

TEACHING & LEARNING SUPPORTS

Strategies for Engaged Listening

Introduction

Music surrounds us in everyday life—from what we seek out for our own listening pleasure to the blasting of public speakers to the gentler backdrop of restaurants, malls, and doctors' offices. Sadly, though, music is often seen merely as an accompaniment to daily activities, devoid of its potential to challenge and enrich our lives. These missed opportunities stem both from ingrained passivity and a lack of skills to engage more deeply with music.

Engaged listening is a fundamental component of music education, and developing sensitive people who deeply experience music must be one of its central goals. However, music educators face a considerable challenge because learning to listen to unfamiliar music is a process that is typically invisible, sometimes mysterious, and often alienating. Students who are uninitiated listeners will often become frustrated, bored, and dismissive. The common strategy to address these difficulties is to provide technical information such as instrumentation, melodic structures, and a composer's biography. While this approach may help to successfully inform some, it still misses the opportunity to leverage the innate perceptual skills that all students possess.

One solution, as suggested by philosopher John Dewey, is to invite listeners into “an experience” with a piece of music that facilitates a transaction between the listener and the music. This transaction can be learned and practiced, producing enlivened listeners who are able to perceive beauty, structure, patterns, and, finally, meaning in a piece of music. By articulating their reactions and thoughts, listeners can establish connections between the music and their accumulated experiences and beliefs—ultimately making meaning of their own emotions.

Juilliard Creative Classroom resources engage students not only through musical content and technical skills, but also—more crucially—through experiential activities that tap into students' perceptual and aesthetic skills. The wide range of activities provides ample opportunities for students to truly experience music in this aesthetic sense and to make personally relevant connections to the music they hear.

Towards Expertise

To non-musicians, listening may seem like a simple ability, but there are, of course, many facets to this crucial skill. In order to advance students from beginning and intermediate stages of development, it can be helpful to think about the capacities of expert listeners as an aspiration to strive towards. Being a virtuoso listener is much more than merely using terms and identifying musical elements, and we think about expert listeners as individuals who have a broad range of capacities and dispositions.

Expert listeners can...

- Respond emotionally
- Detect patterns
- Perceive small details and large structures
- Make connections and ask questions
- Track music as it unfolds over time
- Explore new and unfamiliar songs and pieces
- Revisit and go deeper into familiar music
- Take the viewpoints of the performers and composer
- Follow a listening task, but also self direct

Developing Capacities

As with most artistic endeavors, developing passionate and independent listeners takes time and lots of support. Help your students by incorporating the Listening Reflections from Juilliard Creative Classroom activities and supplementing the below skills and strategies with your own best teaching practices. As always, refine these ideas by taking into account the individual needs, experiences, and interests of your students.

Listen multiple times to go deeper

- Bring students beyond the “What’s next?” impulse, and find satisfaction in reviewing and digging into a listening example. Take time to discuss the pleasures of savoring a moment, enhancing one’s awareness, slowing the pace of an experience, and other mindful qualities.
- Try adding a different lens or focus so each listening feels fresh.
- Change the modality of listening or responding (e.g., writing, moving, closed eyes, lights off, looking at an image).

Listen for extended lengths of time

- Give students listening assignments for events that occur later in the track (e.g., listen for a climax half-way through; near the end there’s a new flute melody—listen for clues earlier in the piece to figure out what the melody relates to)
- Focus students’ attention on large structures and piece together longer sections.

- Ask students to keep track of specific elements (e.g., How many times does the theme return? How does the texture change in the middle and what happens to it at the end? How does one improvised solo relate to the one before it?).
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Be surprised!

- Ask your students to make predictions before listening to the piece, and then compare their expectations to what was heard.
 - Encourage students to uncover their own listening tendencies and preconceived notions about a work, composer, or artist.
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Responding emotionally

- Encourage students to move or dance, and consider how their physical movements are reflecting the music.
 - Provide written words, physical actions, tangible manipulatives, etc. to help students to identify the feelings and moods they hear.
 - Have students compose lyrics, draw, or write a poem in response to the music.
 - Invite your students to improvise or compose music that captures a similar emotion.
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Isolating musical elements

- Challenge students to listen for specific ideas and have them imitate what they hear through singing, clapping, tapping, tracing, drawing, etc.
 - At first, allow students to discuss the elements using familiar, non-musical vocabulary (e.g., “The squeaky instrument plays the tune in a very bumpy way”).
 - Play tracks within Juilliard Creative Activities that isolate multi-part examples. Provide students with short excerpts that clearly demonstrate a particular idea before challenging them to hear these ideas in more complex listening examples.
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Making connections & asking questions

- Go around the room and have students pose questions of the piece, though it is not necessary to provide answers.
- Acknowledge unexpected or memorable moments.

- Encourage students to make links and comparisons to other music and prior learning.

Sample Student Responses

As students become more skilled listeners, their responses—written, physical, spoken, etc.—should be more thorough, nuanced, personal, and specific. Because they will have learned a variety of ways to enter into a piece of music, expert noticers may be able to discuss (or even debate) the piece with classmates without much teacher prompting or intervention. Below are some sample student responses after an initial listening, showing one possible progression from beginner, to intermediate and expert listening abilities. Each relates to the following recording:

Ligeti Bagatelle No. 3 Decoda Quintet

Beginning listener's sample response:

Q: *What did you hear in this music?*

A: I heard lots of fast sounds.

Q: *Can you use your voice to imitate the sound you heard?*

A: It went kind of like “dubba-dubba-dubba-da.”

Q: *I think I know the part you mean—did it sound like this?* [Play Ligeti accompaniment figure.] *What kind of energy or feeling did that make in the music?*

A: Yes, that's it. It made me feel jumpy and hyper.

Q: *And did you hear anything else other than the “dubba-dubba-dubba-da” part?*

A: I can't remember.

Q: *Listen again to this short part from the middle and see what else you can hear.* [Play excerpt.] *What are you hearing this time?*

A: I hear a high part.

Q: *Can you hum or move your hand to show me which part you mean?*

A: I don't think so; it's hard.

Q: *I'm going to play the excerpt again and I want you to show, hum, or tell me the high part you hear **as the music plays**.*

A: That part right there—the “la... la la la...”

Q: *Ah, I see what you mean! That's the oboe and clarinet and it does feel higher. And how else is their part different from the “dubba-dubba-dubba-da” part?*

A: It's more like a melody than a rhythm.

Q: *And would you say it's lighter or heavier? Rougher or smoother?*

A: I think it's lighter and smoother.

Intermediate listener's sample response:

It sounded like a busy group of people having a conversation—people taking turns, and also talking over one another. The reason I think this is because I heard that the five musicians traded parts—sometimes playing the melodies, but then the fast accompaniment at other times. The wind instruments would pair up at different moments. Sometimes their parts moved together, but then it would change where the melody gets delayed—kind of like responding in the conversation. The instrument timbre combinations were really cool. The flute and oboe almost sounded like one instrument. My favorite instrument timbre was the horn playing really high. I've never heard this before and it added more strength to the group's sound which was usually very light. I think the whole piece is made to be repetitive so the composer can play with little details instead of big changes.

Advanced listener's sample response:

There are two main ideas in Ligeti's bagatelle. One is a fast-moving ostinato figure that is performed continuously until the very end of the piece. The other layer is a much longer, soaring lyrical melody. These two melodies are traded among the members of the wind quintet. Ligeti explores timbral combinations and pairings throughout the movement. I believe that each instrument plays both melodies, but I'd have to listen again to confirm that.

The flute is the first instrument to play the lyrical melody in a pure, singing tone. As this theme reappears, Ligeti creates unique sound colors by pairing instruments: oboe and clarinet, or clarinet and bassoon, for example. I wonder what new and unique ideas could be employed if this were arranged for a string quintet? How would the change from wind instruments to bowed, plucked, struck instruments open up a new world of possibilities?

I am struck by the way the musicians have to play the quick ostinato the whole time. This must be tiring, but also an intriguing performance challenge for the players. The seamless trading off of a single idea gives the whole piece a unified feel.

We learn about our own ideas as well as those of others when we talk together about the music we hear. What might seem obvious to one listener will be a wholly new idea for another—this is one of the many beautiful aspects we experience with a piece of music. Encourage ownership as your students articulate their observations and feelings.

Share ideas fearlessly.

Note: This work, and other media resources provided on Juilliard Creative Classroom, provide a great opportunity for students to experience listening both with and without video. Seeing the musicians perform and interact makes it easier to follow the melodies as they move between the instruments, but a finely-tuned listening ear could likely detect changes in pairing and the instruments playing at any particular time.

Tracking Music

Segmentation

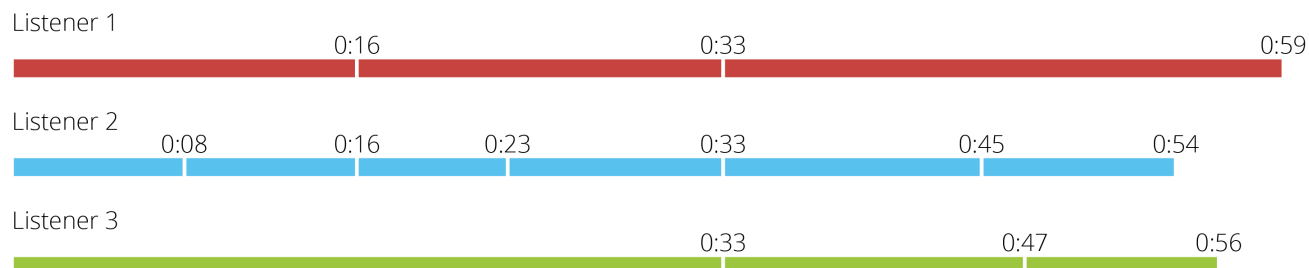
Even though a song or movement may be performed as one complete idea, there are lots of smaller sections that listeners can imagine during their experience. These sections may not always align with theoretical structures like rondo, blues, or sonata forms, but they are authentic perceptions and useful for understanding the needs of learners. As experienced musicians, many educators become disconnected from the natural insights of an uninitiated listener. However, with a curious and open approach to exploring student listening habits, we can reconnect with the organic structures they perceive.

In many listening examples, there can be so much musical information to absorb, it's nearly impossible to remember everything that happens. For the brain to overcome these memory limitations, there is a process referred to as **segmentation—the way in which we divide music into units over time**. It's one of the ways our brains process and make sense of information as it comes in. It's also the way that long-term memories are formed. This process can assist listeners in the recall stage, since musical material is typically evoked one chunk at a time.[i]

What makes a segment?

Segmentation is how we perceive one musical event in relation to another—whether it connects to the previous event or separates to become a new one. This, in large part, is informed by just *how* different the events are from one another. While these perceptions can vary from person to person, findings suggest that generally there are three important cues for segmentation: a contrast of register, the introduction of accompaniment, and pauses.[ii] As for determining larger sections, tempo, register, dynamics, and timbre all have a high likelihood of providing cues to listeners.[iii]

Let's consider the opening minute of Beethoven's Symphony No. 5, Movement 4. Listen to the below excerpt three times and take note of the different versions of segmenting.



Beethoven Symphony No. 5, IV. Allegro-Presto, Simon Rattle and the Vienna Philharmonic

While it's not necessary to teach students to segment in a particular way, making them aware of the process and showing them multiple methods will help empower them as listeners. When students can break up what they hear, they'll be able to find form, describe what they experience, and sequence musical events over time.

Model your own process of segmenting of a piece, and then invite your students to try it for themselves. Young students can try raising hands, signs, or objects to indicate when they hear the beginning of a new section. Older students can pause the audio playback and speak, write down recording timecodes, or draw diagrams of the music being heard.

Sequencing

Just as with story and book comprehension, being able to sequence components and retell musical events in the order in which they happened are also key comprehension strategies for listening. Developing these critical-thinking skills can help students keep track of music they hear, make comparisons between sections, and better communicate their observations and feelings.

Sequencing may seem intuitive, but it's really a skill that needs to be developed, modeled, and reinforced. Doing so will also align with and create connections to language arts curricula and school-wide literacy goals.

Introduce and reinforce time-related vocabulary to give students concrete language strategies for thinking about and articulating a sequence of musical events.

A common strategy for very young learners is to begin with grasping the concepts of "first" and "last." Supporting them with pointed questions can help direct their attention.

- *What was the **first** thing you heard?*
- *How did the music go at the **beginning**?*
- *How did the piece **start**? What happened at the **beginning**?*
- *How did the music **finish**?*
- *What was the **last** thing you heard?*

Timelines

One method to guide your students' noticing and retention is to use a visual timeline while they listen. Though a simple tool, its use can be facilitated in a variety of ways to ground students as they track the sounds they hear. Students can record thoughts and observations as words, musical symbols, pictorial symbols, or images. You can display a timer, supply a timeline with preloaded segments, or allow the students to freely record musical events without exact timings.

Here's a scenario of one possible protocol:

- Listen once and have the students watch a timer to take in the scope of the excerpt.
- Ask the students to draw a horizontal timeline on their papers to represent the excerpt in their own way.
- Listen again and ask the students to make notes or symbols of the musical events they hear.
- Listen again and have the students add to or revise their timeline.
- Ask the students to share and compare with a neighbor.
- Listen a final time and ask the students to again add to or revise their work.
- Reflect together: *What were some ways you kept track of the music while you listened? What was challenging about it? What did you gain from sharing with a partner? How does this type of exercise help you listen and communicate your experience?*

Listening to Familiar Works

We all have favorite pieces of music, as well as beloved performances or recordings of them; other repertoire can be so ubiquitous that we become overly familiarized with and desensitized to them. Both of these situations can present a challenge when we need to approach a familiar piece with fresh ears—both for students' benefit and our own motivation while teaching.

For your own listening and study, consider the below listening strategies to support engaged and active listening. Ask yourself reflective questions to dig deeper into the experience. Part of this protocol may also be useful to students, since they revisit works throughout the explorations on Juilliard Creative Classroom.

Listen for performer choices

- *What phrases or moments catch my attention? When do I feel less engaged? How would I describe the interesting, new or unusual choices of phrasing I'm hearing?*
- *What unique qualities does the group exhibit in their performance (e.g., lush string sound, vocal blend, playing on the back of the beat, seamless tempo fluctuations)?*

- *How do the ensemble's technical and musical choices affect the emotional impact of the piece?*
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Listen for a conductor's interpretations

- *What makes this performance unique? How have the tempos, phrasings, dynamics, foregrounds and backgrounds been made sense of?*
 - *How is this conductor trying to say something specific and new about this piece?*
 - *What beat patterns might the conductor be using?*
 - *How would I conduct that transition? Which line(s) would I want to bring out in this moment? How would I phrase that melody?*
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Listen for compositional choices

- *What are things I take for granted about this piece—why do I like it so much?*
 - *What makes this piece so popular for others?*
 - *What is this composer or improviser trying to show or say to the world through this music?*
 - *What makes this piece cohesive? What are the big structures of the piece? What are the smaller components and patterns?*
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Extending your thinking

- *If I were to program this piece or song on a concert today, what other pieces would I put on the program? What pieces serve as good complements to it? What music provides illuminating contrasts?*
- *What can the score tell me about this performance? Are there markings in the score, customary performance practices, cultural preferences, etc. that contribute to the choices I hear?*

Comparing Different Performances

In the halls of Juilliard, it would not be uncommon to overhear two violinists debating about different recordings of the same Mozart concerto. They speak about musician-interpreters as if comparing athletes in a sports draft.

Experiencing multiple interpretations can inspire students to develop their own expressivity.

"Jascha Heifetz or Isaac Stern? Heifetz's

tempo is faster and more lively, but Stern achieves an exciting grit with his tone!" A similar conversation might take place between two jazz musicians listening to different versions of a famous song. In K–12 classrooms, we can develop a similar passion by examining different artists' perspectives into an established piece of music.

Comparing recordings not only highlights the unique qualities of each respective performance, but it also illuminates distinct characteristics of the composition itself. Practicing this comparative skill can refine students' attention to nuance and lead to a more multi-faceted relationship with a piece of music.

When listening to two different recordings of the same work, start with **short excerpts** (one minute or less). These fragments will make it easier to remember and compare intricacies within phrases.

Begin with a Familiar Recording

Introduce your class to the practice of comparing performances by taking a recording that students already know well, and use it as a basis to relate to other renditions. This familiarity often helps them to more easily reflect on specific performative details. Help scaffold the process by providing focused listenings on specific performative details

Here is an example of the process with Thelonious Monk's "Blue Monk."

1. **Listen to Recording 1** several times consecutively, each with a different focus. Identify the special qualities of this performance,

Recording 1: Head of "Blue Monk" from *Live at the Five Spot*, performed by the Thelonious Monk Quartet

2. **Listen to Recording 2** and listen for how the same focus elements are similar or contrasted.

Recording 2: Head of "Blue Monk" from *Art Blakey's Jazz Messengers with Thelonious Monk* (0:00–0:41)

Help students keep track of their observations by using a chart such as the below example.

Listening Focus	Recording 1	Recording 2
Listening 1: Initial impressions	• Upbeat, catchy, joyful	• Lazy, heavy feeling • Tail end of the melody is different—

		now it is an ascending passage
Listening 2: Tempo and rhythmic feel	• Brisk, light tempo • Bouncy walking bass line	• Much slower • Drummer plays mostly backbeats and is less active
Listening 3: Interaction between piano and horn(s)	• Piano and sax play the melody together • Piano plays harmonies	• Trumpet and sax play the tune in harmony • Piano rests, then interjects with playful filler material

Note: The listening focus prompts will change depending on the music being explored.

Own the Phrasing

Comparing different interpretations develops a sensitivity to the various choices musicians make to shape phrases. By understanding that these are **artistic choices**, student musicians can develop concrete idea of what is possible as they develop their own musical tastes. To help students notice extreme contrasts (like drastic tempo differences), and also subtleties (like tone quality or vibrato), have them **embody** and **manipulate** a phrase before hearing it in the two recordings.

1. Teach your students to sing or play a melodic phrase before listening to the recordings.
2. Have students define an aesthetic or emotional goal (e.g., nostalgia, laziness, mystery) for them to express through the phrase.
3. To focus their experimentation, challenge your students to make their own decisions about any or all of the following musical elements: dynamics, articulation, tempo, and rubato.
4. After they practice their own interpretations, invite students to share their versions.
5. Finally, listen to the same phrase in two professional recordings.

Score Study

Listening to multiple recordings can also highlight compositional aspects that we may not have heard before, giving us **a window into the composer's mind**. To engage students in this type of investigation, try the following steps for score study:

1. **Distribute the score:** Hand each student a score of the listening excerpt and two different-colored pencils or markers. Depending on the age and music-reading skills of your class, the score can include multiple voices or instruments, or an isolated melodic line.
2. **Use inquiry:** Pose questions to ignite students' curiosity and discussion:
 - *What clues has the composer given the performers? What markings or instructions are given?* (e.g., dynamics, articulations, ornamentation)
 - *Based on what you see in the manuscript, which parts of the phrase do you think the composer wants emphasized?*
3. **Listen and annotate:** Play to two different recordings and have students annotate their scores using a different color for each performance. Ask students to circle or write comments by important moments—notes that seem accented or articulated in a significant way, ornaments (e.g., *Are the trills heavy or light?*), phrases where the music speeds up or slows down, etc.
4. **Reflect:** Use questions such as the following to guide a comparative analysis:
 - *Which measures or phrases seem to have the most differences? Why do you think the performers made those decisions?*
 - *What in the music inspired the performers to make extreme or subtle changes in dynamics, tempo, tone quality, etc.?*
 - *How did each performer stretch and pull, or emphasize notes to make high points?*

Musical elements to guide a focused comparison

- Articulation: Is the passage connected, or separated?

- Accents: When are the beginning of notes pointed, and when are they weighty?
- Sound Quality: How would you describe the performer's tone? (e.g., full-bodied, transparent, edgy, shimmering)
- Tempo: Which performer's tempo do you think is closer to the composer's intention?
- Dynamics: How gradual or delayed are crescendos and diminuendos?
- Rubato: With which phrases does the performer take extra time? When does s/he speed up?
- Ornamentation: Are the trills/turns/glissandos subtle decorations, or significant events?
- Vibrato (when applicable): Is the vibrato fast/slow, narrow/wide, constant/sporadic?

Open the below PDF to see a sample annotation using two interpretations of an excerpt from Chopin's Fantasie-Impromptu in C-sharp Minor, op. 66.

Sample annotated score PDF

Recording 1: Murray Perahia (1:02–1:37)

Recording 2: Evgeny Kissin (1:06–2:10)

Further Exploration

Use the below Juilliard Creative Classroom activities for more listening comparison opportunities.

Interpretations of original scores	• Bach—Gesture and Phrase • Bach—Interpretation and Style • Bach—The Articulation Decision • Bach—Tension and Release in Suspensions
Re-Imaginings and improvisations	• Gershwin—Making a Song Your Own • Mendelssohn—Cadenzas: Emotional Transitions
Arrangements and re-orchestrations	• Ligeti—The Great Arranger • Ligeti—Composing with Restrictions

Listening While Performing

Professional performers, critics, and music educators have all searched for answers to an enduring question:

What makes an ideal performance experience?

Researchers have taken on this interest, and while studying the effect of mindfulness on a performer's experience, a group of psychologists, led by Ellen Langer, found that "asking... musicians to stay **mindfully engaged** can improve their subjective experience and the quality of the performance."^[iv] Here, mindfulness is considered a combination of multiple facets, including an openness to new experiences, alertness to distinctions, a sensitivity to different contexts, awareness of multiple perspectives, and an orientation in the present.^[v]

As performers, we would perhaps describe this state of being mindfully engaged more simply as being "in the moment," "in the zone," or perhaps a state of "flow." We feel those performances when we are totally immersed in what's occurring on stage, things just seem to fall in place, and we find ourselves actually having fun! There is a notable absence of that pesky inner voice that tends to bark orders, second-guess, and crave approval. Rather than bracing for that dreaded high note, there is only listening, without bias, to what is occurring in the present.

Encouraging Real-Time Listening

The below practical suggestions aim at improving students' abilities in two areas: **listening to yourself** and **listening to others**. It is important to note that the skills involved in these two areas are a feedback loop—the more students improve one area, the more it can pay off in others.

Staying mindfully engaged during a performance can only occur if the performer is **actively listening in real time** to him/herself and to colleagues.

Listening to Yourself

Listening to one's own playing seems like an easy proposition, but it is something that musicians constantly practice. In pursuit of excellent performances, musicians work on closing that gap between their perception and reality—what they think they hear and what is actually coming out of the instrument or voice. If you have space and time to separate students for individual practice, here are some tasks you can assign:

- **Imagine an ideal or “dream performance”** before you begin to play or sing. This can refer to a full piece of music or just a few measures that you’re working on. Rather than focusing on the technique of achieving this performance, aim as high as possible for the nuances, sounds, colors you would love to hear.
- When you’re playing, **imagine a direct, physical connection between your ears and your hands, voice, or lips.** Cut out the middleman—the inner critic! With your dream performance in mind, see if you can **react directly** to what you hear and adapt your hands, voice, or lips accordingly.
- Practice long tones, and **see how long you can track your sound.** Notice both desirable and undesirable occurrences. The moment when you realize your mind has wandered off, start over.
- One of the fastest ways to close that gap between perception and reality is to **record yourself**, even practicing scales!

Listening to Others

Performing as part of an ensemble can be incredibly gratifying, especially if each musician feels as if their contribution is indispensable. The below suggestions are meant to empower students in an ensemble setting, encouraging them to sharpen their real-time listening.

1. To practice creating a beautiful blended sound, have students choose a secret partner in the ensemble, and, when playing, **imagine their sound is your sound.** Ask students:
 - *What did you notice?*
 - *Whose sound were you more aware of, yours or your partners?*
 - *How did this awareness change your singing or playing?*
2. As a warm-up, practice scales as a group, choosing different leaders from around the entire ensemble (not just principal players or section leaders). Trust that by designating a student as a leader s/he will interpret “leading” in an appropriate manner. **Challenge the other students to simply match** what the leader does, before launching into any instructions regarding intonation, articulation, bow distribution, breath, etc. Encourage students to use their ears!
3. Instruct students to listen for **what is happening in the spaces of their parts**—not just long rests, but also short rests or when holding a long note.
4. When rehearsing a tricky passage, have students play it three times in a row—pausing but not offering any verbal instructions in between. Challenge students to **simply make their own individual adjustments.** Afterwards, ask students:

- *Did the passage improve?*
- *What sorts of adjustments did you find yourself making?*

5. Try **playing or singing without a conductor**. Ask students:

- *What did you notice?*
- *What was difficult? How did you adapt?*

6. **Invite students to take charge of the rehearsal**. For example, have a volunteer decide which sections s/he would like to revisit, encouraging him/her to share *what they would love to hear*. Allow him/her to step outside of the ensemble to compare the experience inside the ensemble with the overall sound. Or have students decide which instrumental sections they would like to isolate (e.g., altos and tenors; the bassoons and the timpani), allowing them to discover what is happening in the score.

7. If your students are accustomed to playing alone in front of the class, select students **who sit far from one another in the ensemble** (e.g., the last stand of violins and the last stand of cellos) to play a passage together, without conductor. Ask students:

- *Why is this difficult?*
- *What can you do to play better together?*

8. Instead of relying on principal players or section leaders to lead, **ask the last stands or back row to lead**.

- Ask others: *How does that feel different? How did your listening change?*
- Ask the new leaders: *How did you try to show leading, if the other stands can't see you?*

9. **Record the ensemble** playing either a full piece or just short excerpts. Invite students to offer comments on the performance.

[i] Bob Snyder, *Music and Memory: An Introduction*. (Cambridge, Mass.: MIT Press, 2000): 54.

[ii] Irene Deliège, Marc Mélen, Diana Stammers, and Ian Cross. "Musical Schemata in Real-Time Listening to a Piece of Music." *Music Perception: An Interdisciplinary Journal* 14, no. 2 (1996): 130.

[iii] Stephen Handel, *Listening: An Introduction to the Perception of Auditory Events*. (Cambridge, Mass.: MIT Press, 1993): 145.

[iv] Ellen Langer, Timothy Russell, and Noah Eisenkraft, "Orchestral performance and the footprint of mindfulness," *Psychology of Music* 37, no. 2 (2009): 126, emphasis added.

[v] William Todd Anderson, "Mindful Listening Instruction: Does It Make a Difference," *Contributions to Music Education* 39, (2012–2013): 13.