

## Frequently Asked Questions

### Q: What is the connection between music and memory?

Learning music and playing an instrument (especially a string instrument) stimulates the left temporal lobe. This in turn encourages the development of the planum temporale, a part of the brain that is responsible for verbal memory. In this way, memory training occurs as a sort of by-product of musical training.

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### Q: Why is listening to music - or to Mozart for that matter - not sufficient?

There are many CDs available - Mozart for learning, Mozart for memory etc. Listening to harmoniously 'rich' music - whether from Mozart or anyone else - is certainly beneficial and perhaps sufficient. It just depends on what you want to achieve. Listening Training, however, is something else.

The music you may listen to through these special headphones may not even sound as attractive as those CDs. However there are three components in the Training that cannot be copied by any CD. The first component is the Electronic Ear device, invented by Alfred Tomatis. The second is the headset, which will enable manipulation of the perception of sound through both bone and air conduction. This is of enormous importance on a psychological and emotional level. Thirdly, Listening Training provides a tailored programme for each child, each adult, addressing the various issues that have come up during the initial consultation - issues like laterality for instance...

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### Q: Why is laterality so important?

People can be right- or left-handed, right- or left-footed, have a dominant eye but also a dominant ear. The importance of ear dominance is often underestimated. The right ear is considered the social ear, the ear of direct interaction, and according to Tomatis should be the prevalent ear because of its connection to the left brain's language centres. If you are predominantly left-eared the information is first fed into the right hemisphere of the brain and has to be rerouted. That takes time which, albeit only fractions of milliseconds, is still of significance. In addition to this delay, the sound can get slightly distorted, especially the high pitched tones, which as a result will create distorted perception. A lot of dyslexic people are left-eared. With the electronic ear this dominance can be changed which, of course, is a major advantage to improve verbal skills and communication.

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### Q: Why Mozart?

For some Mozart is a genius, for others he is just a middle-of-the-road composer. Tomatis spent decades of research comparing various composers, comparing western to eastern music. But despite the beauty and the emotional impact of many other works of art, Mozart's compositions seem to be the most effective in terms of the improvement of auditory skills, alertness etc. So Mozart has the 'X' factor.

It has been speculated that Mozart's suffering of Tourette's syndrome may be a reason, as if he intuitively wrote the very music that might have a healing effect on his own condition. Although we use Mozart and Gregorian Chant as a basis of our programming, we may also occasionally choose to use other composers as well as or varied with ethnic (world) or religious music from other cultures - just to compare the experience.

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**Q: What is the average length of the programme?**

Programmes are tailored to the client's needs and will of course depend on the issues involved. The minimum would normally entail 60 hours of Listening divided over three blocks- but there are exceptions to any rule. We will always give you an estimate at the time of the initial assessment and then discuss progress after every 14 to 16 hours of the programme, which means in every seven or eight days.

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**Q: Why can't I just come and listen in one go?**

That would not be advisable. It is important to have these breaks, because however subtle, there will be changes that need some time to be integrated into your life. Even during the breaks, these changes will continue to unfold. There are more than 50 years of experience behind this. It is our experience that it works best if things progress in this tempo, taking one step at the time. Clients are also advised to keep a diary even during the periods that they are 'officially' having a break.

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**Q: There are many centres in many different countries. Do they all work in the same way?**

I have some experience with this and would say, "Yes, and no". The tools, the principles and also some protocols will be more or less the same but each individual therapist will still develop his or her own style. Even during the exams where each of us had to write programmes on the basis of certain case histories, there was quite a variation in interpretation of the Listening tests for instance. And that is okay, as long as the major guidelines are in place. There are networks in various countries which is a good thing. Joya is independent and as a residential centre, the first of its kind in New Zealand. We are a bit 'on an island' here but in the long run this work may become available in more and more areas. There are a growing number of people who prefer the non-pharmaceutical approach, especially with regards to their children.

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**Q: What about the results - are they lasting?**

Yes, which is really one of the great benefits of the method of course. What has been gained is new balance, a different attitude, better voice, better posture, all these things. It is my experience that the effect does not stop on the last day you would be Listening, but that the Listening creates room for an unfolding of a much greater potential than you would have expected beforehand, and on levels that you had not even come in here for. That is part of the beauty of the work!