaking more slowly and softly if the child is hyperactive or uncooperative. It is also possible to increase energy by moving your body and asking students to do the same. Take frequent breaks for walking around, cheering, hugging or do anything else that induces a change in position or motion. Moving not only generates energy, it also improves circulation and contributes to mental alertness.

Success also influences motivation. The more we understand and succeed at an activity, the more we are motivated to continue learning. As teachers, we try, through the use of small learning steps to create situations where the students can succeed easily. To reinforce successes, we also encourage parents to watch for little victories at home and to celebrate them enthusiastically. By focusing on successes, we promote the positive emotions that generate motivation.

How to Build Confidence in Students

Confidence is the inner state that permits students to feel capable and to believe in themselves. Dorothy Corkille Briggs in *Your Child's Self-Esteem* clarified that how a child feels about himself affects every experience he has, positive or negative. For a child who already has healthy self-esteem, a good experience is internalized as affirmation that it has been handled well and is proof of his competence. A negative experience gives information that, even though he is indeed capable, he simply needs to learn something. For a child who has little confidence, a positive experience may be internalized as a fluke: "I just got lucky this time and next time I will be shown up as the dummy I really am." A negative experience is regarded as more outward proof of incompetence.

Children begin to experience confidence when they are with people who believe in them, who make them feel capable and who encourage their efforts. If we were to choose one word that encompasses the essential strategy for helping others grow in confidence, it would be *affirm*. According to Jean Illsley Clark in *Self-Esteem: A Family Affair*, "Any time we credit another person verbally or non-verbally in a positive way, we affirm that person." ⁱⁱⁱ All people become more confident when affirmed, from the toddler whose parents cheer his every unintelligible attempt at talking to the engineer who receives feedback from his boss for trying innovative ideas. The unspoken messages in affirmations say: "Right on!" or "You've got everything it takes to succeed ... keep going." We know that building confidence is the greatest gift parents can give their children.

We affirm students when we use positive language, identifying strengths rather than what is wrong or what can be improved. In today's world, praise is one of the most common methods used to encourage and build confidence in children. It was, however, a revelation to many of us when we first met Dr. Suzuki in the 1960s and heard him say, "Mothers, please praise, praise, praise." With all of the research on human interaction and motivation published since then, it is difficult to remember that the prevailing teaching attitude at the time was to say, "What's wrong with that and how can I fix it?" The notion of telling children they were doing things well was a powerful sea-change.

We learned, however, that there is good praise and bad praise. For example, "I like hearing you play" is good; "you are the best pianist in the world" is bad. The first gives appreciation from the listener, the second is termed "global" praise and is usually rejected as unrealistic, thus eroding the credibility of the speaker. Thomas Gordon's first book, *Parent Effectiveness Training* regarded praise as a roadblock to communication because he felt it was used for manipulation. He altered his view in a later book, *P.E.T. in Action*, when he acknowledged that praise used to express appreciation is acceptable. The important word is *appreciation*. Expressing appreciation is different from giving praise or compliments. Marshall B. Rosenberg's *Nonviolent Communication: A Language of Compassion* states, "Conventional compliments often take the form of judgments, however positive, and are sometimes offered to manipulate the behavior of others. The beauty of appreciation is spoiled when people begin to notice the lurking intent to get

something out of them.” Rosenberg tells us that the sole intention of appreciation should be to celebrate the way our lives have been enriched by others. He provides three components of expressions of appreciation:

- An action that has contributed to our well-being
- A particular need of ours that has been fulfilled
- A feeling of pleasure engendered as a result

The order in which these components are expressed does not matter, and a simple smile or “thank you” can sometimes convey all three. If, for example, a parent says: “Thank you for practicing. I was so pleased to see how well you concentrated on your new piece.” *Practicing* is the action, *pleased* is the feeling and concentrated reflects the need fulfilled. When we verbalize only how we feel about an action, the listener is free to internalize the statements in a way that is appropriately affirming.

Putting positive statements in writing can further strengthen confidence. The written word can be read, re-read and shared with others. We recommend that parents who accompany their children to lessons bring a separate notebook and write down every positive comment the teacher makes. This notebook then becomes an additional affirming resource for students, and reading it can give them an extra dose of confidence when they are feeling discouraged. If parents do not attend lessons, teachers may write brief comments in the student’s notebook. A simple “Wow!” written beside the name of a piece can mean a lot to a student.

When we focus on the process of learning rather than on evaluating results, we inspire confidence by reducing or removing the fear of failure or mistakes. In learning, process **is** the product and the only way to evaluate it is to look at improvement, no matter how small. The ability to do something better is evidence of learning. What a person cannot do simply represents something not yet learned. Effort is what matters most. When we acknowledge and encourage effort, learning continues, the small steps accumulate, and results inevitably follow.

How to Promote Competence

Once students have some level of confidence that learning is possible, evidence of progress (competence) must follow. Evidence of progress comes from positive feedback. There are two sources of this feedback: the work itself (accomplishment or progress) and recognition from others (those responding to our efforts).

Competence is promoted by:

- Setting reasonable goals and achieving them. This requires breaking tasks down into small enough steps to give the student a 99.9% chance of success on the first

try. One of Dr. Suzuki's great contributions to music-learning was insisting on the analysis of every task to discover the smallest steps contained within it. We learned that the size of the smallest step was determined in part by the ability of the particular student. The smallest step for that student might be one phrase, where for another it might be one measure or even one note!

It is important to remember to give students tasks that are appropriately challenging, that is, arduous enough to stretch their capacity but not so formidable as to discourage them. When students successfully complete the task, we love to hear them say, "I did it all by myself".

- Focusing on one task at a time. Problems arise when we expect students to think about too many things at once. If there are both inaccurate fingerings and notes, work on correcting only the fingering or the notes. We have discovered that improving one small step improves the entire piece.
- Making goals specific. Clearly stated goals can be measured and they make it easy to track progress. Miscommunications arise when adults and students have different understandings of what the goal actually is. "Practice something until it is perfect" to a parent may mean "play accurate notes and articulation with good phrasing and dynamics." To a student it often means to get through the piece without stopping. A specific goal defines the guidelines for practice and allows a student to have some control over the length of time spent on the task. *Scramble* creates specific practice goals by isolating one segment of the piece at a time. See P. 51 for *Scramble* instructions.
- Giving positive feedback appropriately and honestly. It is generally best to give feedback immediately after competence is evident. Family members can reinforce the feeling of competence by mentioning an accomplishment to the entire family at dinner or at other times, especially when the recognition is least expected. Although social recognition (positive comments from others) is preferable, young children often enjoy tangible rewards such as stickers or treats. Keep in mind, however, that these can get tiresome and in the long term, are not as effective as affirming feedback from others.

How to Reinforce Gratification

Gratification is the feeling of satisfaction that comes from having worked diligently at an activity that requires skill and effort. In *Authentic Happiness*, Martin E. P. Seligman explains that gratification is different from pleasure. He states that pleasures are immediate, come through the senses (e.g. the taste of apple pie), and are momentary, whereas gratifications are longer lasting and lead to the "psychological growth" that builds character.

The gratification that comes from being absorbed in a meaningful activity leads to increased self-esteem. In *The Optimistic Child*, Martin Seligman writes: “Feelings of self-esteem in particular, and happiness in general, develop as side effects – of mastering challenges, working successfully, overcoming frustration and boredom, and winning. The feeling of self-esteem is a by-product of success.” Because the *Music-learning Cycle* procedures encompass the steps needed for success, gratification completes the cycle and serves as the impetus for continual learning and improvement.

It is important for parents and teachers consciously to reinforce a child’s feeling of gratification and to do this often. Self-esteem takes years of consistent nurturing to build, yet is fragile and vulnerable to negative influence. One child was emotionally scarred when a teacher said, “Your brothers and sisters were all smart, what happened to you?” In an instant, that thoughtless remark damaged the child’s self-esteem.

Gratification is enhanced by:

- treating students with respect. All people respond to others according to how they are treated. When we treat students respectfully, they are more likely to be receptive, more fully engaged and gratified by the learning experience. A respected person also feels esteemed because the message that is heard is “You are worthy, valued and valuable.”
- asking questions or making requests instead of demands. Asking questions is a good way to involve the student actively and to create agreement, especially when empathy is communicated. Even then, we must be careful. Sometimes we unintentionally disguise demands within questions. If we ask a child: “Will you please do your practicing now?” the child rightfully interprets the question as a demand. Marshall Rosenberg says: “Requests are received as demands when others believe they will be blamed or punished if they do not comply. When the other person hears a demand from us, they see two options: submit or rebel.” In psychology, this is called the flight or fight response. The easiest way to elicit cooperation through the use of questions is to give choices. Choices can be simple. A parent can ask, “Do you want to practice before dinner or after dinner?” It is helpful to keep Rosenberg’s formula for expressing appreciation in mind when making a request. For example, “I love (feeling) hearing you play (action) that piece at a slower tempo (need fulfilled). Will you play it more slowly just for me?” This is more respectful than saying, “Stop playing so fast!”
- cultivating independence by encouraging responsibility. It is always more gratifying to do something without being helped or prompted. Set reasonable expectations and give the student an opportunity to meet them. One step at a time is a reasonable expectation. Teachers and parents need to resist the tendency to jump in too quickly if they see the student tussling with a problem. The rule is to assist only when the student asks for help. Nancy Salamin, author of *Love and Anger: the Parental Dilemma* uses the term “hovercraft” to describe parents or teachers who prevent children from experiencing consequences by rescuing them

when they are struggling. As a result, children do not learn from their mistakes or even worse, become afraid of trying. Children need support for their efforts and the freedom to learn from errors in a healthy way.

When children are given small tasks that are designed to be accomplished easily, one at a time, success follows. These successes create confidence, competence and the feeling of gratification which leads back to motivation and the cycle begins again.

USING THIS NEW METHOD

Ear – Motivation. The recordings that accompany the repertoire books motivate pianists and provide the hearing input for the first function in the cycle. The repertoire was selected, not as a step-by-step set of materials to teach specific skills, but rather as music that everybody loves to play.

Eye – Confidence. The demonstrations and reading strategies included in the program foster independence and create the confidence that make up the visual portion of the cycle.

Hand – Competence. Our system for teaching rhythm and our comprehensive technical regime build a strong kinesthetic foundation for continually increasing competence.

Mind – Gratification. Specific teaching techniques and learning strategies establish the solid understanding that results in gratification. These techniques include the *Scramble* game, memory aids and *Stop-Prepare*, analyses of the most common forms in music, musical interpretation and performance strategies.

SUMMARY

Definition of the *Music-learning Cycle*

- The *Music-learning Cycle* is flexible and incorporates current understanding of learning, communication, educational practices and psychology.

Interpretation of the *Music-learning Cycle*

- A diagram illustrates the cycle with the student at the center. The inner ring of emotions wraps the student in the psychological safety required before learning can begin or continue. The outer ring of functions represents the essential steps in actual learning.

- The emotions (motivation, confidence, competence and gratification) and functions (ear, eye, hand and mind) of the cycle work in tandem.
- Each time a revolution of the cycle is completed, it begins again with the student at a more advanced level of ability.

Concepts of the *Music-learning Cycle*

- Every person has a left or right brain preference that is reflected in a consistent pattern of behavior and learning style throughout life.
- Every person has a unique learning style that is directly related to how the brain prefers to respond to sensory input (seeing, hearing, or touching).
- Thinking is built on feedback from sensory stimulations and is expanded by the ability to make associations.
- How students feel influences their ability to learn.

Using This New Method

Ear - Motivation: The recordings contain a repertoire chosen to be appealing and are only approximately graded. They create motivation for the student.

Eye - Confidence: Demonstrations and strategies for learning the geography of the keyboard and how to sight-read build confidence and promote independence.

Hand - Competence: Our system for teaching rhythm and our comprehensive technical regime encourage a strong kinesthetic foundation and increase competence.

Mind-Gratification: Our unique learning strategies, including the *Scramble* game and *Stop-Prepare*, analyses of common musical forms, interpretation and performance, strengthen mental ability and lead to gratification.

ⁱ Richard Bandler and John Grinder, *Frogs into Princes*. (Utah, Real People Press, 1979)14.

ⁱⁱ Philip Goldberg, *The Intuitive Edge*. (Los Angeles: Jeremy P. Tarcher, Inc., 1983) 81.

ⁱⁱⁱ Jean Illsley Clarke, *Self Esteem: A Family Affair* (New York: Harper & Row, 1978) 34.