

THE

LISTENING

PROGRAM[®]

CLASSIC
GUIDEBOOK

THE LISTENING PROGRAM CLASSIC GUIDEBOOK

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with contributions by **Dorothy Lockhart Lawrence**

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Please consult a health professional if the need for one is indicated.

This Guidebook and The Listening Program have not been reviewed by the Food & Drug Administration (FDA). The Listening Program is not intended to diagnose, treat, cure, or prevent any disease.

ACKNOWLEDGEMENTS

The response to The Listening Program® (TLP) has been deeply gratifying. It was first made available on September 18, 1999 when we conducted the inaugural Authorized Provider Training at Cambridge University in the United Kingdom.

Four years later more than 1,200 health, education, therapeutic and music professionals from 23 countries have brought The Listening Program to tens of thousands of listeners young and old.

The Listening Program is still, in many ways, in its infancy. With each day we learn more from our Listeners, Providers, Team Members, Advisors, Researchers and the arts and sciences. As we continue to learn, have access to new technology and the collective experience of thousands worldwide, we are able to create new tools to help people better realize their fullest potential.

I would like to acknowledge the original team who worked with me to create The Listening Program Kit and to write the original Guidebook. It was a wonderful experience that I will never forget. We came together from multi-disciplinary fields, different points of view and life experiences to collaborate and create a unified vision for a safe, effective, affordable, and thoroughly enjoyable, music-based auditory stimulation program.

Robert J. Doman, Jr.

My father, Founder and Director of the National Academy for Child Development, National Association for Child Development, Inc. and Project PLUS 2.

Richard O. Lawrence

ABT Music Director, Sound Engineer and Music Director of The Arcangelos Chamber Ensemble.

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Author of The Power of Sound and Creative Director of Applied Music & Sound.

Ron. B. Minson, M.D.

Co-Founder and Medical Director of The Center for InnerChange and Dynamic Listening Systems, Inc.

Lori Riggs, M.A., CCC-SLP

Director of Speech and Sound, the National Association for Child Development, Inc.

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The musicians of The Arcangelos Chamber Ensemble.

The listeners, who have used, continue to use, and will use TLP to better realize their potential.

Alfred A. Tomatis, M.D. (1920-2001). Thank you for the vision...

*G. Alexander Doman
September 2003*

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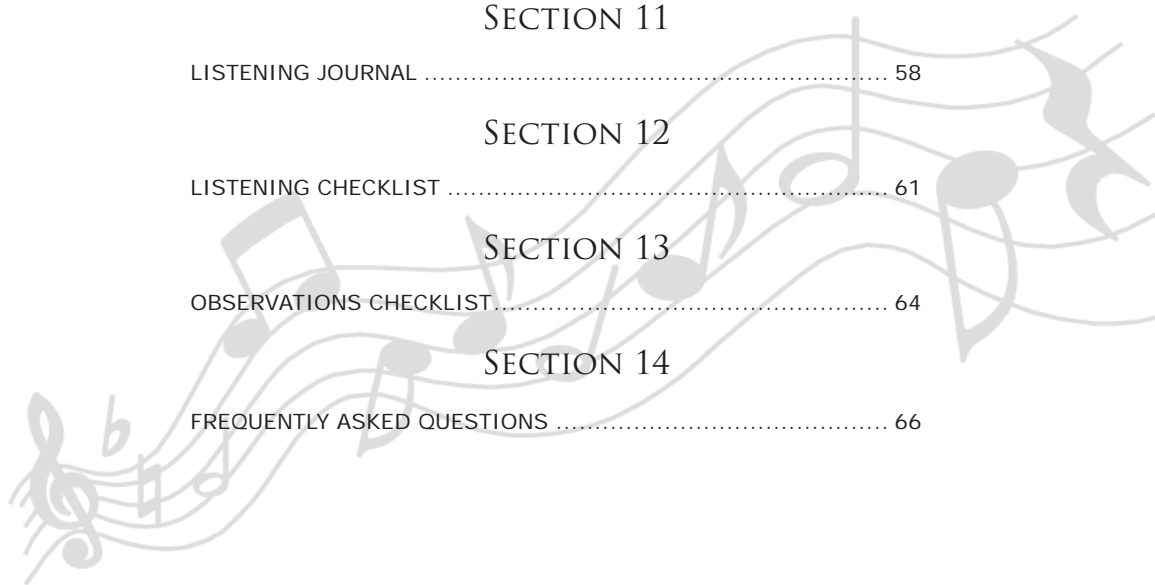
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INTRODUCTION

Put on a pair of headphones, ease into a comfortable chair, put in TLP CD 1, adjust your volume and press play. You will hear Mozart Divertimento #1 in D major K136 as you have never heard before.

The piece sounds familiar, relaxing yet energizing, re-arranged, performed by skilled and sensitive musicians in a unique way. It's as if Mozart wrote another version to guide you to listen, not just to the melody, but to the discrete notes of each instrument.

The violin starts to move through your head, back and forth, as spatial dynamics engage both brain hemispheres to synchronize and work together.

You notice the quality of the sound change as gentle filters gradually remove lower frequencies and they attenuate. There is a lighter quality to the music. Your ears focus on the remaining spectrum of sound. You're guided to listen to the higher frequencies. They were always there, but you could never really discern them. Now that you can, they give you energy.

Then the experience intensifies, as audio bursting brings even higher frequencies in and out for fractions and seconds at a time, never the same, always changing. Your brain is being activated; this is novel stimulation, yet comfortable, as the music is highly organized with a structure your brain resonates with.

Now the audio bursting ceases, the filtered music is constant, and seamlessly it blends with the full sound spectrum. As the lower frequencies begin to return, you feel your breathing deepen, and your body is relaxed, yet your mind is alert. Fifteen minutes have passed and it feels like the music just began. You yearn for more. What has happened?

Mozart has traveled through your headphones to the outer ear. The ear canal has channeled the sound waves to the middle ear where the tympanic membrane has vibrated and the tensor tympani and stapedius muscles have been exercised, the bony structure resonates. Inner ear fluid moved in waves; the vestibulocochlear system received and translated the mechanical into electrochemical energy that sent impulses through the complex auditory pathways from eighth cranial nerve to brainstem through numerous relays until the cortex was reached.

INTRODUCTION

Circuits of neurons were excited; axons and dendrites reached to each other as action potentials traversed the synaptic gap with the release of neurotransmitter molecules that bound to receptors on the postsynaptic neuron's dendrites. Electrical responses were triggered, and the sequence continued through the entire neural circuit.

The Listening Session has stimulated the brain by providing essential sensory input of sufficient frequency, intensity and duration. The brain is molded and shaped from this opportunity and it is ready for more. The foundation has been laid for more efficient learning, listening, and communication. Welcome to The Listening Program.

The Listening Program® (TLP) can be an effective tool for improving auditory and cognitive function or to enhance health and wellness.

Anyone can benefit from improved listening ability. The Listening Program can be used by people of all ages, starting as young as age two.

Empirical evidence has demonstrated benefits for:

- The typically developing child.
- Individuals experiencing listening, sensory, learning, language, reading, attention, memory, social, communication, and auditory processing difficulties.
- Those interested in improved communication and speaking skills, musical ability, learning potential, relaxation, and creativity.

Regardless of your purpose for using The Listening Program, we truly hope this tool helps you, your family member, student, client, or patient benefit in a meaningful way. Listen and enjoy. ∞

SECTION 1

GETTING STARTED

The Listening Program has been carefully designed to be effective and easy to use. Work closely with your TLP Provider to make the most of TLP. The following information will help you on your way.

- Contact your Provider to establish a Listening Schedule, contact schedule and a start date.
- Obtain a pair of TLP-approved headphones and quality CD player. Your Provider can help you with this, or refer to the information in the Section titled Sound Equipment.
- Review this Guidebook and become familiar with the resources contained herein.
- List your goals for The Listening Program utilizing the Listening Goals and Results Form and complete the Listening Checklist.
- Go to www.advancedbrain.com. Look under Products, The Listening Program, Listener Resources. Download or print the Listening Log for your Listening Schedule.

Also, download or print the Listening Goals and Results Form, Listening Journal Pages, Listening Checklist, Observations Checklist, and other resources recommended by your Provider.

- Register your TLP Classic Kit immediately by completing and sending in the enclosed registration card or logging onto www.advancedbrain.com. Look under Products, The Listening Program, Listener Resources, and then TLP Registration.
- Commit to listening and enjoy.

Important Reminders

- Stay in close contact with your TLP Provider especially if you have any questions.
- Carefully follow your Listening Schedule and listen for five consecutive days followed by two days off.
- Establish a good listening environment, and choose appropriate activities during listening.
- Check your headphone connection at the start of each Listening Session, and listen at a comfortable volume level.
- Make entries in your Listening Log with each Listening Session, and daily in your Listening Journal. Use the Observations Checklist as recommended by your Provider.
- Listeners should have good auditory health while using The Listening Program. If an ear infection, middle ear fluid, sinus infection or severe allergies are present, contact your Provider for recommendations. ∞

SECTION 2

YOUR TLP PROVIDER

Your TLP Provider has received specific training and continuing education to guide your use of The Listening Program. The Provider is your consultant and coach; he or she will recommend the most appropriate course of listening to meet specific goals or objectives and make modifications to schedules when there are indications this may be necessary. Your Provider is there to answer your questions and to help you stay on track with TLP.

To achieve optimal results with The Listening Program, work closely with your Provider. Establish a regular contact schedule and stick with it. Should you have questions about changes you are experiencing, sound equipment, Listening Schedules, or motivation needed to stay on course, give your Provider a call; they are there to support you. ∞



SECTION 3

SOUND EQUIPMENT GUIDELINES

Using the appropriate sound equipment with The Listening Program is critically important. TLP CDs contain high quality acoustic recordings with vital harmonic content and a wide frequency range. These recordings are then carefully processed with many sonic technologies. If your sound equipment is of insufficient quality, you will hear the music, but the elements that create auditory and cognitive change will be lost.

Compact Disc Player

You may use a component CD player, DVD player, DVD Audio player, bookshelf system, or a higher quality Sony Discman®.

The best quality sound will come from a component CD, DVD, or DVD Audio player, or higher-end bookshelf system. Check your equipment to ensure that channel balance is equal between left and right, equalizer settings are flat, and treble and bass are equal. Do not use settings such as Dolby Surround, Mega Bass, Groove, or any others that are intended to modify the quality of sound.

The higher quality Sony Discman players (MSRP of ninety dollars (US) and higher) provide the most flexibility as you can slip them in a Tune Belt® and listen anywhere. They have automatic volume limiter technology, which ensures safe volume levels at all times, and G-Chip technology to prevent skipping.

Note: the headphones that come with these players are not high quality and are not approved for use with The Listening Program. (See below for ABT's headphone specifications.)

Do not use a computer CD ROM or DVD Drive, X-Box®, Sony PlayStation®, boom box or vehicle CD player. Also, do not attempt to convert your TLP CDs into files to be played on an MP3 player or iPod.

Contact your TLP Provider if you need assistance selecting sound equipment to use for The Listening Program.

Headphones

Use only stereo headphones that have been tested and approved for use with The Listening Program. Our specifications require particular frequency response, driver size, power handling capacity and cable quality. Even if a pair of headphones meets all specifications, they must also pass our subjective evaluation. The headphone must be comfortable, durable, and, most importantly, pass our listening evaluation - the ultimate test. If they don't have the right type of sound for TLP, they are not approved. If the headphones fall short in quality, you will not realize the benefits that may come from using TLP, nor fully enjoy the listening experience.

Headphones have either a 1/8 or 1/4-inch connection. The 1/8-inch connector is typically used to plug into portable CD players and the 1/4-inch into component systems. On many of the TLP-approved headphones, you will find both size connectors; the 1/8-inch connector is revealed by unscrewing the 1/4-inch connector. If you order your headphones directly from ABT, they will include both connection sizes.

ONLY USE TLP
APPROVED
HEADPHONES.

If you would like to have two listeners connected to a CD player at the same time, a TLP-approved Y-adaptor is available. Please note the Y-adaptor has a 1/4-inch connection. If using this with a Sony Discman, which will have a 1/8-inch jack, you will also need a 1/8-inch mini adaptor. Never split more than two headphones off of one CD player.

A 15-foot TLP-approved headphone extension cable is also available if the cord on your headphones is too short for your purposes.

For a complete list of TLP-approved headphones, contact your Provider, who will help you determine the best headphones for your program.

You may visit www.advancedbrain.com and look in the Products section for the current list of TLP-approved headphones, Sony Discman CD players, headphone amplifier, Y-adaptors, 1/8-inch mini adaptor, headphone extension cable, Tune Belts, and other sound equipment and accessories.

How to Wear Headphones

TLP-approved headphones are marked with a left and right side. All listeners should wear the headphones with the right on right ear, and left on left ear. This is important to maintaining the spatial qualities of the sound.

All TLP-approved headphones have an adjustable head band. Make sure your headphones fit properly; not too tight, not too loose. If you find it difficult to fit a young child for headphones, contact your Provider for suggestions.

Compact Disc Care

Handle your TLP CDs carefully. Never set a CD down on any surface, especially the non-printed side down. This is the side that is read by the laser on the CD player. If a CD collects dust, dirt, fingerprints, or the surface is scratched, it may not play again.

When handling CDs, hold them only by the outer edge or with your finger in the center hole. Store your TLP CDs in the protective sleeves in the TLP Kit, in a CD jewel case, or leave the current CD being used in the CD player. We also recommend that you clean your CDs occasionally using a CD cleaning kit, following all directions carefully.

If one of your CDs becomes scratched, damaged, or lost you may contact your Provider to order a replacement.

Troubleshooting

At the start of each Listening Session, we recommend that you set a comfortable volume level and check to make sure the headphones are plugged all the way into the headphone jack. If they are not plugged in properly, you will only receive one channel, or mono sound, rather than two channels for stereo. Stereo sound is required.

If you hear sound coming through only one side, check your headphone connection.

If you are unable to adjust volume, make sure the headphones are plugged into the headphone jack. Some CD players have a "line out" jack that delivers a constant level of sound that is not adjustable.

If a CD will not play, first check to make sure it is placed in the CD player properly. If it still will not play, place another CD in the same player. If that CD will play, then your CD is either dirty or damaged. Try cleaning it with a CD cleaning kit. If it still will not play, then it is damaged, and you will need to contact your Provider to order a replacement.

If no CD will work in your CD player, the laser eye may be dirty. Use a CD player cleaning kit, and see if that resolves the problem. If not, take your CD player in for repair.

Volume Level

Perception of volume or the strength of sound is very subjective. We each have our own unique perception. What may seem loud to you may be too quiet for another.

We recommend you listen to The Listening Program at a level comfortable for you. Listening should never be uncomfortable or painful. However, you do need a sufficient level of volume in order to perceive the harmonic details in the music and sounds of nature, as well as the many sonic technologies.

Here is a simple check to make sure the volume is not too loud. With the program turned on, ask the listener a question. The listener should be able to hear without the speaker raising his voice.

Classical music and nature sounds have a wide dynamic range in their natural structure. When treated with technologies, such as filtration and audio bursting, these dynamics are intensified. These dynamics are an important sonic element; once you set your volume at the start of a segment you should leave it at that level for the duration of listening. ∞



SECTION 4

LISTENING ENVIRONMENT

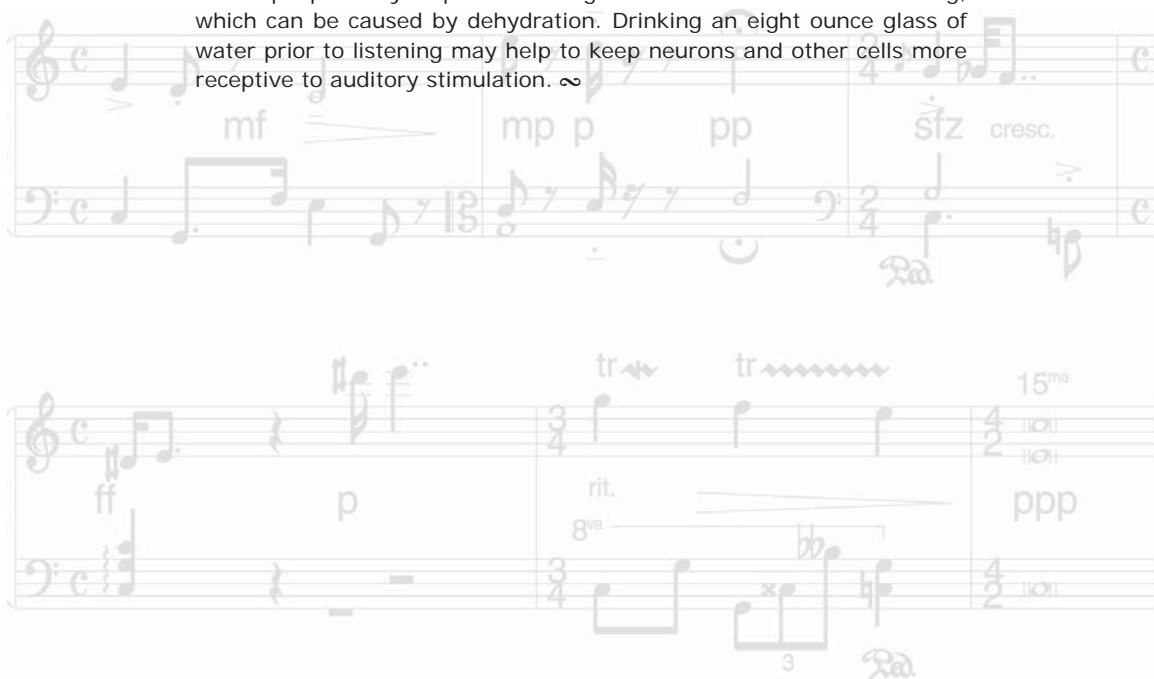
Clinical experience and research have demonstrated that a quiet, comfortable, relaxing environment is ideal for listening. When we experience anxiety, the middle ear muscles cannot properly perform their role in regulating the level of sound input that travels into the auditory system. However, when we are relaxed, the middle ear muscles are more receptive to auditory stimulation, thus increasing the effectiveness of listening training.

CLINICAL EXPERIENCE AND RESEARCH HAVE DEMONSTRATED THAT A QUIET, COMFORTABLE, RELAXING ENVIRONMENT IS IDEAL FOR LISTENING.

Ideally, the listener will spend a few minutes prior to a Listening Session doing something calming and relaxing. This may include deep breathing exercises, listening to soothing music, meditation, or petting the family dog. For the younger listener, relaxation may come from a favorite quiet activity, watching fish in an aquarium, cuddling a blanket or stuffed toy.

Understandably, establishing a quiet, distraction-free environment with a short period of relaxation before listening will not always be attainable. This should be considered the benchmark to aim for, not required.

It is also important to keep the body and brain sufficiently hydrated. Some people may experience fatigue and headache with listening, which can be caused by dehydration. Drinking an eight ounce glass of water prior to listening may help to keep neurons and other cells more receptive to auditory stimulation.



SECTION 5

ACTIVE LISTENING AND SUGGESTED ACTIVITIES

From the selection, arrangement, recording, and sequencing of the music, to the many sonic technologies incorporated into the listening segments, TLP has been carefully designed to train many auditory skills and to help the listener maintain auditory attention or active listening.

Suggested Activities for Adults

Today's world is hurried and full of distractions. Something is always competing for our attention. We seem to always find it necessary to multi-task. We eat and talk on our mobile phone while we drive. We read the morning paper or watch the news while exercising on the treadmill, or pay the bills during the evening meal. Seldom do we just focus on a single activity and be fully present.

Listening is a conscious activity that requires our attention. An important objective of The Listening Program is to train the listener to focus on, and attend to, sounds, so that listening becomes an active process. To be a good listener is to focus and maintain auditory attention and be present. Learning to truly listen brings benefits that carry over into all aspects of our lives.

Resist the temptation to feel like you must be doing something "productive" during your Listening Sessions. Sit in a comfortable chair, kick your shoes off and look forward to some time spent just for you. Pay attention to what you are hearing; the beautiful music and sounds of nature, movement of instruments, the effect the sonic technologies are having on the sound. Focus on the sound of the violin or the cello. Where do you hear them? Which is playing the melody? What size room are the musicians playing in? Can you discover something new you have never heard before?

If you prefer to undertake some type of creative activity during your Listening Sessions consider arts and crafts, painting, drawing or sketching. Perhaps take a walk in the garden, or, if you must, do the laundry. Choose activities that do not demand a lot of attention, that still allow you to focus and listen.

Activities such as reading, writing, working on the computer, watching television, etc. are not recommended during Listening Sessions since they tend to absorb your attention. Also, do not eat or chew gum during listening unless directed to do so by your Provider.

While it should be obvious, we have heard some stories of listening in situations that are unsafe. Do not listen with headphones while driving a car, truck or boat, riding a bicycle, motorcycle, or flying an airplane.

Your Provider may have additional suggestions on activities to do in conjunction with The Listening Program to better realize your particular goals and objectives.

Suggested Activities for Younger Listeners

Some children are content just to sit and listen to the beautiful music. Others are unable to attend without an activity to occupy their time. There are many activities that children can do during their Listening Sessions. These include coloring, drawing, doodling, finger-painting, sticker books, picture books, paint-by-numbers, simple puzzles, Play-Doh®, Toobers & Zots™, Brio®, toy cars, paper dolls or stuffed animals, to name a few.

For older children, quiet activities are appropriate, such as simple board games, checkers and arts and crafts.

Activities such as video games, television, reading, writing, homework, and working on the computer are not recommended. Children should not eat or chew gum when listening, unless directed to do so by your Provider. Also, never wear headphones while riding bicycles, skateboards, scooters, rollerblades, etc..

Your Provider may have additional suggestions. If your child is using TLP as part of a therapeutic or educational program, there may be activities that can be completed in conjunction with listening to further the benefits of each. Clinical experience has demonstrated that using The Listening Program helps decrease the time needed to meet treatment and educational goals. ∞

SECTION 6 MODULAR DESIGN AND SONIC TECHNOLOGIES

One of the unique aspects of each TLP CD is the patent pending modular design of the listening segments. The modular design creates an enjoyable listening experience that produces results and motivates you to continue with your listening. If the listening experience were too intensive or unpleasant, you would not listen and thus TLP would be of no benefit.

The modular design of each sixty-minute TLP CD includes four fifteen-minute segments. There are three five-minute tracks per segment. The first track of a segment is "A", the second is "B," and the third is "C."

The A track supports listeners as they gradually adjust to the experience of filtered sound and prepares them to be receptive to the B track, which presents the greatest intensity of filtered sound with audio bursting. The C track helps organize the experience and return listeners to their natural listening environment.



Tracks

Track- an approximate five-minute section of a TLP CD.

Note: Tracks are not exactly five minutes long. Length varies based on the musical content. Each CD has twelve tracks:

	TRACK NUMBERS											
	1	2	3	4	5	6	7	8	9	10	11	12
TRACK A	•			•			•			•		
TRACK B		•			•			•			•	
TRACK C			•			•			•			•

Segments

Segment- an approximate fifteen-minute section of a TLP CD, consisting of an A, B, C, track in sequence. Each CD has four segments:

	TRACK NUMBERS											
	1	2	3	4	5	6	7	8	9	10	11	12
SEG 1	•	•	•									
SEG 2				•	•	•						
SEG 3							•	•	•			
SEG 4										•	•	•

Each segment is a fusion of elements combined for an enjoyable and effective listening experience. Do not attempt to build segments by combining tracks from multiple segments; this will greatly reduce the benefits of TLP. Only use segments 1, 2, 3, and 4 as they are designed. At the end of each segment there is thirty seconds of silence to signal the segment is complete.

AT THE END OF EACH SEGMENT THERE IS THIRTY SECONDS OF SILENCE TO SIGNAL THE SEGMENT IS COMPLETE.

Sonic Technologies

Various sonic techniques and technologies are applied to The Listening Program Classic. Many of the sonic techniques are subtle and indiscernible to the listener. The most apparent are filtration, audio bursting and spatial dynamics.

Filtration removes certain frequencies from the full spectrum of sound. The type of filter being used on these CDs is called a high pass filter which removes the lower frequencies and allows those above the filter to pass through.

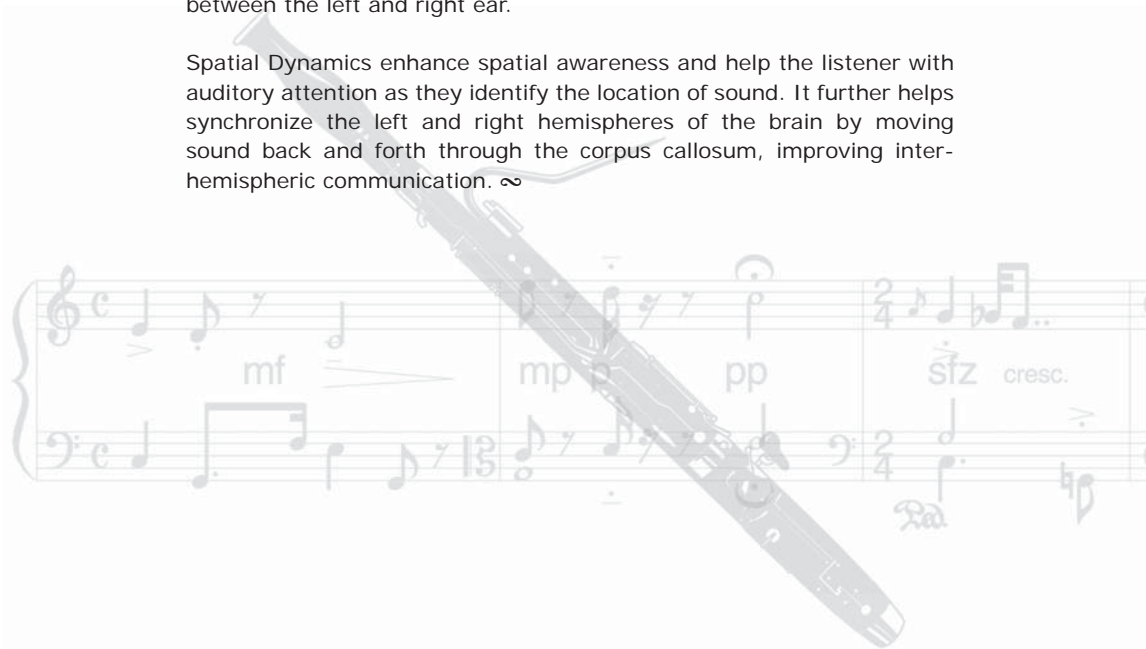
Filtration is used so that listeners may focus their listening and increase their perception of those frequencies that remain. There is evidence that this type of filter also exercises the two muscles in the middle ear.

Audio Bursting is used only in the B tracks of each segment. This is accomplished by combing two tracks of filtered sound, with one filtered at a higher frequency than the other. The track with the higher filter bursts or pulses for variable time periods ranging from milliseconds to a few seconds, at a higher volume than the other less filtered track. The audio bursting occurs with the beat of the music, as well as off beat, so that the bursts cannot be anticipated.

Audio Bursting reflects both the passive/relaxed and active/alert phase for hearing and listening. By switching back and forth between these passive and active states, the random sonic events increase the listener's awareness of the event changes. This exercises the middle ear muscles, which work with the middle ear bones and tympanic membrane to attenuate loud sound to protect the inner ear and to amplify soft sounds, improving sound discrimination. Audio bursting also provides an event onset in the neurons, which create actions potentials in the neural circuits.

Spatial Dynamics are used throughout the segments, but primarily in the A and the C tracks. This is a technique that involves moving the instruments or sounds of nature such as a bird, across the sound stage between the left and right ear.

Spatial Dynamics enhance spatial awareness and help the listener with auditory attention as they identify the location of sound. It further helps synchronize the left and right hemispheres of the brain by moving sound back and forth through the corpus callosum, improving inter-hemispheric communication. ∞



SECTION 7

LISTENING SCHEDULES

To realize the maximum benefits from The Listening Program it is important to maintain a consistent Listening Schedule.

The brain does not typically respond with significant, permanent change with casual exposure to sensory stimulation. A definitive effort must be made to convince the brain that the intention is to create change. To change, the brain must be presented with specific sensory stimulation frequently, with intensity, and for a sufficient period of time.

TO REALIZE THE MAXIMUM BENEFITS FROM THE LISTENING PROGRAM, IT IS IMPORTANT TO MAINTAIN A CONSISTENT LISTENING SCHEDULE.

The modular design of TLP CDs and the Listening Schedules recommended by your TLP Provider work together to provide specific auditory stimulation with the frequency, intensity, and duration needed to create change. But it only works if you stay on track and follow the recommendations of your Provider.

Providers consider many factors as they design a Listening Schedule. They may determine that Preparatory Listening with Specialized TLP CDs is the best way to begin. Or they may find that the listener is ready to move right into a Standard Schedule. Sometimes Providers may need to modify a schedule based on the listener's response.

One size does not fit all. If others in your household want to use TLP, work with your Provider to design the right schedule for them. If you are finding it difficult to stay on schedule, or feel modifications are needed for any reason, contact your Provider for assistance.

Listening Cycles

Clinical experience and research has demonstrated that best results occur when at least two cycles of listening (approximately forty hours) have been completed in succession.

A *cycle* constitutes the completion of 80 segments (approximately twenty hours of listening) within eight to sixteen weeks. It takes eight weeks to complete one cycle if two segments are completed each day, and sixteen weeks for one segment per day. The Standard TLP Schedules- Extended, Base, or Condensed - are one cycle, or approximately twenty hours of listening each.

For best results, we recommend that listeners complete two cycles back to back, with no break, or a maximum break of two weeks between each cycle.

A CYCLE IS 80 SEGMENTS OF LISTENING IN EIGHT TO SIXTEEN WEEKS.

Preparatory Listening

Listening that is conducted prior to beginning a Standard TLP Schedule is called Preparatory Listening. Providers may recommend Preparatory Listening to meet the specific needs of listeners for whom a Standard Schedule may not yet be appropriate, or to focus listening training on a specific area.

There are many Specialized TLP CDs and other CDs from ABT Music that can be played through headphones or speakers for this purpose. Your Provider will design a Preparatory Listening Schedule if they determine that is the best way to begin.

Please note that while Preparatory Listening can make a beneficial and important contribution to a listener's program, for our purposes it is not considered part of a cycle.

Standard Schedules

There are three Standard Schedules for The Listening Program Classic; Extended, Base and Condensed. When following a Standard Schedule start with CD 1 and progress through the CDs in numerical sequence one after another as indicated on the sample Listening Log.

The Extended Schedule is one segment per day, five consecutive days per week for sixteen weeks. Each CD is used for two weeks.

Extended Schedule

	WEEKS								WEEKS							
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
CD 1	•	•								•	•					
CD 2			•	•							•	•				
CD 3					•	•							•	•		
CD 4							•	•							•	•
CD 5																
CD 6																
CD 7																
CD 8																

The Base Schedule is two segments per day, with at least a thirty minute break between each, five consecutive days per week for eight weeks. Each CD is used for one week.

Base Schedule

		WEEKS				WEEKS			
		1	2	3	4	5	6	7	8
CD	1	•							
CD	2		•						
CD	3			•					
CD	4				•				
CD	5					•			
CD	6						•		
CD	7							•	
CD	8								•

The Condensed Schedule is two segments per day, one immediately after the other, five consecutive days per week for eight weeks. Each CD is used for one week.

LISTENING SCHEDULES ARE FIVE CONSECUTIVE DAYS PER WEEK, FOLLOWED BY TWO DAYS OFF.

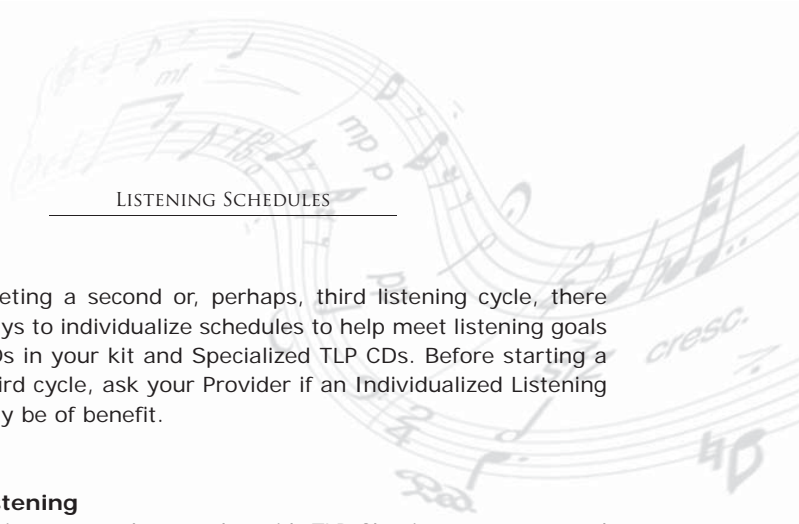
Condensed Schedule

		WEEKS				WEEKS			
		1	2	3	4	5	6	7	8
CD	1	•							
CD	2		•						
CD	3			•					
CD	4				•				
CD	5					•			
CD	6						•		
CD	7							•	
CD	8								•

Schedule Modifications

Modifications can be made to Standard Schedules for various reasons. For example, listeners may begin with the Extended Schedule of one segment per day then move to a Base Schedule of two segments per day as they grow accustomed to listening. Or if they start with the Base Schedule and find it difficult to complete two segments each day, they may switch to an Extended Schedule.

BEFORE MODIFYING A LISTENING SCHEDULE CONSULT YOUR TLP PROVIDER.



LISTENING SCHEDULES

When completing a second or, perhaps, third listening cycle, there are many ways to individualize schedules to help meet listening goals using the CDs in your kit and Specialized TLP CDs. Before starting a second or third cycle, ask your Provider if an Individualized Listening Schedule may be of benefit.

Continued Listening

After completing two or three cycles with TLP Classic, we recommend you explore Advanced Listening or some level of Maintenance Listening.

Since TLP is not just a tool to help remediate problems, but also assists brain development, supports skill acquisition, and enhances health and well being, continued listening should be considered.

Individuals working on the remediation of problems with therapeutic interventions or educational programs should incorporate TLP as an adjunct to support these efforts.

The Listening Program is a tool for wellness. Just as we should nourish our bodies with good food, keep ourselves in shape with regular exercise, our brains need stimulation for optimal function and longevity. The practice of continued listening can also help counteract the adverse impact of toxic noise in today's world and help us maintain healthy hearing for a lifetime.

Some people can have setbacks and may lose gains they made with listening. The causes are varied but can be linked to health, environment, trauma, and stress. In general, the healthier the individual, the better their neurological organization, the stronger foundation they have to maintain the benefits that can be realized through listening. If setbacks occur, contact your Provider for listening recommendations.

TLP Classic provides a foundation for listeners to move to a new level of listening training, TLP Levels One and Two, which have been developed for more experienced listeners and continued listening. TLP Specialized CDs such as Full Spectrum, Sensory Integration, and Speech and Language Integration can also be used for a variety of applications. To learn about TLP Level One, Level Two and Specialized CDs contact your Provider for further information.

Missing Listening Sessions

Over the course of a Listening Schedule, inevitably, sessions may be missed due to illness or a host of other reasons. For best results, you should make a concerted effort not to miss sessions, but if you must miss a Listening Session, contact your Provider for recommendations and/or follow these simple guidelines:

Miss one segment in a week- Complete the next Listening Session as if it were not missed.

Miss two or more segments in a week- Repeat the last session completed, then the missed sessions before proceeding.

Miss one to three weeks- Repeat the last week completed, then the missed week or weeks before proceeding.

Miss four weeks or more- It is generally best to start from the beginning.

Try to make TLP a priority. Scheduling the same time each day to listen may help reduce the chances of missed sessions. ∞



SECTION 8

LISTENING LOGS

How to use the Listening Logs

The Listening Logs are designed to help listeners advance through their Listening Schedules and record their progress. The logs, along with the Listening Checklist, Observations Checklist and Listening Journal, are helpful tools for you and your Provider to monitor progress and results.

Select the Listening Log for the schedule recommended by your Provider. Record the date and time of listening, the CD number and tracks listened to, activities during listening, and relevant notes for each Listening Session.

A sample Listening Log for the first week of each Standard Schedule is provided as a reference, along with one blank Listening Log for each. Blank Listening Logs for Preparatory and Individualized Schedules are also provided.

To download or print online copies of TLP Listening Logs and other materials, visit the ABT web site at www.advancedbrain.com. Go to The Listening Program in the Products Section, and select Listener Resources.



THE LISTENING PROGRAM[®]

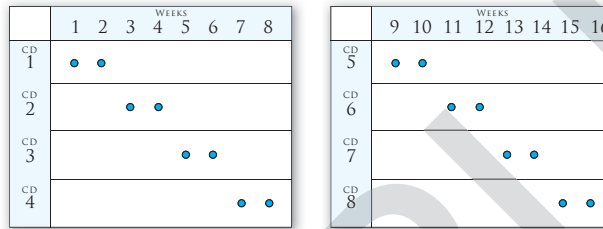
Extended Schedule Listening Log

Name: Johnny Smith Cycle #: One

Person Recording: Mother

Schedule

One segment per day, five consecutive days per week for sixteen weeks. Each CD is used for two weeks.



Date	Time	CD	Tracks	Activities During Listening	Notes
Week 1	8/11/03 8:00 A.M.	1	1,2,3	Active Listening	
	8/12/03 7:15 A.M.	1	4,5,6	Coloring Book	
	8/13/03 7:00 A.M.	1	7,8,9	Play Doh [®]	
	8/14/03 8:00 A.M.	1	10,11,12	Simple Puzzles	
	8/15/03 7:30 A.M.	1	1,2,3	Active Listening	
Week 2					
Week 3					
Week 4					
Week 5					
Week 6					

Extended Schedule Listening Log					
Name:					
Date	Time	CD	Tracks	Activities During Listening	Notes
Week 7					
Week 8					
Week 9					
Week 10					
Week 11					
Week 12					
Week 13					
Week 14					
Week 15					
Week 16					

THE LISTENING PROGRAM[®]

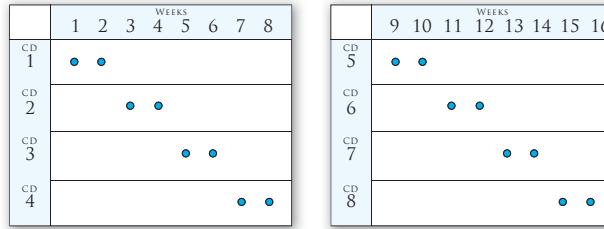
Extended Schedule Listening Log

Name: _____ Cycle #: _____

Person Recording: _____

Schedule

One segment per day, five consecutive days per week for sixteen weeks. Each CD is used for two weeks.



Date	Time	CD	Tracks	Activities During Listening	Notes
Week 1					
Week 2					
Week 3					
Week 4					
Week 5					
Week 6					

Extended Schedule Listening Log					
Name:					
Date	Time	CD	Tracks	Activities During Listening	Notes
Week 7					
Week 8					
Week 9					
Week 10					
Week 11					
Week 12					
Week 13					
Week 14					
Week 15					
Week 16					

THE
LISTENING PROGRAM[®]

Base Schedule Listening Log

Name: _____ Cycle #: _____

Person Recording: _____

Schedule

Two segments per day, with at least a thirty minute break between each, five consecutive days per week, for eight weeks. Each CD is used for one week.

		WEEKS				WEEKS			
		1	2	3	4	5	6	7	8
CD	1	•				•			
CD	2		•				•		
CD	3			•				•	
CD	4				•				•
CD	5					•			
CD	6						•		
CD	7							•	
CD	8								•

Date	Time	CD	Tracks	Activities During Listening	Notes
Week 1					
Week 2					
Week 3					

THE
LISTENING PROGRAM®

Preparatory Schedule Listening Log

Name: _____

Person Recording: _____

Schedule

To be determined by your Provider. Please write here.

Date	Time	CD	Tracks	Activities During Listening	Notes
Week 1					
Week 2					
Week 3					

THE
LISTENING PROGRAM[®]

Individualized Schedule Listening Log

Name: _____ Cycle #: _____

Person Recording: _____

Schedule

To be determined by your Provider. Please write here.

Date	Time	CD	Tracks	Activities During Listening	Notes
Week 1					
Week 2					
Week 3					

Individualized Schedule Listening Log					
Name:					
Date	Time	CD	Tracks	Activities During Listening	Notes
Week 12					
Week 13					
Week 14					
Week 15					
Week 16					

SECTION 9

TLP CDs- COMPOSITIONS, TRACKS AND SEGMENTS

All music in The Listening Program has been specially selected, arranged, recorded, and produced specifically for this purpose. The music is performed by the award-winning players of *The Arcangelos Chamber Ensemble*.

The following pages provide the musical compositions, track and segment numbers, and times for each of The Listening Program Classic CDs 1-8.

Become familiar with each CD as you listen to it, and use the information for entries in your Listening Log.



THE COMPOSITIONS TLP CD 1



Segment #1 (16:36)

- Track 1A: Mozart Divertimento #1 in D major K136
Presto and Allegro; Vivaldi Violin
Concerto Op12 #1 w/Nature(5:14)
- Track 2B: Mozart Divertimento #1 in
D major K136 Presto(5:28)
- Track 3C: Mozart Divertimento #1 in
D major K136 Allegro & Presto(5:55)

Segment #2 (16:27)

- Track 4A: Mozart String Quintet #5 in C
K515 Allegro(5:19)
- Track 5B: Mozart String Quartet #1 in G
K80 Allegro(5:02)
- Track 6C: Mozart String Trio in C K439;
Reprise: Mozart K515(6:06)

Segment #3 (15:25)

- Track 7A: Corelli Concerto Grosso Op 6 #7
Allegro/Adagio w/Nature(4:05)
- Track 8B: Mozart Divertimento #1 in
D major K136 Presto w/Nature(6:12)
- Track 9C: Nature; Mozart Divertimento
#1 in D major K136 Allegro(5:09)

Segment #4 (16:12)

- Track 10A: Nightengale; Mozart String Trio in B flat
K266 Menuetto(5:07)
- Track 11B: Mozart String Quartet #11 in
D K155 Molto Allegro(5:37)
- Track 12C: Mozart Divertimento #3 in
F major K138 Allegro; Nature(5:29)

TOTAL **(64:40)**

THE COMPOSITIONS TLP CD 2



Segment #1 (15:33)

- Track 1A: Nature; Mozart String Quartet #23 in G K525 Allegro and Rondo(6: 23)
- Track 2B: Mozart String Quartet #23 in G K525 Rondo(5: 22)
- Track 3C: Nature; Mozart String Quartet #23 in G K525 Allegro and Rondo.....(3: 48)

Segment#2 (15:26)

- Track 4A: Mozart String Trio in B flat K266 Menuetto(3: 29)
- Track 5B: Lawrence Suite Energique; Bach Badinerie(5: 27)
- Track 6C: Bach Orchestral Suite #3 in D Air; Reprise: Mozart K266(6: 30)

Segment #3 (16:06)

- Track 7A: Nature; Mozart Divertimento #2 in F major K137 Allegro Assai(5: 55)
- Track 8B: Mozart Divertimento #2 in F major K137 Allegro di molto(5: 28)
- Track 9C: Mozart Divertimento #2 in F major K137 Allegro di molto and Allegro Assai(4: 43)

Segment #4 (15:45)

- Track 10A: Nature; Corelli Concerto Grosso Op 6 #8 Pastorale(5: 12)
- Track 11B: Mozart Divertimento #3 in F major K138 Allegro and Presto(5: 58)
- Track 12C: Nature; Corelli Concerto Grosso Op 6 #7 Andante and Largo(4: 35)

TOTAL (62:50)

THE COMPOSITIONS TLP CD 3



Segment #1 (16:54)

- Track 1A: Mozart String Trio in E flat K563 Allegro(6:21)
- Track 2B: Mozart Divertimento #2 in B flat major K137 Allegro di molto(5:05)
- Track 3C: Mozart Divertimento #2 in B flat major K137 Allegro Assai; Reprise: Mozart K563(5:28)

Segment #2 (17:17)

- Track 4A: Mozart String Quintet #8 K614 Finale Allegro w/Nature; Mozart String Quartet #11 in D K155 Molto Allegro(4:39)
- Track 5B: Nature; Mozart String Quartet #11 in D K155 Molto Allegro(5:54)
- Track 6C: Nature; Mozart String Quintet #8 K614 Finale Allegro(6:44)

Segment #3 (15:32)

- Track 7A: Nature; Bach Concerto in E Allegro Assai Variations(6:25)
- Track 8B: Mozart String Quartet #23 in G K525 Rondo(5:22)
- Track 9C: Tartini Sonata in G Theme and Variation(3:45)

Segment #4 (16:34)

- Track 10A: Salieri Danse from "Tarare;" Mozart String Quartet #1 in G K80 Allegro(5:23)
- Track 11B: Vivaldi Concerto Op 8 #1 Allegro (Spring - The Four Seasons)(6:17)
- Track 12C: Mozart String Quartet #23 in G K525 Rondo; Reprise: Mozart G K80(4:54)

TOTAL **(66:17)**

THE COMPOSITIONS TLP CD 4



Segment #1 (15:03)

- Track 1A: Lawrence Energique 4th Mvt;
Lawrence California 1st Mvt(4: 51)
- Track 2B: Mozart Divertimento #1 in D major
K136 Presto(5: 30)
- Track 3C: Lawrence California 1st Mvt; Lawrence
Sunshine 2nd Mvt(4: 42)

Segment #2 (17:41)

- Track 4A: Schubert Trio in B flat Andante un
pocopiui mosso; Mozart String Quartet
#23 in G K525 Allegro(6: 16)
- Track 5B: Vivaldi Concerto Op 8 #1 Allegro
(Spring The Four Seasons)(6: 39)
- Track 6C: Nature; Vivaldi Largo D'Amore Concerto
in D minor Variations and Theme(4: 46)

Segment #3 (15:43)

- Track 7A: Bach Concerto in C minor w/Nature;
Corelli Concerto Grosso Op 6 #8 Pastorale (4: 40)
- Track 8B: Mozart String Trio in E flat
K563 Allegro(6: 23)
- Track 9C: Lawrence Energique 2nd Mvt; Lawrence
Sunshine 3rd Mvt(4: 40)

Segment #4 (14:19)

- Track 10A: Mozart Trio in C minor K229 Allegro(4: 09)
- Track 11B: Mozart Trio in C K439 Allegro; Mozart
Divertimento #3 in F major K138 Presto ... (4: 36)
- Track 12C: Mozart Divertimento #3 in F major
K138 Allegro(5: 34)

TOTAL **(62:46)**

THE COMPOSITIONS TLP CD 5



Segment #1 (16:36)

- Track 1A: Mozart Divertimento #1 in D major K136
Presto and Allegro; Vivaldi Violi Concerto
Op12 #1 w/Nature(5:14)
- Track 2B: Mozart Divertimento #1 in D major
K136 Presto(5:28)
- Track 3C: Mozart Divertimento #1 in D major K136
Allegro & Presto(5:55)

Segment #2 (16:27)

- Track 4A: Mozart String Quintet #5 in C K515 Allegro... (5:19)
- Track 5B: Mozart String Quartet #1 in G
K80 Allegro(5:02)
- Track 6C: Mozart String Trio in C K439; reprise
Mozart String Quintet #5 in C K515 Allegro .. (6:06)

Segment #3 (15:25)

- Track 7A: Corelli Concerto Grosso Op 6 #7
Allegro/Adagio w/Nature(4:05)
- Track 8B: Mozart Divertimento #1 in D major K136
Presto w/Nature(6:12)
- Track 9C: Nature; Mozart Divertimento #1 in
D major K136 Allegro(5:09)

Segment #4 (16:12)

- Track 10A: Nightengale; Mozart String Trio in B flat
K266 Menuetto(5:07)
- Track 11B: Mozart String Quartet #11 in D K155
Molto Allegro(5:37)
- Track 12C: Mozart Divertimento #3 in F major K138
Allegro; Nature(5:29)

TOTAL **(64:40)**

THE COMPOSITIONS TLP CD 6



Segment #1 (15:33)

- Track 1A: Nature; Mozart String Quartet #23 in G
K525 Allegro and Rondo(6: 23)
- Track 2B: Mozart String Quartet #23 in G
K525 Rondo(5: 22)
- Track 3C: Nature; Mozart String Quartet #23 in G
K525 Allegro and Rondo(3: 48)

Segment #2 (15:26)

- Track 4A: Mozart String Trio in B flat K266 Menuetto(3: 29)
- Track 5B: Lawrence Suite Energique;
Bach Badinerie(5: 27)
- Track 6C: Bach Orchestral Suite #3 in D Air
Variation; Reprise: Mozart K266(6: 30)

Segment #3 (16:06)

- Track 7A: Nature; Mozart Divertimento #2 in
F major K137 Allegro Assai(5: 55)
- Track 8B: Mozart Divertimento #2 in F major K137
Allegro di molto(5: 28)
- Track 9C: Mozart Divertimento #2 in F major K137
Allegro di molto and Allegro Assai(4: 43)

Segment #4 (15:45)

- Track 10A: Nature; Corelli Concerto Grosso Op 6 #8
Pastorale(5: 12)
- Track 11B: Mozart Divertimento #3 in F major K138
Allegro and Presto(5: 58)
- Track 12C: Nature; Corelli Concerto Grosso Op 6 #7
Andante and Largo(4: 35)

TOTAL **(62:50)**

THE COMPOSITIONS TLP CD 7



Segment #1 (16:54)

- Track 1A: Mozart String Trio in E flat K563
Allegro(6:21)
- Track 2B: Mozart Divertimento #2 in B flat major
K137Allegro di molto(5:05)
- Track 3C: Mozart Divertimento #2 in B flat major
K137 Allegro Assai; Reprise: Mozart K563 .(5:28)

Segment #2 (17:17)

- Track 4A: Mozart String Quintet #8 K614 Finale
Allegro w/nature; Mozart String Quartet
#11 in D K155 Molto Allegro(4:39)
- Track 5B: Nature; Mozart String Quartet #11 in D
K155 Molto Allegro(5:54)
- Track 6C: Nature; Mozart String Quintet #8 K614
Finale Allegro(6:44)

Segment #3 (15:32)

- Track 7A: Nature; Bach Concerto in E Allegro
Assai Variations(6:25)
- Track 8B: Mozart String Quartet #23 in G
K525 Rondo(5:22)
- Track 9C: Tartini Sonata in G
Theme and Variation(3:45)

Segment #4 (16:34)

- Track 10A: Salieri Danse from "Tarare;" Mozart
String Quartet #1 in G K80 Allegro(5:23)
- Track 11B: Vivaldi Concerto Op 8 #1 Allegro
(Spring - The Four Seasons)(6:17)
- Track 12C: Mozart String Quartet #23 in G
K525 Rondo; Reprise: Mozart K80(4:54)

TOTAL **(66:17)**

THE COMPOSITIONS TLP CD 8



Segment #1 (15:03)

- Track 1A: Lawrence Energique 4th Mvt; Lawrence
California 1st Mvt(4: 51)
- Track 2B: Mozart Divertimento #1 in D major
K136 Presto(5: 30)
- Track 3C: Lawrence California 1st Mvt; Lawrence
Sunshine 2nd Mvt(4: 42)

Segment #2 (17:41)

- Track 4A: Schubert Trio in B flat Andante un pocopiu
mosso; Mozart String Quartet #23 in G
K525 Allegro(6: 16)
- Track 5B: Vivaldi Concerto Op 8 #1 Allegro
(Spring - The Four Seasons)(6: 39)
- Track 6C: Nature; Vivaldi Largo D'Amore Concerto
in D minor Variations and Theme(4: 46)

Segment #3 (15:43)

- Track 7A: Bach Concerto in C Minor w/Nature;
Corelli Concerto Grosso Op 6 #8 Pastorale(4: 40)
- Track 8B: Mozart String Trio in E flat
K563 Allegro(6: 23)
- Track 9C: Lawrence Energique 2nd Mvt; Lawrence
Sunshine 3rd Mvt(4: 40)

Segment #4 (14:19)

- Track 10A: Mozart Trio in C Minor K229 Allegro.....(4: 09)
- Track 11B: Mozart Trio in C K439 Allegro; Mozart
Divertimento #3 in F Major K138 Presto(4: 36)
- Track 12C: Mozart Divertimento #3 in F major
K138 Allegro(5: 34)

TOTAL **(62:46)**

SECTION 10

LISTENING GOALS AND RESULTS

At the start of The Listening Program, or a new cycle, we recommend that you complete the listening goals section of the Listening Goals and Results Form. By stating goals in writing at the beginning, you will be better able to see what progress was made.

Upon conclusion of each listening cycle we recommend that you complete the listening results portion of this form to help you and your Provider evaluate the experience and make recommendations for further listening. The Listening Goals and Results Form, Listening Logs, Listening Journal, Listening Checklist and Observations Checklist are very useful tools in evaluating the progress made and identifying areas that still need attention.



THE LISTENING PROGRAM[®]

Listening Goals and Results

Name: _____ Person Recording: _____

Listening Schedule: Extended Base Condensed Individualized Preparatory

Cycle#: _____ Start Date: _____ Completion Date: _____

GOALS

Write down specific goals you wish to accomplish in the following areas and what in addition to The Listening Program you will be doing to achieve those goals.

Today's Date: _____

Concentration, attention, memory

Speech, language, communication, voice

Listening, auditory processing

Mood, behavior, emotional regulation

Physical, motor

Social

Listening Goals

Name: _____

Sleep _____

Energy level _____

Education _____

Career _____

Creativity _____

Artistic _____

Musical _____

Other _____

Listening Goals and Results

RESULTS

Write down specific goals you accomplished in the following areas and what, in addition to The Listening Program you did to achieve those goals.

Name: _____ Today's Date: _____

Concentration, attention, memory _____

Speech, language, communication, voice _____

Listening, auditory processing _____

Mood, behavior, emotional regulation _____

Physical, motor _____

Social _____

Listening Results

Name: _____

Sleep _____

Energy level _____

Education _____

Career _____

Creativity _____

Artistic _____

Musical _____

Other _____

SECTION 11

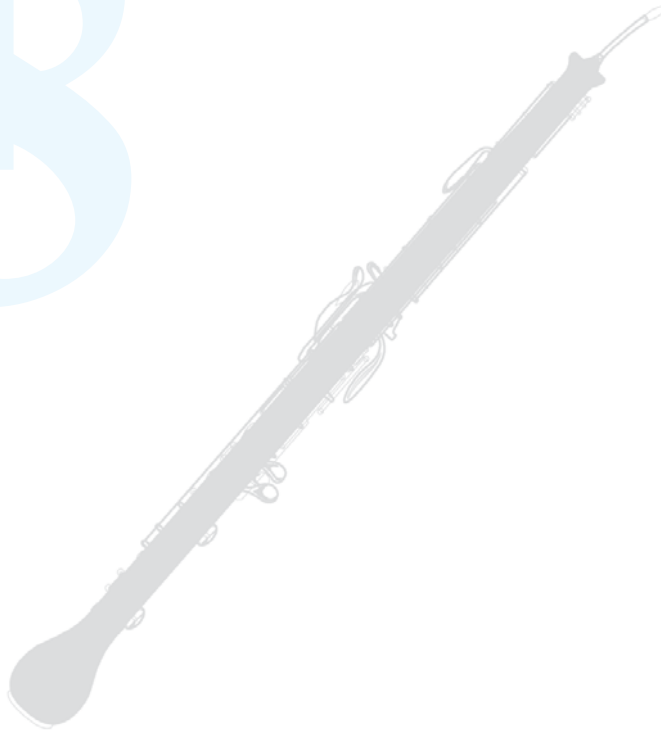
LISTENING JOURNAL

We recommend that you keep a Listening Journal while going through The Listening Program. The Journal, Listening Log, Listening Checklist, Observations Checklist, and Listening Goals and Results Form are useful tools for you and your Provider to monitor progress and results.

Use the Journal to record any changes in concentration, attention, memory, speech, language, listening, auditory perception, mood, emotion, sleep, appetite, voice, energy, behavior, creativity, academics, social skills, stress, or other changes.

It is also helpful to record things that may be impacting the listener, such as physical or emotional trauma, illnesses, allergies, domestic problems, work or school issues, changes in medications, diet, exercise, etc...

When making a journal entry, record the entry date, time, CD number, tracks, activities during listening, and brief notes for each Listening Session.



THE
LISTENING PROGRAM[®]

Listening Journal

Name: _____ Person Recording: _____

Listening Schedule: _____ Cycle#: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Listening Journal

Name: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

Entry Date: _____ CD#: _____ Tracks: _____

Activities During Listening: _____

Entry: _____

SECTION 12

LISTENING CHECKLIST

The Listening Checklist is a useful tool for monitoring changes that can occur with listening, especially when completed by family members, spouses, teachers, therapists, and others who interact with the listener on a regular basis. We recommend that you complete the Listening Checklist at the start, and again upon completion, of each listening cycle.



THE LISTENING PROGRAM[®]

Listening Checklist

Name: _____ **Observer:** _____

Cycle#: _____ **Pre or Post** (please circle) **Today's Date:** _____

Listening is an ability that cannot be seen. The only way to gauge listening is indirectly, through an evaluation of related skills. This checklist offers a catalog of skills related to listening. This information is helpful in assessing receptive and expressive listening ability.

RECEPTIVE LISTENING AND LANGUAGE

This is listening which focuses outside the self, relative to what others are saying, or what is going on in the school or home environment. Mark the most appropriate option.

Difficulty staying focused at school
 rarely sometimes often always

Short attention span
 rarely sometimes often always

Easily distractible, especially by noise
 rarely sometimes often always

Oversensitivity to certain sounds
 rarely sometimes often always

Misinterprets questions or requests
 rarely sometimes often always

Difficulty in sound discrimination
 rarely sometimes often always

Confuses similar sounding words
 rarely sometimes often always

Needs repetition and clarification more than usual
 rarely sometimes often always

Able to follow only one or two instructions in a sequence
 rarely sometimes often always

Difficulty understanding discussions
 rarely sometimes often always

Poor short-term memory
 rarely sometimes often always

Poor long-term memory
 rarely sometimes often always

Must read material several times to absorb content
 rarely sometimes often always

Tires easily
 rarely sometimes often always

RECEPTIVE LISTENING AND LANGUAGE CONTINUED;

Becomes sleepy when listening to speakers or reading
 rarely sometimes often always

Difficulty hearing low male voices
 rarely sometimes often always

Difficulty hearing high female voices
 rarely sometimes often always

Seems that most people speak too fast
 rarely sometimes often always

EXPRESSIVE LISTENING AND LANGUAGE

This is listening which focuses inside the self, including checking, monitoring and reproducing correctly what one hears, especially one's own voice and speech. Mark the most appropriate option.

Flat and monotonous voice quality
 rarely sometimes often always

Speech lacks fluency and rhythm is hesitant
 rarely sometimes often always

Difficulty recalling exact word usage
 rarely sometimes often always

Sings out of tune
 rarely sometimes often always

Difficulty with reading, especially out loud
 rarely sometimes often always

Poor spelling
 rarely sometimes often always

Difficulty summarizing a story
 rarely sometimes often always

Difficulty relating isolated facts
 rarely sometimes often always

Stumbles over words
 rarely sometimes often always

CONTINUED NEXT PAGE

<p>MOTOR SKILLS</p> <p>This is listening to the body. These skills are related to the integration of several sensory systems, and involve balance, coordination, body image, spatial awareness, and temporal orientation. Mark if any of the following apply.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Poor posture, including slouching and slumping <input type="checkbox"/> Inadequate sense of personal space and or physical boundaries <input type="checkbox"/> Atypical drive for movement and or touch <input type="checkbox"/> Uncoordinated body movement <input type="checkbox"/> Fidgeting <input type="checkbox"/> Clumsiness, including tripping and stumbling <input type="checkbox"/> Confusion of right and left <input type="checkbox"/> Frequent confusion about location and direction <input type="checkbox"/> Poor sense of rhythm and/or timing of movement <input type="checkbox"/> Poor athletic skills <input type="checkbox"/> Messy handwriting <input type="checkbox"/> Difficulty with organization and structure <p>BEHAVIORAL AND SOCIAL ADJUSTMENT</p> <p>A wide variety of behaviors and attitudes maybe related to listening problems. Mark if any of the following apply.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Low frustration tolerance <input type="checkbox"/> Poor self-image or low self-confidence <input type="checkbox"/> Difficulty in making and keeping friends <input type="checkbox"/> Withdraws from or avoids social interactions <input type="checkbox"/> Inordinately tired at end of school day <input type="checkbox"/> Low motivation, minimal interest in school, little desire to participate <input type="checkbox"/> Tense and anxious <input type="checkbox"/> Limited sense of aliveness <input type="checkbox"/> Difficulty setting goals and priorities <input type="checkbox"/> Difficulty in beginning and completing projects <input type="checkbox"/> Difficulty with time concepts and punctuality <input type="checkbox"/> Difficulty making judgements and generalizing to new situations <input type="checkbox"/> Hesitant to accept responsibility <input type="checkbox"/> Does not complete assignments <input type="checkbox"/> Lack of tactfulness <input type="checkbox"/> Tendency to act immaturely <input type="checkbox"/> Does not tolerate stress well <p>LEVEL OF ENERGY</p> <p>The ear acts as a dynamo, providing us with electrical energy that affects the brain and nervous system. This energy is necessary for our survival and for us to achieve fulfilling lives. Mark if any of the following apply.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Difficulty getting up <input type="checkbox"/> Tiredness at the end of the day <input type="checkbox"/> Habit of procrastinating <input type="checkbox"/> Hyperactivity <input type="checkbox"/> Tendency toward depression <input type="checkbox"/> Feels overburdened with everyday tasks 	<p>DEVELOPMENTAL HISTORY</p> <p>Listening difficulties also develop early in life and are related to other developmental issues. Mark if any of the following apply.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Delayed motor development <input type="checkbox"/> Delayed speech development <input type="checkbox"/> Delayed language development <input type="checkbox"/> Recurring ear infections <input type="checkbox"/> Experienced emotional trauma <input type="checkbox"/> Had dangerous experiences <input type="checkbox"/> Had frightening experiences <input type="checkbox"/> Mother had stressful pregnancy <input type="checkbox"/> Mother had difficult delivery <input type="checkbox"/> Experienced early separation from mother (i.e. hospitalization, incubation or mother ill) <p>ENVIRONMENTAL HISTORY</p> <p>Environmental factors or trauma may affect listening. Mark if any of the following apply.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Exposure to loud sounds as gunfire or loud concerts <input type="checkbox"/> Ringing in one or both ears <input type="checkbox"/> Suffered from concussion or head trauma <input type="checkbox"/> Suffers from headaches (please describe) <hr/> <hr/> <p>FOREIGN LANGUAGES</p> <p>Different languages offer unique sound characteristics. Repeated exposure to specific languages is thought to affect listening.</p> <p>List the languages (other than English) spoken in your home.</p> <hr/> <hr/> <hr/> <p>COMMENTS</p> <hr/> <hr/> <hr/> <hr/> <hr/>
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SECTION 13

OBSERVATIONS CHECKLIST

The Observations Checklist can be a useful tool to help monitor changes that can occur with listening. These observations are especially valuable when completed by family members, spouses, teachers, therapists, and others who interact with the listener on a regular basis. Contact your Provider to see whom they recommend complete it and how often.



THE LISTENING PROGRAM[®]

Observations Checklist

Behavioral observations are key indications of change. This checklist offers a structure within which to frame listener change. Designed for either regular or occasional use, it should be completed by someone who regularly interacts with and observes the listener, and/or by the listener him/herself.

Name: _____ **Observer:** _____

Listening Schedule: Extended Base Condensed Individualized Preparatory

CD#: _____ **Cycle#:** _____ **Today's Date:** _____

SOCIAL/EMOTIONAL

- ___ Increase/decrease in eye contact
- ___ Increase/decrease in motivation
- ___ More/less emotional
- ___ More/less animated
- ___ Increase/decrease in self confidence
- ___ More/less responsible
- ___ Increase/decrease in independence
- ___ Increase/decrease in frustration tolerance
- ___ Increase/decrease in flexibility
- ___ Increase/decrease in relationships with peers/adults
- ___ More/less sensitivity to voice tone, facial or body messages
- ___ Increase/decrease in affection, touching or hugging
- ___ Increase/decrease in sense of humor

LANGUAGE

- ___ Increase/decrease in talking/communication
- ___ Quicker response to verbal directions/questions
- ___ Increase/decrease in vocabulary
- ___ Increase/decrease in phonological awareness
- ___ Increase/decrease in sentence structure
- ___ Increase/decrease in site word recognition
- ___ Increase/decrease in recognition of phonemes auditory/visual-auditory
- ___ Increase/decrease in initiation of reading
- ___ Increase/decrease in reading aloud
- ___ Increase/decrease in silent reading skills
- ___ Increase/decrease in spelling skills
- ___ Increase/decrease in asking questions
- ___ Increase/decrease in initiating verbal participation
- ___ Increase/decrease in vocal quality
- ___ Increase/decrease in speaking quality
- ___ Increase/decrease in reading comprehension
- ___ Increase/decrease in ability to create a story
- ___ Increase/decrease in ability to tell a story

PHYSICAL/MOTOR

- ___ Increase/decrease upright posture
- ___ More/less restlessness
- ___ Increase/decrease physical coordination
- ___ Increase/decrease in energy level
- ___ Increase/decrease in sense of rhythm
- ___ Less confusion of left and right on self
- ___ Less confusion of left and right on others
- ___ Improvement/decline in handwriting
- ___ Increase/decrease in reversals
- ___ Increase/decrease of awareness of self related to environments/objects/others
- ___ Change in sleep patterns
- ___ Change in eating habits
- ___ Increase/decrease in sound sensitivity
- ___ Increase/decrease in touch sensitivity

ATTENTION/ORGANIZATION

- ___ Increase/decrease in visual attention
- ___ Increase/decrease in auditory attention
- ___ Increase/decrease in impulse control
- ___ Increase/decrease in task initiation
- ___ Increase/decrease in on task performance
- ___ Increase/decrease in ability to sequence steps of an activity
- ___ Increase/decrease with task completion
- ___ Increase/decrease in ability to gather needed materials
- ___ Increase/decrease in ability to organize materials for task
- ___ Increase/decrease in goal directness in unstructured activities
- ___ Increase/decrease in ability to follow familiar classroom routines

Comments: _____

SECTION 14

FREQUENTLY ASKED QUESTIONS

Q. What is auditory processing?

A. Auditory processing is the term used to describe what happens when your brain recognizes and interprets the sounds around you. Humans hear when energy that we recognize as sound travels through the ear and is changed into electrical information that can be interpreted by the brain.

Q. Who can benefit from The Listening Program®?

A. Anyone can benefit from improved listening ability. The Listening Program can be used by people of all ages, starting as young as age two.

Empirical evidence has demonstrated benefits for:

- The typically developing child.
- Individuals experiencing listening, sensory, learning, language, reading, attention, memory, social, communication, and auditory processing difficulties.
- Those interested in improved communication and speaking skills, musical ability, learning potential, relaxation, and creativity.

Q. How long does it take to complete The Listening Program?

A. Listening sessions are typically fifteen minutes in length, done once or twice a day, five days a week. The program length varies depending on the listener's goals. The minimum time recommended is forty hours over the course of 16 to 32 weeks. Many people find it advantageous to repeat the program periodically and to move on to The Listening Program Level One, Level Two and use TLP Specialized CDs for further benefits.

FREQUENTLY ASKED QUESTIONS

- Q. How quickly can we expect results?
- A. It depends on the individual's goals for listening and what else is being done along with TLP to accomplish the goals. The brain needs a certain amount of repeated stimulation in order to remember new information and integrate it for functional use. Some people see change within a few days, others after completion of forty hours of listening. There is no way to know in advance the exact amount of time it will take.
- Q. Can a successful outcome be predicted?
- A. It is not possible to predict with certainty that listening training will be successful in achieving specific goals. When Listening Schedules are followed with consistency best results will be achieved. Often results are seen in areas that were not initially identified for change.
- Q. Will the results fade over time?
- A. Research on the use of TLP with auditory processing issues has shown that results continue to occur for up to one year after completion of the program, then plateau, with the most measurable results occurring 2-9 months after completion. We recommend you complete at least forty hours and continue some level of continued listening.

The Listening Program is very much like a physical exercise program. You need to do it on a regular basis, put some real effort into it, and keep at it. You may be fit for a time after an exercise program, but you won't stay that way if you stop exercising or lead an unhealthy lifestyle. If the listener is healthy and does not do things to adversely impact his health the changes that result from TLP will last.

FREQUENTLY ASKED QUESTIONS

Q. Are there any side effects?

A. The Listening Program is a safe, non-invasive method of music-based auditory stimulation. TLP's patent pending modular design supports listeners as they gradually progress through increasing levels of stimulation. Tens of thousands of listeners have safely used TLP.

Some people may experience undesired changes for a brief period of time, ranging from a few minutes to a few days. These changes can be viewed in two categories:

1. Behavior or emotional regulation. These types of changes are generally an indication of a transition during the time it takes the brain to learn a new pattern and to reorganize. These changes are often accompanied by positive changes in auditory processing, communication abilities and other areas. Those experiencing these changes should continue listening until the changes resolve. If the changes are too disruptive, modifications can be made to the Listening Schedule.
2. Physiological function. These changes may be experienced during or immediately following a Listening Session and can include a sense of feeling "off", nausea, headache, or dizziness. If these persist, listeners are encouraged to consult a health professional to ensure there is not an underlying health issue causing the changes. Some of these changes can also indicate an area of weakness in the body that may need attention.

If there is ever a question regarding changes experienced with listening consult with your TLP Provider.

Q. What other music can I listen to while participating in TLP?

A. While going through TLP we encourage listeners to practice discretion in their listening choices. Select good, acoustic music that feels beneficial, such as Sound Health® or Music for Babies™ from ABT Music. Listen at moderate volumes through speakers or headphones. During TLP you may also listen to audio books-on-tape, stories, spoken word, etc.

FREQUENTLY ASKED QUESTIONS

Q. What do I do if I miss a Listening Session?

A. Contact your TLP Provider for recommendations and/or follow these simple guidelines:

Miss one segment in a week- Complete the next Listening Session as if it were not missed.

Miss two or more segments in a week- Repeat the last session completed, then the missed sessions before proceeding.

Miss one to three weeks- Repeat the last week completed, then the missed week or weeks before proceeding.

Miss four weeks or more- It is generally best to start from the beginning.

Q. Whom do I contact if I have questions while using The Listening Program?

A. Contact your Provider who supplied you with TLP.

Q. Can The Listening Program be used by people with hearing aides or cochlear implants?

A. Yes, contact your TLP Provider for information on how to use TLP in these situations.

Q. Can The Listening Program be used if someone has epilepsy or seizure activity?

A. TLP is used safely by people who have seizure disorders if the seizures are stabilized. However, do tell your Provider if you have any such condition. Do not use TLP if you are starting a new medication or adjustment in dosage. Consult with a medical professional first.

Q. How is TLP different from other auditory stimulation programs?

A. Some auditory stimulation programs require travel to a facility for Listening Sessions. TLP is a non-invasive, portable, music-based auditory stimulation program that can be used in the home, school, clinic, hospital, office, etc...

FREQUENTLY ASKED QUESTIONS

- A multi-disciplinary team of professionals with decades of experience work together in TLP development.
- TLP has a patent pending modular design with the A, B, C format and specific Listening Schedules that can be individualized as needed.
- Only TLP contains high quality music selected, arranged and recorded by ABT Music with the Arcangelos Chamber Ensemble specifically for the program.
- Most other programs use filtration and/or gating technologies only. ABT has pioneered many new sonic treatments and technologies, including Spatial Surround™ (patent pending) and Spatial Surround™ Dynamic, audio bursting, filtration blending, and many others.
- Programs are field tested with clinical professionals before their release.
- TLP is very affordable and can be used time and time again.

Q. Where can I read about research and the effectiveness of The Listening Program?

A. The ABT web site www.advancedbrain.com contains articles, studies, case studies, and stories from adult listeners and professionals who have used The Listening Program for a wide range of populations.

Q. How can I find out about The Listening Program Level One, Level Two and Specialized CD's?

A. Contact your TLP Provider for further information and to determine how to best achieve your goals.

Q. Does Advanced Brain Technologies produce products other than The Listening Program?

A. Advanced Brain Technologies has many products that complement The Listening Program and can be used on their own. These include Sound Health®, Music for Babies™, BrainBuilder®, BrainBuilder.com, and others. ∞

To learn more visit www.advancedbrain.com.