

MASTER'S PROGRAM

Curricula for M.Ed.

ENG061 TEXT ANALYSIS AND RESEARCH ESSAY PROGRAM

This is required reading for all M.Ed. students. Read through the reports and highlight key points in **yellow** as you analyze the strategies of teaching. *(Alternatively, you can copy the key points and paste them into a separate file.)* Draw on the findings of applied neuroscience and reflect on how this can be projected into a classroom or teaching/learning setting. After reading each thesis and highlighting key points, send the highlighted thesis (or separate file with the points you gathered) to your tutor by email. Additionally, you will need to write an 80-page (double space, size 12 font) thesis using the key points that support the theme of your thesis.

Note: ENG061 reflects personal quality thinking and excellent research skills; this serves as a foundation course before you complete your 80-page analytical thesis. Your thesis will be evaluated and graded by an assigned university mentor.

HOW TO USE MUSIC IN TEACHING

Author: Prof. Amber Terrell

1. PREFACE :

2.1 SUBJECT OF INVESTIGATION :

The Brain, Learning & Education

NEEDS, INTERESTS AND PROBLEMS DETECTED:

There are many benefits to be gained from the study of music. Many times these are overlooked. Music is a very important part of a child's development and there is much benefit and enjoyment to be gained for adults. Many times music teachers do not know the best ways to teach their students. I would like to make more people aware of the benefits of music and I would like to see more teachers that know how to teach the love and enjoyment of music. The ability to make music is inside each one of us. It would be wonderful to see more people take advantage of this wonderful gift.

2.2 JUSTIFICATION OF THE THESIS THEME :

We have all met people who have no sense of rhythm and cannot even hear the beat in music. This can be avoided by the early study of music. Being able to keep a beat is not the only benefit of studying music. Music helps in the development of children. It has been discovered that music can increase a child's mathematical skills. Music is therefore an important part of a child's education. The benefit of music for adults should not be overlooked. There is much enjoyment that can be gained from the study of music.

Music can be a great source of relaxation and has even been shown to provide medicinal benefits. To gain the greatest benefit from musical studies you must have a good teacher.

The lack of good music teachers in an increasing problem. Many teachers do not understand and therefore cannot teach the love of music.

In this paper I hope to provide proof that we need the study of music. I also hope to provide information to help teachers improve their techniques and improve the music education in today's world. Learning and acting on the enclosed information will benefit students and teachers. Together we can create a more musical society.

2. OBJECTIVES

The objective of this thesis is to explain, enlighten and motivate parents, adults, and teachers to take advantage of the study of music and ensure the best possible music education for children.

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3.1 GENERAL INFORMATION

The purpose of this thesis is to educate people on the benefits of music study. It is hoped that parents and adults will take seriously the importance of musical study for our children and us. My work will help teachers take a look at new ideas for teaching and an exploration of the love of music. It is a teacher's responsibility to understand and teach the love of music. By applying the enclosed information there will be more musicians who enjoy their music and would never dream of ceasing to play music.

3.2 SPECIFICATIONS

This thesis will examine the immediate and future benefits of the study of music. It will explore different ways teachers can improve their teaching methods. It will explain the love of music and how teachers can help to ensure that their students understand and cultivate this love. It will serve to stimulate more people to study music and inspire teachers to be the best they can be.

3.3 GOALS

My goal in this thesis is to motivate people to study music. I would like to see more children gain the benefits of music. I would like to see more people that are able to play a musical instrument and that love to play. I would like to see children that learn from their teachers how to love to play. This would ensure that more children stick with their musical studies. I would like to see better teachers. I would like to see teachers that love to play and know how to teach that love to their students. The information

contained in my thesis will provide proof to parents why their children should study music. It will show the benefits to be gained by the study of music from an adult's viewpoints. It will provide practical advice for teachers as to how to best teach their students. I have explored the many benefits of music and how it is essential to our physical and emotional well being.

INTRODUCTION

Music is a very important part of our society. There are many benefits to be gained from studying music. Sad to say though, teaching music seems to be disappearing in today's schools. In the recent movie, *Mr. Holland's Opus*, it was shown how a music teacher spent his whole life helping children to appreciate and love music. Sadly though he was fired from his job when the school budget was decreased. This seems to be the trend in today's society. Many music and arts teachers are fired from their jobs because they do not know how to teach science or math. Our society does not see the importance of music any more. It is obvious that the study of music is disappearing. What will happen to our society because of this lack of music? What benefits are there for us? What enjoyments are people missing out on? How can teachers best teach music? What will we do about this lack of music in our society? I hope that my research will help provide answers to these questions.

Exploring Music and How Learning It Benefits Us

Chapter 1: Reasons and Benefits of Teaching and Learning Music

Philosophy and Music Education: Serious Matters

When the matter of learning music is discussed there are eight problems which need to be considered. The first problem is that observations of music education are not complete. It takes systematic thinking about a variety of related issues to determine the nature of music education. These issues cannot be completely settled by observations. The second problem is that music is often discussed as a good thing but we often do not know what it is good for. Third, it is important to explore and discover the differences between music teachers and teachers of other subjects. Fourth, to improve as a music educator there needs to be an examination of aims, goals, strategies, standards, and plans in relation to a rigorous professional belief system. Fifth, "due to the public scrutiny of music teachers there is a need to understand the grounding ideas for the profession."¹ Sixth, "systematic thinking about philosophical inheritance of music education is imperative if professional practice intends to avoid misdirection."² Seventh, music education is many times denied a place in public schools. It is often thought of as unnecessary. Eighth, human nature has a great bearing on what people decide to say about music education. These eight issues establish the fact that music education is something that demands critical reflection.

Explaining Music

When embarking on a discussion of music there are six different things that need to be established. The first is the nature of music. It must be established what is rightfully called music. Second, the significance of music must be established. What qualifies it

for a role in human existence? Third, it must be considered what people think of as music. Fourth, what do we call music, even though it does not fit what most people mean by music? Fifth, the grounds for determining music must be established. Sixth, we may want to say why it troubles us when people call something music? The meaning of music cannot be answered satisfactorily by a succinct definition. It must therefore be explored.

The Values of Music Making

Music is created for many different reasons. Music is used for dancing, worship, mourning, advertising, socializing, teaching, and learning. Musicians create music to be listened to for: “(1) the intricacy of their intramusical designs, and/or (2) musical expressions of emotion, and/or (3) musical representations of people, places, and things, and/or (4) musical expressions of various kinds of beliefs.”³ Music is created for many different purposes. Underlying these are the central values of music making. They are self-growth, self-knowledge, and enjoyment. Most musical practices offer music makers two necessary conditions for these values. “Music practice offers multidimensional musical challenges and the musicianship required to meet the challenges of a given musical practice. Musicianship is a multidimensional form of understanding.”⁴ It is the key to the values of music making. It can be taught and learned. When a person’s level of musicianship is matched with the right amount of musical challenge then they are able to enjoy their music. Music making propels the self to higher levels of complexity. Musicing is also a way of developing self-esteem.

The Joys and Benefits of Music Making

Music for Music's Sake

Dr. John Feierabend, Associate Professor of Music Education at the Hartt School of Music stated that “Music in early childhood develops lifelong abilities and sensitivities which enrich everyday life for all people. Neglect of that development in early childhood causes an irreversible loss of that potential.”⁵ Feierabend also believes that a child’s exposure to music has a bearing on the ability to distinguish different tones and rhythms and develop the sensitivity to different music. Many children are entering school and do not know singing games and nursery rhymes. Feierabend says these children are unable to perceive the beauty music can bring to them. Children who grow up hearing music and being sung to develop a greater sensitivity to hear and respond to music.

The first three years of a child’s life are crucial for musical stimulation and the nurturing of musical aptitude. During their first five years they assimilate music the same way they learn their parent’s language. It is very important that music be incorporated into the daily routine. The best music enrichment should come from the child’s parents.

Music as Pre-Language

Research indicates that music participation boosts children’s general achievement and aptitude. Musical training may help them reach a higher level when it comes to overall mental ability. Experts believe that music participation and training at an early age helps develop “logical and sequential thinking that boost achievement in math and science.”⁶

Music Strengthens Memory

Many times music is used to help remember specific facts. “Music is a right-brained function and speech is a left-brained function.”⁷ This is why the combination of words and music help in remembering the information. Words learned like this go into your long-term memory and many times can be remembered years later.

Music and School Achievement

Music helps to boost concentration and memory skills needed for school success. It helps language and communication skills develop and pave the way for the mastery of foreign languages. Music aids in the development of visual, auditory, and language skills. It also develops hand, ear, and eye coordination and improves agility, dexterity, and small muscle development. The attention span is even lengthened. The Rockefeller foundation stated that musical kids are more likely to get into and be successful in college.

Music and Medicine

Music is a soother. This contributes to its medicinal value. It has been found that premature babies benefited from listening to soothing music. Researchers and doctors have found that listening to classical music reduced critical care patients’ need for sleeping pills and pain medication and speeded their recovery. Music increases the production of endorphins and enzymes that speed healing. Music therapy is often used for patients. It has helped many young cancer patients communicate and cope with their treatments.

Emotional Benefits

Music helps to relieve anxiety, tension, and depression. Many have commented on the soothing effects of music. It helps to ease the strain of difficult days, calm you down, or

energize you. Music may help children clarify their feelings. It opens the door for discussion of different emotions.

Boosting Self-Esteem

Music participation helps children feel a sense of worth and helps boost their self-esteem. It offers them the opportunity to express themselves and the confidence needed to stand up in front of an audience and perform.

Benefits of Music Study

One veteran student said, “There’s nothing like the joy of learning something that looks so difficult, almost impossible at first.”⁸ Overcoming these hurdles and completing a task gives a great sense of accomplishment. Lessons can build self-esteem, enhance creativity, social skills, mental abilities, coordination, concentration, and memory skills. Music students who stick with practice on a regular basis become more disciplined and learn to stay calm under pressure.

Music brings many benefits so, should you start your child in music lessons? This depends on the individual child and the family. There are many different opinions on the best age for beginning formal music lessons. Suzuki teachers feel that children can start lessons at ages two to four. They say children can learn music the way they learn a language. They listen, absorb, and do it. Other experts feel that formal lessons are best began at ages seven or eight, after the child has developed basic reading skills. In the years prior to lessons, it is important to build a solid foundation that combines listening, singing, participating, and enjoying music.

Some children are ready earlier than others, and some benefit by waiting. There are a few things that will help to determine whether your child is ready for music lessons. Take a look at your child's interest in music. Do they have enough of an attention span that will allow them to concentrate for about half an hour? They must also have "physical and hand/eye coordination that's developed to an appropriate level for handling an instrument."⁹ Lastly determine if the child is eager to learn. Determining these factors will help you decide if your child is ready for music lessons.

Many feel that music lessons are only for musically talented children. This is not true. Due to different levels of dexterity or hand/eye coordination some children find it easier to learn to play a musical instrument than others do. The thing called talent has more to do with achievement, discipline, and practice. Playing an instrument is a skill that can be learned, developed, practiced, and polished. Every child has great potential to enjoy and make music for a lifetime.

Music Brain and Body

Music is appreciated differently by the musician and a normal listener. Despite this fact they still share "some aspects of the same physical experience."¹⁰ Music creates greater alertness, interest, and excitement in those who listen to it with concentration. It can also create different physiological changes. Music can cause blood pressure to rise, increase muscular tone, and "cause the pupil of the eye to dilate."¹¹ Music can be used to create a deeper emotional arousal. Music is used in movies for this purpose. This is because

there is a closer relationship to hearing and emotional arousal than to seeing and emotional arousal. “There is something deeper about hearing than seeing.”¹² Human relations are fostered more when people hear each other rather than if they just see each other. “A silent world is a dead world.”¹³

Humans suffer from stimulus hunger and overload. They crave arousal just as much as they crave sleep. Relief from tension can be refreshing but eventually humans need something to stimulate them.

People’s reactions to music are different according to their mood. A person’s previous knowledge of music does not always determine their emotional reaction. The emotion expressed in the music is not always the emotion produced in the listener.

Music is closely related to bodily movement. Music is sometimes used for a group of people “performing repetitive physical actions.”¹⁴ Some songs are working songs that were composed for particular jobs to be performed. Rhythm is what affects repetitive physical actions. “Rhythm is rooted in the body.”¹⁵ While music may enhance repetitive tasks it may hinder the performance of tasks that require thought. Evidence has been found suggesting that music increases typing errors.

Sound Beginnings-The Mozart Effect

In a Chicago hospital lies a premature baby barely hanging on to life. Her name is Krissy. She is on total life support and the only human touch she receives is a rare tap on

the head. Her mother insists that she have Mozart played for her constantly. Krissy does live and her mother credits the music for her survival. As she grows up she is slow walking and small for her age. One day her parents take her to a music concert. After that she takes an empty paper towel tube and uses a chopstick to play it like a violin. Her mother decides to enroll her in Suzuki violin lessons. At age four she was able to play pieces that were far above her physical capability. She began to progress as her body caught up with her mind. She became a more social child and was able to express herself through music.

Another Rosetta Stone

At the University of California in the 1990s an experiment was conducted to discover the effects of Mozart music. They found that students that listened to ten minutes of a Mozart Sonata in D major scored higher on the spatial IQ test. Gordon Shaw believes that Mozart music “warms up the brain.”

Scientists to discover the effect of Mozart on spatial intelligence conducted another study. They devised a test that was conducted over a five-day period. The students were arranged into three groups. The groups listened to a Mozart sonata, silence, and different sounds. The group that listened to Mozart scored 62 percent higher each day, the group that had silence scored 14 percent, and the group listening to mixed sounds scored 11 percent higher each day. It is therefore evident that listening to Mozart can increase our spatial intelligence. Listening to music “can improve your concentration and enhance your ability to make intuitive leaps.”¹⁶

Another study observed preschool children after six months of piano lessons. These children had a great improvement with tasks involving spatial and temporal skills. Children that received computer lessons or other stimulation did not exhibit the same improvement. Some public schools have even played Mozart music in the background and noted an improvement in the student's concentration and achievement.

Sonic Rebirth

Alfred Tomatis, M.D. is a researcher that has made many discoveries about the benefits of music and sound in healing. He recognized that the fetus hears sounds while still in the womb. He discovered that the mother's voice is a "sonic umbilical cord for her developing baby."¹⁷ Because of this research he developed a technique called Sonic Rebirth that uses uterine sounds to treat people with disabilities and emotional disorders.

Tomatis' discoveries started in the 1950s when he heard about research indicating that baby birds that are hatched by foster parents will neither sing nor "imitate the sounds of the birds that hatched them."¹⁸ This made Tomatis wonder if speech related disabilities had an origin with problems in the womb. Tomatis started to research the ability of the fetus to hear. He found that the ear starts to develop as soon as the tenth week of pregnancy and functions after four and a half months. This explains why a newborn relaxes only after hearing its mother's voice.

Tomatis devised a way of recreating the process of birth and the state in the womb. He recreated the sounds of the mother's voice while the child is still in the womb. He was

able to create “emotional nourishment.”¹⁹ He successfully used this to treat people with speech problems and that are able to hear but do not listen or respond.

Sonic Birth is used today but the process is more gradual. Many times Mozart’s music is used as a substitute for a parent that is not present. Tomatis said that, “Mozart is a very good mother. The powers of Mozart, especially the violin concertos, create the greatest healing effect on the human body.”²⁰

Tomatis also emphasizes the importance of parents talking to a child after birth. It is important for children to hear the voice of both parents. To “mature in the most natural ways.”²¹ it is important for a child to spend time with their parents. Tomatis has contributed greatly to make people aware of the healing power of music.

The Science of Lullabies

Embryologists have found that “the ear is the first organ to develop in an embryo, that it becomes functional after only eighteen weeks, and that it listens actively from twenty- four weeks on.”²² It has also been found that fetuses prefer to listen to Mozart and Vivaldi music rather than other composers. Other music such as rock music has a negative effect on fetuses, they become agitated and begin to kick. It is evident that babies respond to music.

Lullabies are also beneficial for babies. The Tallahassee Memorial Regional Medical Center found that playing tapes of lullabies and children’s music reduced hospital stays and decreased weight loss in babies. A music producer, Terry Woodford, created a tape

of lullabies that echo the sound of the human heartbeat. These were used to calm infants and help them sleep. The tapes were obtained by day care centers and hospitals. The tapes helped crying babies to fall asleep, helped babies recover from open-heart surgery, and even helped a baby near death to relax and live.

It is also thought that a mother's emotions can affect her unborn baby. Even the voices of other family members can affect the fetus. It is best for a mother to avoid loud noises that could upset her baby. The experiences of the fetus can affect it.

Why Mozart?

Tomatis found that Mozart's music "calmed listeners, improved spatial perception, and allowed them to express themselves more clearly."²³ No matter what the person's taste was, their past exposure to composers, or their location, the music of Mozart produced the same results. Why does Mozart have such a profound effect on listeners? Mozart's music is uniquely pure and simple. The rhythm and melodies of his music "stimulate and charge the creative and motivational regions of the brain."²⁴

The effect of Mozart's music probably comes from his life experiences, and especially his birth. Mozart's father was a music director and played the violin. His mother was the daughter of a musician and played songs during her pregnancy. Mozart was born into a world permeated with music. Music shaped his life. He was a talented performer from the time he was four. He composed 626 major compositions and started when he was six years old. When he was twelve he was always writing music. He seemed to compose music before it was written on paper. Because he started composing at such a young age

may explain why his music is so beneficial for the “spatial-temporal firing patterns in the cortex.”²⁵

Mozart had a very tragic life. He was constantly worried about his appearance and fell in love with the wrong women. Despite his unfortunate life experiences he was able to compose some of the most beautiful melodies.

Sound Intellect- Enhancing Learning and Creativity with Music

One former president of an elementary school observed that teachers had more success using music to deal with hyperactive children than anything else did. Rhythm and music can strengthen and enhance creativity. Rhythm can be used to help develop memory. Things spoken rhythmically can be more easily remembered. It has also been found that short-term memory storage works best in the morning and long-term in the afternoon.

Incorporating music into school curriculum has positive influence on learning, motivation, and behavior. Studies conducted by universities have shown that students that study music have higher reading and SAT scores. It has also been found that listening to music at school promotes good behavior in younger children.

“Science has found that infants are predisposed”²⁶ to the rhythmic structure of music. It is believed that the stimulation children receive through music, movement, and the arts makes children more intelligent. Music can also be used to create a good atmosphere in the classroom. “Investigators also found that music enhances creativity, improves

student self-esteem, develops social skills, and increases perceptual motor skill development and psychomotor development.”²⁷

Musical Intelligence

Howard Gardner of Harvard said that “musical intelligence influenced emotional, spiritual and cultural development more than any other intelligence.” Music helps people think and assists them to learn math, language, and spatial skills. It is the right of children to be exposed to the arts.

Language Skills and Music

Rhythm and music can be useful in teaching language and spelling. Spelling words can be set to a particular rhythm. One group of children were helped to spell by using their bodies. They would make the shapes of the different letters using their body. This served to be a powerful tool for the children’s learning and development.

Music and rhythm can assist in reading. At Brainworks, a school in Texas, children with “reading difficulties”²⁸ read out loud while a metronome ticks at 60 beats a minute.

Eventually the child’s voice becomes smoother and more rhythmic. At a school in Tokyo, music was used while teaching the Japanese phonetic script. Children listened to classical, Japanese, and folk music while processing their writing. Children started out painting letters on the wall. Later they drew characters on paper at their desks. Finally they were given paper and pencils. The children were able “to write with ease and beauty.”²⁹ The “pressure of learning”³⁰ was relieved by the use of music in this setting.

Accelerative Learning

Georgi Lozanov developed a technique for adults studying a foreign language. His technique spread and “brought creative modification to curricula”³¹ He also helped make it popular to use baroque music and therefore increase learning. Lozanov paired up with Dr. Aleko Novakov to develop his method. They devised a method that broke information into groups of words that were repeated in a different order. This information was repeated with instrumental string music in the background. Their studies found that the best music to learn by was violin and different string instruments that contained rich harmonic overtones. The presence of music greatly increased the speed of learning.

Lozanov also found that posture and the time of day had an effect on the effectiveness of music. He concluded that information is best remembered when it is in the conscious and unconscious mind.

Music Education

The importance of the presence of music while learning has been discussed. It is equally important for children to learn about music. Music education in schools has come a long way. In 1844 an educator in New York named Horace Mann suggested that music be added to school curriculums. Thanks to his endeavors music was in the “public school system by the early twentieth century.”³² Oberlin College was the first school to offer a four-year program in undergraduate music instruction. By the 1940s there were many different musical skills taught in schools.

In the 1930s Carl Orff devised a method of teaching music. He combined rhythm with movements to teach music. He believed that the child's imagination needed to be stimulated at the primary school age. This method is called Orff Schulwerk and is used in many schools to teach music to elementary school children.

Shinichi Suzuki founded the School for Talent Education in Japan. He believed that each child has limitless potential. Suzuki teaches children through imitation that "skills for sound expression can be allowed to mature and ripen throughout childhood."³³ There are examples of children who have taken music lessons with a Suzuki teacher that have been able to relax and express themselves more fully through their music.

The Brain-Music Connection

When children first go to school they learn many facts by the use of songs and musical games. This lays the groundwork for their future thinking skills. As they progress into second and third grades they are able to listen and process visual information. Children ages nine to eleven need to hear different languages or dialects. A good way of exposing them to these is by hearing folk songs in foreign languages or even different accents.

This allows their brain to "encode new sounds and understand the world more fully."³⁴ If children do not get this exposure to other languages they will always feel that these sound strange.

When children are ages nine to eleven their corpus callosum is still developing. The corpus callosum joins the left and right side of the brain. It has been found that musicians have a thicker and more developed corpus callosum. The planum temporale is linked to

the processing of language and “categorizes”³⁵ sound. This suggests a definite link of language to music.

When children are about eleven years old “the circuits of the neurons that govern perceptual and sensory discrimination undergo a change.”³⁶ If children have not had musical training by this age they may not be able to “develop the ability to identify pitch and rhythm.”³⁷ From age eleven to thirteen children develop a “self-consciousness as the right hemisphere of the brain becomes harder to access.”³⁸ At this age musical education is important to “stimulate right-brain function.”³⁹ When children reach their late teens music has completed most of its job. The brain will develop further but the possibility of the highest potential has passed.

The Sound of Positive Thinking

Music can be very effective not only in the classroom but in the workplace as well. One man suffered from stress and adult ADD. He tried many different things to alleviate his stress and negativity. Finally he came across some information about using music to calm down. He started off exercising to “Stars and Stripes Forever”. This was too difficult for him so he tried new age music. He found that he was able to relax and felt great even hours after exercising. He tried the routine again combining the two types of music. The results were amazing. He now uses what he has learned to help others.

From Chaos to Creativity: Jazz, Samba, and Improvisational Music

Jazz music promotes optimal creativity and is chaotic but still has order. Rock and rap music with a strong beat has an intense assertion of time. It helps sharpen the ability to organize. New Age music helps people who live a structured life to relax.

Jazz music is viewed as a fascinating and important type of music. Wynton Marsalis, the artistic director of jazz at Lincoln Center stated that jazz is great for children to learn because you must learn to “reconcile differences.” It is believed that “to function we need the sophistication of jazz.”⁴⁰

Samba music is a very healthy music as well. It combines different traditions and still has some of the extemporization of jazz. It inspires the mind and body while keeping the listener attentive. Many people have found that learning to dance to samba and Latin music is energizing and promotes self-esteem.

The Muzak of the Spheres

We have all heard background music while waiting in the Doctor’s office or in the elevator. The Muzak Corporation is in the business of providing offices with appropriate background music. Studies have shown an improvement for workers when background music was introduced. Companies have been able to improve training, reduce errors, increase productivity, mask irritating sounds, and create a sense of privacy. Department and grocery stores have found that background music increases sales. Music can also have an effect on people while they are dining. It does not cause them to spend more on their meal but an increase in the beverages drunk was found.

One company installed an answering service. They initially played hard rock music and found that their sales decreased. After detecting the problem and changing the music to a

Mozart string quartet the company had an increase in sales. Music can have an effect on aspects of our life that we are not even aware of. Music is also very useful in business.

Sound Breaks

It has been established that music can be very helpful in our everyday and business lives. Too much of a good thing can be bad though. When played too much, music can lose its effectiveness. Music can be played in twenty-two minutes sections every hour or three five to seven minutes sections at different times of the day. This will help to provide a sound break and increase sharpness and energy.

When commuting to work it is important to listen to appropriate music. The music you listen to will set the mood for your entire day. If you need a pick me up listen to music with a faster tempo. If you need to relax listen to music that is slower. Classical music is a great background music if you need to practice a speech or presentation. It helps you to pace your diction and helps your voice find its rhythm. Music helps to increase creativity and can help in many different ways in the workplace.

Music can have a profound effect on nearly all aspects of our life. It is a language that is understood by almost everyone. Its use in schools, homes, and work places will help to arouse our intellects and release our creative abilities. We need music in our lives.

Piano Lessons Make Kids Smarter

Dr. Frances Rauscher and Dr. Gordon Shaw have studied the effects of music on children. They have concluded that “musical training-specifically piano instruction- is

far superior to computer instruction in dramatically enhancing children's abstract reasoning skills necessary for learning math and science."⁴¹ They compared children that had received lessons in piano, voice, computer, and children that had not received any training. It was found that the children that received piano training had 34 percent higher scores on tests that determined spatial-temporal capabilities. Early in a child's life their brain cells connect to each other and others die away. A child's exposure to an enriching environment is essential for optimum brain development in early childhood. These studies provide clear evidence of the importance of musical training.

Chapter 2: Learning and Teaching the Language of Music

Your Child's Musical Development

According to Sally Rogers "music is a discreet area of learning, available for developmental accomplishments of young children, but quite dependent on environmental stimulation and training in order to develop fully."⁴² Every child has musical aptitude and potential. The difference is whether the child's talent is developed. Early musical experiences can raise the child's musical aptitude. A positive musical environment at home for children between ages of birth to five years is very significant to enhance his appreciation, aptitude, and ability in the area of music.

Infants: To be born is to be Musical

Studies show that infants are sensitive to rhythm, intonation, and frequency variation. Tapes that play children's songs are good but cannot replace the mother's voice. When a mother sings to her child it may help sooth them. Classical and folk music are also good for children to listen to. Playing specific songs at certain times of the day will help set the

tone for the day. Playing the same classical music before bedtime helps the baby associate that with sleep and relax more easily. Music is great for soothing and cheering up for little ones.

Toddlers

Toddlers love to repeat and mimic. They respond well to music they can move or dance to. They also enjoy action songs. Sing and play musical games and songs during everyday activities. Rhythm instruments are the best way for a young child to learn to keep a steady beat and practice different rhythms. Allow children to explore different musical instruments.

Preschoolers

Preschoolers are very active and have more control of their muscles than younger children. Their ability to imitate tunes continues and they can usually keep a regular beat, and some can even sing in tune. They enjoy imitating motions and listening to many different kinds of taped music. They do well in-group classes that get the children to respond physically to melody, rhythm, and timing. They respond “kinesthetically with movement, with the whole body to melody, high and low, rhythms, fast and slow, clapping the beat, marching and engaging in singing games.”⁴³ At this age, children love to be with their parents. Music is a wonderful activity for parent and child to share.

Kindergarten and First Graders

Five and six year olds want very much to be liked and to please their parents. They may attempt to pick out tunes on musical instruments and singsongs from memory. Singing in the car, making up new verses to songs, making silly sounds to a song instead of

singing words is fun for children in this age group. It is very important for children to hear a lot of music and see a love for music displayed in their parents.

Elementary School Years

Children ages seven to nine begin to crave competency, mastery, and rules. They concentrate better on lessons and skill practice and therefore benefit from conventional music lessons. Elementary-age children vary greatly in their singing ability. If the child is not singing in tune it may simply mean he needs a little encouragement or instruction. Make singing music a family tradition. Sing together as a family and even invite friends over to sing. Get to know the great composers. Let your child get to know musicians. Invite them over and attend concerts.

Learning to Make Music

Selecting a Teacher

Choose the best possible music teacher for your child. Good instruction requires genuine concern about the child and what his or her capabilities are. Lessons should be encouraging. Much of how positive or negative the experience is depends on the teacher. Before starting lessons arrange to meet the teacher and discuss your expectations and the teacher's style of teaching. Look for a teacher who will develop a warm personal relationship with your child, make lessons fun and motivating, help him learn to enjoy music more, and maintain his progress.

Helping Your Child Succeed in Music Lessons

Parent and child need to enter music lessons as a joint commitment. Lessons and practice need to become a family priority and they must realize that it's going to be enjoyable

some of the time and not at other times. Establishing goals helps children try harder. Be aware of the teacher's goals for your child and support and encourage these. Parents need to be interested in their child's practice. Children especially enjoy it when parents sit and listen while they practice. Establish a regular routine of practice each day. Sometimes two shorter sessions work better than one longer one. Whatever schedule for practice is chosen be consistent. Be aware of the different things that motivate your child and work with this. Make opportunities to play the instrument and share musical experiences regularly within the family. Make recitals special. Periodically check with the teacher to see what they are aiming for and what the student is doing. Don't force the lessons on your child.

Rekindling Motivation for Music Study

Sometimes children decide they are tired of taking lessons. If this happens get the teacher to introduce some new music or even some fun pieces. Allow children to practice. Think of positive things to say to your child about their practice. Encourage children to have fun with their instrument. Giving the children a reason to play and share their music may help to motivate them. If children still wish to quit lessons parents must realize that learning comes in spurts. Children sometimes get frustrated because their fingers have to catch up with what their brains have learned. Parent and child need to keep in mind the long-term goal. Remember that learning one instrument paves the way to learn other instruments.

Nurtured by Love

Poor training produces poor ability. Every effort put forth should be made to accumulate and build superior ability. To build superior ability repetition is extremely important.

After something is learned it should be thoroughly mastered by repetition. Developing ability depends on action and directing our attention to doing things. We must acquire the habit of doing something continuously. The ability must be trained and educated. Practice the task over and over again until it feels natural, simple, and easy. When learning something work at it and learn it well. When learning a musical piece practice and polish it every day. The ability to play other pieces will follow.

Repeating something until it becomes a part of ourselves is easy to say and hard to do. Many people don't put enough strength into their efforts and leave things half done. Sticking to one's intentions and working at something until it is finished will help a person attain success. Achievement is the product of energy and patience. If a project is stopped halfway through, later taken up again, dropped, started, and so on then good results will not result. Eventually the effort will be given up as utterly useless. Much unhappiness and frustration is caused by this kind of reasoning. Therefore, it can be said to be a great treasure when a person can accomplish and carry through his or her work to the very last.

To make a resolution and act accordingly is to live with hope. When working towards a goal there may be difficulties and hardships. Do not hurry. Do not rest in your efforts. Continue carefully taking a step at a time forward and you will get there. Committing yourself to untiring patience and strong endurance is an absolute necessity in education.

Many times we think about doing something and never do it. If one just thinks about it, the chance slips by. People who get a lot done manage this because they have the ability

to get each necessary thing done right there and then. If a task is put off it will not get done because “another time has its own task.” The habit of action is a very important thing to acquire. To know something and not put it into practice is a weakness.

“Knowledge is mere knowledge it is not ability and skill. When knowledge becomes an inseparable part of a person it becomes ability or skill.” 44

Self-examination must be followed with action. Progress comes from acquiring new skills.

Teaching Tips

When you develop musical skills, you are practicing. When you evaluate and guide your own progress, however, you are being your own teacher. Teachers are also good students. They’re constantly learning, but never know how much they understand until they try teaching others. It is important that you are nice to yourself. Be patient. Don’t get discouraged when you don’t get it immediately. Be persistent. If you come to a point when you feel like you are not making any progress be persistent and you will get better. When you finally get it is because you have been working at it consistently for a long time. Recognize your strengths. Evaluate your weaknesses but be sure to give yourself credit for your strengths. Picture yourself as a musician. This will help to be sure that your basic technique is in check. Stay active. Anything that makes you feel physically alive and mentally alert will make practicing more productive.

Some Thoughts About Practicing

Practicing is a commitment. It is a commitment to yourself to develop skills from lesson to lesson. To develop a new skill, you'll go over and over it until it becomes a useful part of your musical vocabulary. When practicing it is important to be sure you are practicing good habits. If bad habits are practiced it becomes even harder to learn the good habits. To become a musician you must think like a musician. When music skills are practiced they become automatic. You don't have to think about them, you are able to just use them in your music. When done numerous times anything can become dull. To keep practice interesting, "determine the skills to practice and why you are practicing them."⁴⁵

Time is priceless. When time is well spent excitement can result. Practice time well spent can lead to enjoyment and satisfaction. Enjoyment comes from being able to do something at the end of a practice session that you couldn't do at the beginning. Satisfaction is the challenge to improve a little each day.

Lessons are exciting because new skills are learned. Success comes from working on those skills between lessons when you practice. At lessons you are really renting your teacher's ears. Teachers listen and compare what they hear to how they think it should sound. Between lessons you must use your ears. You, and your ears, make your practice sessions worthwhile. By listening to yourself and comparing what you hear to how you think it should sound, you can judge the progress of the smaller details. First, listen as you rent your teacher's ears. Become sensitive to what your teacher hears in your performance and try to remember the sounds that went along with various comments. Listen to CDs, tapes, and live performances. Listen and evaluate what you hear.

There are No Wrong Notes

Many times music is played and it doesn't sound right. In previous eras music was played and thought of as wrong. Later these were accepted. Thelonious Monk was a composer that created many strange melodies. He didn't believe there were wrong notes. Monk allowed himself to take notes that seemed wrong and create something beautiful. Music must be created. Music must come from a place deep within. Explore the possibility for creativity and ideas.

Mastery is playing whatever you're capable of playing every time without thinking. To consider something mastered it must feel simple. "If one's life depended on doing something right one would practice on a deeper level." The basics are often rushed through when they need to be mastered.⁴⁶

When starting on a piece that seems difficult view it as unfamiliar. It is unfamiliar because it hasn't become easy yet. Music must become easy.

It is important to stay with an exercise until it becomes easy. When the goal is reached then it will be heard on the level of great players. This helps to reinforce the fact that music is easy.

Technical mastery is vital to effortless playing. Deeper feelings in music cannot be experienced if the performer still has to think about rhythm, phrasing, form, or chord

changes. Mastering technique allows the performer to “soar with the divinity of music.”⁴⁷

Strong rhythm adds much to music.

Many musicians overload their minds, rushing through the material. This causes jazz player to poorly improvise chords and classical players to interpret poorly.

Many times the first part of a piece is played beautifully. As the musician progresses throughout the piece they fail to give each passage the needed attention. Classical players often do not allow themselves to master a piece. They are required to learn so much in a short time they do not wait for effortlessness to arrive.

The quality of tone depends on whether the performer has mastered the piece played. Two people can get different tones out of the same instrument. Bill Evans was asked for a glimpse at his practice. His reply was, “I practice the minimum.” He meant the “minimum amount of material, not time.” Practicing on a small amount of material, getting inside it, and exploring all variations is what makes true mastery.⁴⁸

Relaxed focus is important while playing. The muscles not in use are relaxed. The body must be allowed to learn without the mind interfering. The body’s knowledge surfaces spontaneously at just the right time.

When people speak they improvise, expressing their ideas freely. This “same freedom is available with the language of music.”⁴⁹ Patience is needed when learning to play an instrument. The student must be patient with each stage of the learning process.

Teaching Private Lessons to Young Children

When teaching children, the most important thing to consider is that you must understand the child’s needs and design materials that are within their ability. You must endeavor to spark and foster their lifelong interest in music. The fact must be remembered that the parents are the paying customers. Dealing with this takes patience and tact.

There are many different parenting styles. One type of parent is the Gusher. This parent appears very pleased and excited with their child’s interest in music. Secretly though, they feel getting “too serious about music will interfere with their child’s chances for real opportunity in life.”⁵⁰ These parents avoid becoming involved in their child’s lessons.

When dealing with this type of parent it is best to stress that the child is sincerely interested in music. Make an effort to involve the parent in the lessons. Perhaps with patience this type of parent may be enlightened.

Pushy parents may push their children to really excel and expect them to be talented. Not all children are musically gifted. Children that are pressured to succeed may get discouraged. For these students, keep the lessons fun and be reasonable.

The ideal parent is interested in their child's lessons. Work with these parents and watch the child grow in self-esteem and enjoyment of music. With calmness and confidence sometimes the other parenting styles may be "trained"⁵¹ to be ideal parents.

Winning parents trust is vital. Parents must be comfortable with you as a person before being comfortable with you as their child's instructor. When speaking with parents on the phone, be courteous and confident. When you meet them in person, dress appropriately. Dress conservatively and respectably.

Involve the parents in the child's lessons. Allow the parents to sit in the room while the child takes their lessons. This allows the parent to understand what the child is learning and be more supportive. At times the parent's presence could hinder the child's progress. Be sure to balance the parent's and child's needs and find the best learning environment.

When considering whether a child is ready for music lessons consider their physical maturity and attention span. The best way to determine this is to test students personally. "Be realistic."⁵²

Children around the age of six have short attention spans. It is unreasonable to expect them to sit still for the entire lesson. Break the lesson into various parts with different activities. Keep the lessons fun and exciting.

Inform the child that they may feel some discomfort as they start to learn their instrument. Stretch their abilities and help them feel good about their accomplishments.

Helping a child learn to count rhythm is a vital part of music lessons. Counting games and exercises are great additional activities and ways for the student to enjoy learning rhythm. The metronome is a great tool for “developing a strong time feel.”⁵³ Encourage students to practice with the metronome. Use a metronome that accents different time signatures and get the student to identify the time signature. Set the metronome at different time settings and have the students clap with it. Challenge them to clap on the beat so they cannot hear the tick. These activities are fun and educational.

Create listening exercises. Have the student listen to recordings. Have them identify the time signature, melody, and the dynamics (louds and softs).

Develop strong ear-training skills. Play simple melodies and have the student play it back for you. As they progress start to use chords, intervals, and phrases. Develop their dictation skills by having them write down the melodies you play.

Develop your student’s vocal skills. Have them imitate sounds like engines, animals, and running water. Have them sing high and low. Sing simple melodies. Get them to sing intervals and identify the difference in pitch.

Repetition is important when developing dexterity. This is boring so develop games or challenges. See how long they can play a phrase without a mistake. Play together and see who messes up first. Challenge their speed on a phrase. Set a goal to be reached before the end of the lesson.

Young children are motivated by incentives. These can be used to increase practice time and achieve goals. Each week give the child assignment sheets with pieces to practice, pages to complete, etc. Have students fill out a practice log. Involve the parents by getting them to supervise and sign these sheets. Listen to the child's songs, check their practice log and give them a grade for the week. When they complete an assignment, give them a sticker on that sheet. When using these different incentives do not forget the value of praise. Sometimes the best rewards come from the heart.

When teaching children there are some areas that may be challenging. Overzealous parents may be a problem. Establish the fact that you, the teacher, are ultimately in charge of the student's musical training. Let the parent know that you are a professional with experience and your methods will be successful if given a fair chance. Some parents have unreasonable expectations of their children. They may push them to practice excessively and want them to play pieces beyond their ability. Show these parents that their expectations are unreasonable. Allow them to see other children that are on the same level with their child. If the child seems to be affected by the parent, gently approach the parent and ask them to relieve the pressure.

Keep a strong parent-teacher relationship. Help the parents to keep in mind the importance of practicing. Encourage them to set daily routines for practice. Children need a quiet place to practice and encouragement and praise. Talk with the student about their practice sessions. Share your practice routine with them. Share the feelings you had about practice at their age. Help them to see that though they may not feel like practicing they must persevere.

When a student practices but fails to make progress take a look at how they practice. First, make sure the student is actually practicing at the times logged on the practice log. Second, analyze the way the student practices. Show them how to correct mistakes before repetitive practice. Encourage them to first play slow and increase the tempo after they are playing correctly. Third, make sure the student is practicing the assigned material. Fourth, show the student how to stay aware of their technique during practice. Practicing in the mirror and using a technique checklist can be good reminders. Sometimes students may be practicing correctly and still don't improve. This child may be in a stagnant period and will emerge soon. Be patient.

Occasionally, a student's lack of progress is due to a learning disability. Ideally the parent will alert the teacher of these ahead of time. In this case, talk with the parents, the child's teacher and therapist. Try to adapt to the child's needs. Persevere and, when needed, get help from parents and others with experience in dealing with learning disabled children.

Gifted children can present additional challenges. Provide these students with challenging material while being sure they have grasped the basics. In dealing with the challenges of teaching children remember your assignment is to teach them to love music.

Teaching Private Lessons to Teenagers and Young Adults

Teaching teenagers can be challenging. They may act differently from week to week. Teenagers are often rebellious as they move into adulthood. Keep a good sense of humor and try to avoid confrontations. Many teenagers work secular jobs. This causes them to have less time to practice. The teacher must stress the importance of daily practice. While doing this, be realistic and flexible. It may not be possible for them to practice as much as you would like.

Let the teenage student know that you understand how they feel. At the same time instill a respect for your experience, expertise, and authority.

Popular music can definitely get the attention of teenage students. They often enjoy playing music that is familiar to them. It is helpful to be familiar with popular artists and bands. This music can be used as a supplement to music you usually teach. When using supplemental material it is beneficial to use music that reinforces traditional music concepts. When teaching theory, make it real. Use popular pieces to stress music theory.

Use your example as incentive for your student. Share your personal experiences with them. Use contemporary players as role models. Gather quotes about effective practice

methods. Asking the student what they practiced may make them more aware of the need to practice daily.

Positive peer pressure can be used to influence students. Allow them to perform for each other in a recital or jam session. Publicize the activities of your students. Post flyers of the different events your students are participating in. If possible arrange visits to a local college. Perhaps even visit when the students are performing. Remember to keep competition friendly and be sure the pressure doesn't discourage them.

Young people have many different reasons for studying music. The instructor's job is to find out what the student intends to achieve and guide them in the right direction. The hobbyist may not spend numerous amounts of time practicing and must be commended for their efforts.

Many teenagers display a lack of commitment to their studies. Try to find out the reason for this. Sometimes talking about their practice or interest may cause them to realize their lack of commitment. Sometimes making the student aware of the problem will get them back on track.

At times the troubled teenager may use their music teacher as a listening ear. Decide when this is outside the realm of your position. The line must be drawn and the student's attention brought back into focus.

Try to stay in contact with parents. This may be more difficult with a busy teenager.

Encourage the student to involve their parents in their lessons. Teaching teenagers can be rewarding as they embark on a life of musical enjoyment.

Teaching Private Lessons to Adults

Adult students have unique needs and have many commitments that interfere with their musical studies. Adult hobbyists are looking for a diversion from daily activities and relaxation and enjoyment. They wish to have fun during their lesson. The lesson needs to be informative, yet entertaining and inspirational, but also relaxed.

Relate to the adult student as a friend. Share your musical experiences with them and find out about their weekly activities. Be sure to maintain balance and determine how far conversation should go.

Many adult students finally decide to fulfill their life-long dream to study music. They also need a creative outlet. The purpose of lessons for adults is to relieve pressure.

Adults often are more reasonable with their expectations of studying music. They may at times feel embarrassed playing for you. Be more patient with your adult students.

Many hobbyists do not wish to spend time laboring over theory. Incorporate theory into your lesson. As you teach a musical concept show your student the underlying theory.

Learn what the goals are of your students. If these are reasonable, help them work towards them. If they are unreasonable, be honest and suggest an alternate plan.

Develop a musical library for different students. Find music that your student will enjoy playing. You could get your student to make a tape of the songs that shaped their musical interests. Also beneficial would be a tape of the music the student wishes to learn. As much as possible, incorporate the students influence into the lesson, and be prepared to teach many styles and tastes of music.

Adult students have many family and secular responsibilities. Their musical studies are often put on the back burner. It is the teacher's responsibility to explain that progress is directly related to the effort put into practice.

Starting Young

There are many methods of teaching three to five year olds. The most popular of these is the Suzuki method. This method stresses technique, playing with good tone, expression, proper touch, and phrasing. All methods for very young students require parent involvement.

One disadvantage of the Suzuki method is that sight reading is taught after the child has advanced in their general playing ability. This late introduction of sheet music may be discouraging. Some teachers of very young students incorporate songs, dances, and rhythmic games. These teach music in fun ways and maintain the student's interest.

The Preferred Ages to Begin

The best age for a child to begin lessons depends on each child's maturity. Some children are started at age three to six. Other children are started at age seven and eight. By age ten these children may have advanced to the same level. Most children can handle music lessons at age seven or eight.

Many youngsters are not interested in learning an instrument until they get older. This is not too late. It may be discouraging and slow at first but these youngsters can see the benefits and end result easier.

How Teachers Motivate Students

Some students are self motivated and practice without much encouragement. Most students need incentives. Rewards may be used for this. Stickers or stars may be given for assignments successfully completed. When a certain number of stars have been earned students may receive a bigger reward such as a musical pencil, a statue of a composer, or a special book of music.

Maintaining sufficient amounts of work at the right level is important to keep the student challenged and motivated. Too much material or that is too difficult can be discouraging and overwhelming. Keep the students interest peaked by occasionally allowing them to choose a special piece to play. Children do well playing together. This often motivates them to learn their part and play in tune and with good rhythm. Performing can be a good source of motivation. Students usually work harder when they know they are going to play for others. Report cards may also be a source of motivation. Students often work harder for a better grade. For report cards, the teacher outlines exactly what is required in each area of the assignment. Specific suggestions

of practice techniques are provided. This reminds the student of what they should be working on.

“If Only I Could Play Like That!”

Most of us have enjoyed listening to music. Others have had a desire to be able to make music. To be successful at learning music you must have a sincere desire to play an instrument and make it sing. You have to be willing to put a lot of effort into your endeavors.

There are different methods used to teach music. Some learn to read music and play scales. Others learn to play by ear. When this method is used it is hoped that the student will enjoy the instrument so much that they are later willing to learn theory and to read notes.

Some feel that they are too old to learn. This is not true. Even though children seem to have minds that are like sponges it is not always easy for them. Many times after a few months they are no longer enthused about lessons. They only continue because of their parents' persistence. Adults would be more self motivated. The important ingredient to being successful in your musical endeavors is regular daily practice.

How do you decide which instrument you want to learn? One guitarist said that it is essential to learn an instrument that you love. If you do not love the instrument you will not be willing to put forth the effort needed to learn it.

Many people decide to play the guitar because of its popularity in modern music. The guitar is a good solo or accompaniment instrument and can be carried anywhere. It is also fairly easy to learn. The piano is also a good instrument to learn. Many times after a few lessons a short song can be played. String instruments can produce very beautiful music. With this instrument it is important to have a good ear, because playing the correct note depends on where you place your finger. Brass and woodwind instruments depend on a good pair of lungs. To play these instruments you must learn to manipulate the keys while maintaining your air flow. The drums are a very important background instrument. To learn these you must learn technique and a good sense of rhythm. Despite the instrument chosen there is a lot of technique that needs to be learned. With time and effort you can master a musical instrument.

Chapter 3: Creating a Love for Music and the Benefits of this.

Nurtured by Love

When first learning something, progress is slow until the “bud of ability”⁵⁴ takes hold. Ability breeds ability. Influence and environment are important when rearing children. Babies have a marvelous ear. When they hear music sung out of tune they will absorb that. They can be trained to be tone deaf. People are what they are due to their environment. The life force adapts itself to fit the environment. Children live, see, and feel, and their ability develops to fit their surroundings. A superior environment has the greatest effect in creating superior abilities. At birth children have the superior ability to adapt themselves with more speed and sensitivity to their environment than others. Babies can become anything in accord with their environment. Cultural and musical

aptitude occurs through suitable environmental conditions. The different ways that a child acts are largely due to environment. Children adapt to the culture they are raised in.

The human life force, by seeing and feeling its surroundings, trains itself and develops ability. Ability is developed by practice.

Many times when children endeavor to learn music and really desire to be good they may get discouraged. Seeing the great talent of predecessors and comparing it with his or her own desire may create despair. It must be remembered that “talent is not inborn, it has to be created.”⁵⁵ Exertion is beneficial as long as it is kept in mind that it is goal oriented. Anyone can be educated it is just a matter of the method of education.

Beyond Limited Goals

Some artists can give memorable concerts. These concerts may even compel others to become musicians and thus be life changing. Limited goals hinder people from attaining that level of musicianship. To attain the highest level of achievement the musician must surrender their obsessive need to sound good. When musicians are trying to play well they become too focused on this immediate goal and fail to play well. When they are relaxed and just enjoy the music they play better. By not caring they are able to play better. When they don't try so hard to play well they play better.

Letting go of the concern to play well is hard to do. It is natural to become concerned with one's performance even when approaching an instrument. This fear of not sounding

good takes away the strength of the performer. Pianists don't let their arms move freely. This results in raised shoulders, stiff necks, and tense minds.

Undue pressure is put on the performer when they have to sound good. It is understandable to want to sound good when performing for others. When the performer is just playing for their own enjoyment they must strive to relieve this pressure.

Most people in the music professions feel this pressure to sound good. This pressure can be a source of depression. Music is not meant to do this. "Music is a gift. Music is ecstasy."⁵⁶

The musician must find "a reason for living that is more important than playing."⁵⁷ They need a stable sense of worth not attached to their last solo. This allows them to play better.

Music can create a state of ecstasy in the musician and audience. Music is meant for our enjoyment and enrichment. Music allows us to express the ecstasy of our inner nature. Music allows us to express the different feelings we experience.

It is important to remember that it is great to play well. The problem is, needing to play well. It must be remembered that "The harder you try, the worse you play."⁵⁸

Preoccupation with sounding good is limiting. For true fulfillment it must come from within. It is not necessary to play great to be great. When this can be realized and accepted the performers' music will become deeper.

Music is not the most important thing in life. It is just something done that is meant to bring enjoyment. Music flourishes in difficult times and is a way of gaining strength in difficult times.

Teaching the Love

Many people find it difficult to recognize a bad teacher until they experience a good one. Some teachers focus too much attention on scales and exercises and not enough attention to the music itself.

It is important for the student to understand what it means to be able to play musically. Teachers can better instill the love of music when they genuinely enjoy what they are doing. Most pertinent are the teachers that teach as though the real pay was simply teaching.

When performing orchestra or band instruments, playing with others is extremely advantageous. This allows the performer to hear the harmonics and counterparts. Playing with others also gives the performer the opportunity to receive tips on how to

better play their music. Many times fellow musicians can be the best teachers. They may teach by example and show better ways to play.

The best way to know a good teacher has been found is if you want to practice.

Fear, the Mind, and the Ego

Many play as if they were being forced to play. They base their self worth on their performance. Fear clouds the great joy of making music. Taking an honest look at one's musicianship is hard. Some are more comfortable completely condemning themselves. Others believe they are better than they actually are. They are unwilling to face the gaps that must be worked on. These two views are harmful. They delay improvement.

Trying to imitate someone else's sound is not advantageous. It is not possible to play exactly like that person. When too much emphasis is placed on what or who you sound like the reason for playing is lost. When sitting down to play, imagine that you are the first to play and every note is beautiful.

Fear-Based Practicing

Many musicians feel they must attain a certain level of achievement by a certain time. They have an enormous amount of material to cover and rush through it. They are unable to absorb the material. They simply skim the surface of the material not completely grasping it. They lose sight of the fact that, the material must be stayed with long enough to become comfortable. If this isn't done the material doesn't stay with them. When material is not mastered, time is wasted.

When they just skim the surface of material bad habits are formed. Repetition of bad habits causes them to become ingrained in the musicians' subconscious.

Sometimes the musician becomes so filled with anxiety that they can't practice. They then feel lazy. They are not lazy, just overwhelmed. If the expectations set cannot be achieved they must be lowered. The idea of practicing can be overwhelming. Practice sessions do not have to be hours long. Even five minutes of focused practice can be extremely beneficial.

Teaching Dysfunctions: Fear-Based Teaching

Most teachers give many assignments rather than to help the student understand the material. This often overwhelms the student. These teachers place emphasis on the wrong things. Frustrated teachers may have a self-loathing problem. They may appear disgruntled. They must remember that they can make progress with steady, conscious action.

"The Space"

"When there is not a burning need to reach a goal, practice doesn't take patience."⁵⁹

There is just the joy of learning, achieving, and enjoying. The musician gets enjoyment and learning becomes a joyful game. A true master of the music not only masters technique and language but himself as well.

Why Do We Play?

The original purpose of music was worship, divine intelligence, and basic communication.

Making music is a natural tendency. Music comes from sound. Sound is made up of vibrations. All solids are composed of fluid vibrations organized in gross frequencies forming solid matter. Therefore, everything has music in it.

No matter how dissatisfied some of us become with the fruits of our musical endeavors we can't leave it because we love it. If people were left alone and allowed to explore music on their own there might be more musical languages. Many times the bliss of music is filtered out of the student's studies. Teachers dole out assignments with drab monotony. The dryness of music causes them to tune out. Practicing becomes a dreaded chore.

Many people determine their self worth according to the quality of their playing. They feel that in order to be good they must play good. Some learn music to become a musical star. This is unrealistic. If this is your goal there are two reasons not to quit: "1) you are having a lot of fun and love the music; 2) you have a deep-seated need to express yourself through music."⁶⁰ There is a great need inside us to play music.

CONCLUSIONS AND RECOMMENDATIONS

In the past music was a part of everyday life. It was the main source of entertainment. Families would get together and play their music. You were not an accomplished person if you could not play a musical instrument. In today's society you are not accomplished if you cannot operate a computer. We miss out on a great deal of enjoyment and intellect from this decline in the use of music.

It is important for us to be determined to not let this decline of music in society affect us. We must endeavor to delve into the language of music. Learn and embrace it. Let it intoxicate you. Fall in love with your instrument. Becoming one with and working with your instrument will allow you to receive the greatest sense of enjoyment from your music.

As educators it is our responsibility to be sure that children learn how to love music. It is essential to their emotional growth. When we teach music we must pay close attention to our methods. We must try to motivate our students to love their music while making sure they use correct technique and fingering.

If we make sure that the study of music stays in the school system and in our everyday life we will become a better and smarter society.

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