



## Music Listening

8 albums – 2 progressions through sound frequency zones, each with a structured rhythmic focus.

albums 1-4: percussion

albums 5-8: combined (percussion and other instrumentation)

- Four, 9-minute modules per album; time and rhythm vary from one module to another within each album; featured frequency zone maintained within each album.
  - Each module follows an ABC Modular Design, with training beginning upon anticipation of the A (Engagement) phase, peaking in the B (Intensive Training) phase, and continuing into the C (Integration) phase, where it eventually comes to an end.
- 4 protocol options (A, B, C and D; refer to specific protocol options) to arrange 12- hour cycles of music listening based upon concentration of percussion in early weeks of program.
  - Recommended number of cycles varies according to listener needs, ranging from a minimum of 2 cycles when listening for wellness to a minimum of 4 cycles when listening for intervention or peak performance.
  - 2 cycles of a protocol is generally recommended prior to switching to a different protocol.
  - Protocols may be reversed so that rhythmic music combined instrumentation is of greater concentration initially.
  - Protocols may be modified by providers, but progression of listening to modules within an album should be maintained.
  - Custom protocols may be created by experienced providers.
- 4 schedule options (extended, base, condensed and advanced) to organize listening sessions 5 days per week.
- Ideal listening environment conducive to comfortable listening and movement.
  - If necessary for compliance, one module per day can be listened to in the car if following the base schedule, or on an occasional basis rather than missing a session.

## Activities

### Activity During Listening and Activity Following Listening

#### Activity During Listening

- natural occurrence in response to rhythm stimulation
- internal responses such as changes in breathing or heart rate
- range of observable movement, from movement in place ( such as rocking, swaying, bobbing) to dance to spontaneous movement on/interaction with equipment or materials
- possible changes in arousal activity level, and or other ongoing behavior
- no expectations; no observable movement is fine too!
- supervise and observe listener rather than structure experience, intervening only if safety is a concern
- a spontaneous, safe, motivating, free-form, feel-good experience with rhythmic music

#### Activity Following Listening

Activity following listening is optional. If listener does not follow an activity plan per se, he/she should plan on several minutes after listening to continue the integration and adjust prior to going about his/her day.

Activity following listening is a plan of unstructured & structured activities immediately following a daily listening session to:

1. stimulate adjustment, awareness of the pulse of time, and what is going on within time
2. provide experiences that align with frequency zones
3. support self-regulation, sensory-motor function and interaction

#### 4 Activity Plans (1, 2, 3 and 4; refer to specific activity plans)

Guidelines for an active process – Provider understands and applies the essence of plans with pediatric listeners, keeping it simple, fun, and manageable for parents/caregivers, grading activities along the way. Activity planning for adults is likely to be easier!

- plan 1: facilitator necessary
- plans 2, 3 and 4: can be done independently

Organized to correspond with albums of music listening, so sound frequency and function is considered in the activity plan framework.

- generally approximately 10 minutes in duration
- can be initiated with the start of any album
- should be continued through a minimum of one cycle; a switch to a new plan at the beginning of cycle two is an option
- should be followed 5 days per week, following one listening session
- *consist of a recommended succession of three, 3-5 minute phases – Adjustment, Body Percussion, and Drumming*
  - other options include Adjustment phase only, Adjustment and Body Percussion Phases, or Adjustment and Drumming Phases
- *Adjustment – the first phase – the process of becoming used to/rearranging oneself following the music listening experience*
  - 2 choices for Adjustment Phase – stillness or movement
    - It is best to take listener cues when possible

- stillness- listener gets comfortable in a position of choice and simply rests, tuning into him/herself and/or the environment; listening continues, but without the music
- movement – listener moves
  - listener directed - intrinsic motivation/free choice of movement activities
  - provider/parent/caregiver facilitated - listener's movement experience based on guidelines and suggested activities provided in the inTime Activities Provider Guide.
  - activities may be tailored to meet specific needs related to self-regulation, sensory-motor function and interaction,
  - areas stimulated range from physiologic balance, foundational awareness of self and environment (i.e. body, body rhythm awareness/adjustment, personal tempo awareness/adjustment and position/movement in relation to surroundings ,objects and others within it ), arousal; body control, affect and basic adaptation to high level movement and expressive skills, depending upon listener characteristics and goals
  - *How do I feel? What's my rhythm and tempo? How does it fit with the rhythms, pace and timing demands of what's around me? What'll I do?*

**Body Percussion – the second phase – experiences with time (meter) and the pulse (or steady beats) in time**

- provided through either listen and repeat training or play with parent/caregiver, metric competence training using A phases of music modules, or Album 9 Body Percussion
- listener participates, keeping time through body percussion, using stomps, thigh or chest pats, clapping or voice
- activities may be tailored to meet specific needs related to self-regulation, sensory-motor function and interaction.
- areas stimulated include: body/rhythm awareness, sensory integration, posture, bilateral integration, motor planning, sequencing, coordination, response speed and timing, attention, memory (auditory, visual and kinesthetic), combining voice and movement, auditory figure ground, beat perception and time keeping & management and turn-taking
- *How is time being measured here? Can I find and keep the beat within the time I've got?*

### **Drumming – the third phase – experiences with rhythm**

- provided through either listen and repeat training or play with parent/caregiver, or rhythm training using A phases of music modules.
- listener participates, drumming rhythmically using either one hand, both hands, one mallet or two mallets, either imitating, following, sustaining specific rhythms in time; voice optional throughout.
- activities also may be tailored to meet specific needs related to self-regulation, sensory-motor function and interaction.
- areas stimulated include: body/rhythm awareness, posture, motor planning for relating oneself to the drum and the mallet(s) to the drum, pattern recognition, auditory discrimination, auditory figure ground, and auditory closure.
- *What pattern am I following now? Does it fit in time? How'd I find it? Did I feel it? Did I hear it? Does it fit in time? What else is going on within time here? Does "my" rhythm fit in with the other rhythms going on? Can I sustain mine? Can I sustain it with an awareness of others?*

### **Life Rhythms**

- optional, but recommended
- practical application of the active awareness of timing and rhythm experienced through inTime listening and activities
- tuning-in to the time and rhythm of daily life activities and to the timing and rhythm of oneself
- practice as the listener and parent/caregiver/provider, and/or parent/caregiver/provider on behalf of the listener
- suggestions and ideas inTime Activities Provider Guide