

The structure of *Music* constructive®

This course consists of eight modules. Each module consists of ten components. This results in 80 learning and exercise topics.

A compact study of music from scratch with the effect of **coordinative brain training!**

It is designed to be mastered by anyone from the second decade of life. It doesn't matter if you're 12 or 92. It doesn't matter if you play a musical instrument or not. It doesn't matter if you already know something about music or not. You will get valuable benefits from it either way. Benefits for your abilities and your personality.

Learning programs outside the state education system, such as seminars, courses, private lessons are either very short or very expensive. Too expensive for many. The cost of this course, on the other hand, is so tight that everyone can afford it.

Here, in this introduction, we'll give you an outline of what's in this course. You'll enjoy some of it more than others, but that's the way it is with a good meal - unless you're really, really hungry. Then everything tastes good, as they say: hunger is the best cook.

The teaching and practice tools available are:

1.) Text sheets (pdf files). They are there to be printed out on paper and studied. It is also advisable to have a notebook or notepad with holes for hanging in a folder to record the content of the components in your own words, along with your own thoughts about them.

If you want larger sheets with correspondingly larger font, you can print them in A4 format, if you can also read smaller font well, you can optionally print the sheets in A5, for which, however, an A5 folder is also recommended. Or choose a similar format that is common in your country.

2.) Exercise sheets (pdf files) for printing, which are available in two versions:

- a) as notation sheets for graphical representation of tones and for solving tasks
- b) as sheets with questions and spaces for answers

3.) Online presentations, which give the content of the components in key words; with sound examples

4.) Online-Videomaterial with further explanations of the contents.

Improve learning ability, maintain learning ability, balance feeling and mind,
side effect free against mood disorders ...

Music constructive®

only at **prosocio-net**

The application of *Music* constructive®

In principle, each module can be participated in independently of the participation in a preceding one. However, it is recommended to work through the modules from A onwards in sequence, because they build on each other, especially with regard to the objective of **mental training**. That is what is special about this course.

At the beginning of a module, it is best to first print out the associated pdf files and then view the presentation, also calling up the relevant sound examples and videos. Only then does the detailed study of the text and worksheets follow.

The printed text sheets should be punched and filed in a folder together with your own notes. This way, they can always be taken out one at a time and used as desired for study. Don't be afraid to make mistakes. Not everything has to be perfect. What is important is your enjoyment of the subject and especially of the endless possibilities in the combination of tones and sounds, but also in discovering systems and rules that make music out of the tones and sounds.

Now, what is the best way to divide the time you take for a module? We suggest taking a month for a module and a day for a component, although of course this does not mean the whole day. Also, these are only average times, because the individual components contain different amounts of material and the extent of the associated exercises sometimes takes more, sometimes less time. Especially with the higher modules, it depends entirely on the participants how extensively they want to engage with the exercises and creative possibilities.

You should be familiar with the content of one module and have acquired the knowledge it teaches before moving on to the next. If you can already play a musical instrument, you will probably use it by the second or third module at the latest. Others may feel like trying their hand at playing an instrument as well. Keyboard instruments are best suited for this, and a keyboard can be found for little money.

In any case, the online access to the respective presentation including the corresponding videos is open for at least three months. But if you have printed out the text and worksheets and worked through the relevant module, you can also get along well with just the collected sheets. You can then continue to work on your own and continue your musical education in your own way. The encouragement of **self-initiative** is a very important concern of this course.

"Life is serious, cheerful art", said a poet. Music should build up. The right music does that, too. It creates a good climate for the psyche, an atmosphere to feel good. It is an environmental factor for your ears - for your organic and your psychological ones. That's why it's worthwhile to make the acoustic environment pleasant.

Overview of the entire course

Here you will find a complete overview of the multi-part course

Music constructive®.

At first, you probably won't have much idea of the names of some of the components that make up the individual modules. But step by step you will understand them as you work through them (**start with the digital slides in each case**)

Introduction: Titelblatt

The structure of the course
The application of the course
Thematic overview

Module A: **Discoveries of listening**

- 1) Your strategy with music
- 2) Treat the brain well
- 3) "I am not musical"
- 4) Music works - but why?
- 5) A diary of feelings
- 6) A conductor and a brain researcher
- 7) Good tone and good sounds
- 8) The music of language
- 9) From calling to singing
- 10) What is beautiful?

Abstract as a mnemonic (digital slides)
Questions and exercises to deepen

Module B: **The wonder of tones**

- 1) Swinging and resonating
- 2) Matter of taste?
- 3) Feelings of sound
- 4) System versus chaos
- 5) Fascination of the space in between
- 6) Tones on the wall bars
- 7) What sets the tone?
- 8) More or less tones
- 9) Whole and half things
- 10) Problematic subtleties

Abstract as a mnemonic (digital slides)
Questions and exercises to deepen

Module C: Family life of sounds

- 1) The advantage of the overview
- 2) In good mood
- 3) Time change
- 4) Gliding and jumping
- 5) Tension and resolution
- 6) There is another way
- 7) Tones with order
- 8) What goes together
- 9) Base and superstructure
- 10) Forming figures

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module D: A building of sounds

- 1) On solid ground
- 2) The right steps
- 3) All-rounder triad
- 4) The charm of variety
- 5) More is more
- 6) Creativity in the frame
- 7) Folk simplicity
- 8) Monotony and its effect
- 9) Walls with openings
- 10) Exceptionally four

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module E: Tones as a reflection

- 1) Hen or egg?
- 2) Homo or poly?
- 3) The freedom of the rules
- 4) The rules of freedom
- 5) What is classical?
- 6) Expressing feelings
- 7) Conveying impressions
- 8) Back and forth and forward
- 9) Equality as a problem
- 10) When is the mood right?

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module F: **Acoustic coolness**

- 1) Is jazz degenerate music?
- 2) Modern Middle Ages
- 3) Improvisation - nothing new
- 4) Extending sounds
- 5) Swing - what is it?
- 6) Left and right
- 7) Mergers
- 8) Overflowing ideas
- 9) Physicality
- 10) The misunderstood elite

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module G: **Freedom and agreement**

- 1) Individual and collective
- 2) Community in groups
- 3) Setting of voices
- 4) A few important terms
- 5) The crucial point
- 6) Not quite, but still
- 7) The imitated voice
- 8) Charming discords
- 9) Put together
- 10) The Mount Everest of music

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module H: **Get creative**

- 1) Compose and arrange
- 2) Write a simple song
- 3) Create a harmony base
- 4) Incorporate modulations
- 5) Try out different scales
- 6) Harmonize a known melody
- 7) Create a piano score
- 8) Create a score
- 9) Experiment with styles
- 10) Compose a polyphonic piece

Short version as a mnemonic (digital slides)
Questions and exercises to deepen

Module A

Preface: In the beginning, there is relatively many text. But soon we get into the music experience. This part of the course, Module A, can be understood as an introduction to the field of music and to its overall importance for human beings. The occupation with music is at the same time an occupation with a culture, because in art a culture is always reflected.

Music has existed since time immemorial. However, we know little about how music may have sounded in ancient Babylon. Only from the mention of certain musical instruments in archaeological records we can imagine approximately the sound body of the music of that time, but it is doubtful whether those instruments were also assigned the correct names.

One knows various instruments from illustrations, and one knows certain names of instruments from written records. But what belongs together in each case? We have no choice but to give those musical instruments our usual names. Thus we can name various kinds of drums and harp-like stringed instruments as the most common instruments of that culture. Whether music was played for private edification or amusement is largely unclear. It seems to be certain, however, that music was used especially in religious worship. For us this is not so important, because we have for ourselves a clear direction in which to move and a definite purpose.

Music in its constructive form was already attributed a healing effect in ancient times. In the 20th century this experience has been taken up again. The year 1947 brought the publication of the work "Basic Thoughts on the Psychic Healing Effect of Music with Special Reference to the Music of J. S. Bach" by the music therapist Aleks Pontvik. Through his research work, he discovered musical archetypes that are felt and perceived by all people regardless of culture, something like a common ability to break down and interpret musical content in the same way - a kind of common tonal archetypal language as a genetically anchored and enduring means of communication. It is obviously far more stable than verbal language, which is constantly subject to change.

This also fits in with the observation that musical memory contents are anchored more deeply in memory than others and can be reactivated even in persons with severe dementia, even if they no longer respond to everything else. This is probably related to the fact that music appeals to so many areas in people and engages them holistically. Music therapy has therefore become increasingly important to this day. In our estimation, this will continue, because psychological stress seems to be on the increase in this world, and there is no sign of a trend change in this. As worries and anxieties increase, so does the susceptibility to dementia. We therefore need, among other things, a meaningful program for self-therapy with music; and here, too:

Prevention is better than cure.

Component 1: Your strategy with music

A strategy is a plan with which one wants to achieve something specific later on. Tactics are certain procedures with which one strives to reach the strategic goal. Thus, planning to achieve a goal consists of strategic planning and operational planning. This course is strategically structured, and the tactical approach (that is, the operational steps to reach the goal) is done by acquiring the components. A component is a part that, together with the other components, makes a meaningful whole.

Invest in yourself

What is it actually like to invest? We often hear about people investing in this or that: in an apartment, in a house, in a car, in a hobby ... But this is always an effort that burns money and costs money all the time. They are not investments.

An expense may bring you a more comfortable everyday life or even a higher fun factor. But it has a certain characteristic, and that is the follow-up costs. The effort never ends, because it is coupled with things that wear out and become obsolete.

An investment, on the other hand, brings something in. At least, that is its purpose. The funds flow back into the company. They bring in a return instead of follow-up costs. They bring a return. This return can be material or non-material. It can be money or products, or it can be better performance, increased skills and a broader horizon.

With this course you invest in yourself, especially in the performance of your brain, but not least in your mental well-being, which also has a beneficial effect on your body. But let's stay with the brain first. The brain does not wear out when we use it, but gets better through use - which of course also applies to the muscles, for example. What you invest in yourself, no one can take away, no one can damage or even destroy, not even through inflation or war.

Investment is not a luxury, but a necessity of life and an area of personal responsibility for each person.

The brain consists of many nerve cells that are connected and networked through experiences and activities. It is in constant change, which is related to our behavior. We can influence our brain, and people can influence each other. Your interaction, what you see, what you hear, what you read - all your perceptions and experiences leave traces in your brain and shape its neural connections.

Brain research is a central field of neuroscience, i.e. the scientific study of nervous systems, and has gained many new insights over the past thirty years or so thanks to greatly improved imaging techniques. We naturally draw on these in this course to optimize its usefulness. Nevertheless, the main emphasis is not on this, but on the personal experience of individuals with music and on the comparative comparison of the ex-

periences of many; indeed, even more concretely: on your experiences, which lie in your own freedom to shape yourself, with the help of this course, in the way that is best for you to be able to successfully meet the challenges in difficult times.

How is this course structured?

It starts at the bottom and ends at the top, just like building a house. At the beginning it is about its meaning and purpose and about discovering music where you don't suspect it. Here's a little story about that in another field of art:

A wealthy man came to an art painter and ordered from him a painting of a very specific bird, which should be depicted so really alive. The painter gave the customer a delivery time of several weeks, and the deal was struck. Towards the end of the delivery period, the customer visited the painter to see how far the painting had progressed. He was surprised to learn that the artist had not even begun. But he told his customer, "If you have some time, you can stay here and wait until the painting is finished." Then the painter immediately set to work. In no time at all, he sketched the design onto the surface and worked it into a fascinating masterpiece with brush and paint at an amazing speed. The customer then asked him, "Why all those weeks of delivery time if you can do it so perfectly in such a short time?" The artist replied, "Because I spent several weeks out in nature studying this bird and its movements. Now I know him, but before that I didn't know him."

If you want to paint or draw, you have to learn to use your eyes consciously. With music, it is a matter of consciously operating one's hearing, whereby seeing and hearing are each something unique that cannot be completely replaced by anything else. But both a picture and a piece of music exert an effect on people. So it is also about effects, here just about effects of music. These effects depend, among other things, on the age and the hormone balance; but this should only be a small indication of what is involved in connection with music.

These are the focal points in the first module of this course, Module A. However, the entire course consists of eight modules, up to and including composing. The next, Module B, is about sounds and how sounds order each other. Each module has ten parts or components, after each component there are a few questions and assignments, and after each module there is a summary and some questions and exercises. The exercises are very important, because they are the only way to get the little grey cells really going. In the offer description the topics of all modules are listed.

Questions and tasks for component 1:

1.) What is an investment?

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2.) What happens in your brain through what you see, hear and do?

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3.) Name three effects that music has already triggered in you!

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4.) In your own words, give a brief summary of the contents of the preface and the two sections of Component 1!

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Notes:

Component 2: Treat the brain well

What is treated badly is quickly broken. What has the purpose of being operated should be operated. If you don't do that, you treat it badly. Muscles that are not used regress. You could even say: they retreat in a huff. The same is true of the brain. No one can seriously want their brain to retreat in a huff. Don't we all want to be smarter than others? But if we are smart enough not to insult our brains, then we no longer need to compare ourselves with others, because then we have an optimal starting point.

This course is not a scientific lecture. It is meant to be understood by all and to bring everyone forward. It is a guide to constructive activity to train and develop mental abilities - and everyone has such abilities at any age. But this guidance is very much based on scientific research and discovery. A lot has happened in this field in recent times.

The effects of music on people have always attracted a great deal of attention and have also been used for specific purposes, such as marching music. Everyone can think what they like about that. It is clear that music can also cause questionable reactions. But we can avoid that. We are heading for a meaningful and life-friendly goal. For some years now, music has been used to help patients suffering from dementia. You only have to search for it on the internet with the relevant keywords and you will find many articles by doctors and therapists about it. Music therapy seems to be gaining in importance year by year.

This course should bring a sense of achievement, improve the mental state, have a holistic invigorating effect on the participant, namely as a professor of neurobiology has said: "There is still a body attached to the brain."

The position of the brain in the body indicates how important it is for the human being. It directs your life. Make something like good music out of it!

It has long been known that a large part of the brain is divided into two halves, a right half and a left half. The right half is responsible for feelings, the left for logical thinking, to put it simply. In everyday language, we speak of emotional people and head people, depending on which half is more active outwardly. Music is processed by both hemispheres of the brain: the right hemisphere processes the emotional content of the music, while the left hemisphere processes its order structure, which includes rhythm, for example. This is why the left hand, which is controlled by the right hemisphere, is used to form melodies on string instruments, and the right hand, which is conducted by the other hemisphere, is used for the beat and rhythm.

You can train a balanced interaction of both hemispheres of the brain with music, even just by listening, but even better through musical exercises. This ability is very useful for life, as one can easily imagine. To be able to practise it, you don't have to have practised a musical instrument for years, but you can start immediately without any previous knowledge, no matter how old you are.

It is said that people easily form habits. This is because the brain develops habits. It is optimal when both hemispheres of the brain are well coordinated in their activity. This is especially important for social life, because it improves the ability to understand and respond to other people. It is therefore a great advantage to train your two brain hemispheres to work well together.

The brain is a magnificent marvel. It takes in elements from three areas from the outside. First - as a body organ with a high energy demand - nutrients, secondly sensory perceptions and thirdly semantic information. Let's take a closer look.

1.) Food and fuel: The brain consists of very many nerve cells with associated nerve fibres that are in an electrochemical resting potential from the ground up. This sounds a bit complicated, so let's say it more simply: there is electrical voltage in the fibres, which is created by certain ions. We do not need to go into more detail here. The fibres and thus also the nerve cells attached to them are connected to each other by connection points, so-called synapses. This enables them to communicate with each other and also to establish new connections again and again. The processes in the brain consume an astonishing amount of energy. Accordingly, among other things, not only physical exercise is useful for losing excess pounds, but also lively mental activity. Avoiding exertion, both physical and mental, is therefore the best way to build up excess weight, something that is not exactly desired by most.

It is known that certain behaviours can damage the brain, such as too little oxygen intake, alcohol and other drugs, bad stress, accumulation of certain heavy metals in the organism, inflammatory processes in the arteries and associated deposits in them, poor diet, habitual smoking. Let's just take smoking out of all this! In addition, the health portal of the German capital Berlin states in an article on dementia, among other things:

"Regular surveys of 8,780 Britons over the age of 50 found that negative effects on cognitive performance from smoking become apparent particularly quickly, within four years."

Look for good content for your brain;
you don't need to look for bad content.

All the harmful factors can be almost completely avoided if the necessary willpower is mustered. Even if one used to have such habits and stops, the body can recover to a certain extent. This is also true for the brain. You can get better results from this course if you avoid harmful behaviours. Then you can enjoy multi-causal improvements in your quality of life. To avoid time-consuming research, prosocio-net always keeps you up to date and offers you valuable tips in the "Prevention" section on how you can support the constructive effects of this course.

2.) (Non-verbal) sensory perceptions: These are perceptions that are not gained from language, but from objective visual impressions and acoustic experiences. The sense of smell is often mixed in with this. A hike through a forest, for example, leads to a three-dimensional experience with regard to the senses of perception. The characteristic smell of the forest is combined with the sight of trees and bushes, and the sound of birdsong, the knocking of a woodpecker, the call of a cuckoo, the rustling of leaves re-

aches the ear. The walking sensation is also different from that on urban streets, also far better for joints and muscles.

Perceptions in a busy city are completely different, different also in their effect on people, an effect from which one can find relief and relaxation in the forest. Such perceptions also leave traces in our brain, path networks through synapse connections.

3.) Semantic information: This refers to information through language, that which you absorb through listening or reading. Here, brain research has shown how important the motto "lifelong learning" is. The more new information that is absorbed and processed for long-term use, the better it is for the brain's performance. This also includes creativity. Certain contents of information combine with each other to form an idea. Imagination always has a prehistory consisting of experiences and cognitions. Together with other stored sensory perceptions, they cause the emergence of combinations that show up as ideas. When you go to school, you sometimes ask yourself why you need one or the other of the things taught there in later life. But even if you don't use much of it directly later on, it has helped to create the connecting pathways in your brain and to build up a store of stored content that has helped you to learn to think in certain ways and from which ideas can spring. So it was not wasted time or effort to learn all this.

It is obvious that brain and psyche are closely connected. Processes in the brain have an effect on mental experience and sensation, and vice versa, the psyche exerts an influence on processes in the brain. Both need rest and recollection from time to time. To make this possible, we need distance from the treadmill of everyday life, which we gain particularly well in the great outdoors, such as in forests and meadows. The time we spend on this is very worthwhile.

Two or three hours of undisturbed time in the forest, at mountain height or in a meadow have a regenerating effect on the psyche and brain.
This time is worthwhile.

Questions and tasks for component 2:

1.) How does active engagement with music train the brain?

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2.) What can you do to strengthen the constructive effect of this music course?

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3.) If possible, take a two-hour walk in the woods and pay close attention to your surroundings (acoustically and visually)! If a forest walk is not possible for you, find another, similar nature experience of the same duration.

4.) Afterwards, write down (below) your perceptions during this nature experience!

5.) Write down two terms that you associate with unpleasant memories!

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6.) Listen to a piece of music that brings back pleasant memories.

7.) Two or three days later, take the note from task 6 with the two negative terms and listen to this piece of music again, thinking about the negative that the two terms mean to you. - What do you feel is the most important? The music or the two terms? Write down your answer

here

Notes: