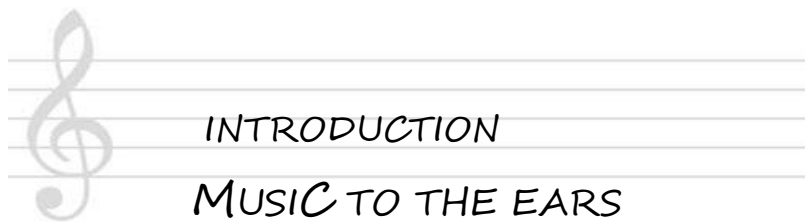


## TRANSLATION OF TITLE AND INTRODUCTION OF OUR BOOK COACHING, TEACHING AND LEARNING WITH MUSIC



Music is such a natural cultural asset for us that we often give it little thought. We listen to it, we like it - and that is usually enough for us. If we want to question its role in society, it is worth looking at answers that others have given, sometimes long before us.

It is not easy to fathom the essence of music. The poet Heinrich Heine, actually gifted with a sharp tongue, sought refuge in a cloudy paraphrase: music, he said, stands between thought and appearance, as a twilight mediator between spirit and matter, related to both and yet different from both; it is spirit, which needs a measure of time, but matter, which can do without space (Heine Jahrbuch 2005: 177-188).

Quite a few artists have attested to the divine power of music: For Johann Sebastian Bach, God was always present with his grace in devotional music (Wagner 2002); Friedrich Schiller experienced how the music inside a church descended from heaven (Fricke et al. 1962), and Christa Schyboll, conversely, perceived music as the art of painting the divine order on the heavens by means of →sound colors (Schyboll 2017).

Music, wrote Ernst Theodor Wilhelm Hoffmann, opens up an unknown realm to man, a world that has nothing in common with the outer world of the senses that surrounds him and in which he leaves behind all certain feelings in order to surrender to an inexpressible longing (Aphorismen.de 2019). Arthur Schopenhauer found music easy to understand and yet inexplicable, explaining that it reproduces all the feelings of our innermost being, but without reality and far removed from all pain. Music, he added, expresses the quintessence of life and its events, but never the events themselves (Altenmüller 2018: 67-68).

Bettina von Arnim tried to grasp this more precisely. She knew that music has a spiritual and a sensual side and described it as a mediation of the spiritual life to the sensual (www.gutzitiert.de 2019). Oscar Wilde experienced this sensuality as a feeling of suffering that remained hidden from our tears (www.gutzitiert.de 2019), but Vincent van Gogh experienced it as something comforting.

Friedrich Nietzsche expected more than just consolation from music; it should, he noted, be cheerful and deep like an afternoon in October, unique, exuberant, tender, a sweet little woman of Nie-der's costume and grace (Hong Wen Tsien 2004). According to Robert Schumann, the musician transforms paintings into sounds ([www.gutzitiert.de](http://www.gutzitiert.de)).

According to Goethe, the musician is happier than the painter because he personally gives immediately welcome gifts, while the painter only gives when the gift is separate from him (www.gutzitiert.de 2019). And William Shakespeare described music as a miraculous force that transforms everything, no matter how stubbornly hard and full of anger, for a time.

**Music consists of acoustic events**

In the language of our time, music consists of "consciously organized, temporally structured and non-linguistic acoustic events in social contexts" (Kölsch 2018: 9). This definition is supported by the fact that music takes place in numerous social contexts and often also fulfills social functions (Sutherland 2009, Tarr 2014, Welch 2014). Music touches us →emotionally, awakens and transports such emotions and, as Bettina von Arnim has shown ([www.gutzitiert.de](http://www.gutzitiert.de)), also opens up our spiritual side via our sensual side. As we said today, it makes →intellect and →emotion sound together - an excellent basis for using music for better coaching, teaching and learning.

Learning with music is not an art or even a difficult craft. "Where people sing," says a German proverb, "there settle down" and it adds that bad people have no songs. Of course, this is only partly true.

In their religious blindness and hatred, the terrorists of the so-called Islamic State in the Middle East have banned music outright. Conversely, the National Socialists even misused their Horst Wessel song on all occasions as a kind of second →national anthem. They did it not only to attract attention and to sing themselves courage, but also to spread their Nazi ideas and anchor them in people's minds. Despite their despicable attitude, they were doing nothing fundamentally different from Christians singing →church hymns: They were setting content to music through the power of music.

That is why this book is not primarily about singing or music-making itself. It shows how people can be opened up to difficult, abstract thoughts and conclusions that were previously unknown to them if they are presented to music. The book will show how people can be motivated to engage with information and recommendations for action in the form of →songs. It uses examples to illustrate what motivates them to think through content in the guise of music, make it their own and ultimately act on the recommendations it contains. This is achieved by putting information that is offered to people into →sounds. "I could control the mood of the audience", says music expert Millbower, "by simply selecting the right song" (2000, XIV). Because when you set something to music, even something that may seem strange and incomprehensible to people at first becomes music to their ears, both literally and figuratively.

This book shows in detail that you can teach in this way with more joy, commitment and success. And it explains how to do it. When used correctly, music awakens the desire in people to make song lyrics their own, even sing along to them and store their →refrain as a quintessence in their long-term memory - even if these songs deal with topics that many people would normally give a wide berth to because of their abstract nature.

Using music in this way is the opposite of what advocates of →superlearning recommend (Krag 1989, Baur 1991, Edelmann 2007, Herrlinger 2010). They play music in the background of lessons or self-study to relax and hope that anyone listening to music in this way will be less resistant to what a teacher, trainer or the aforementioned authors offer as learning material. They accept that such music can also be distracting or a little soporific. Texts set to music, on the other hand, are intended to have the opposite effect and achieve it: they make people more alert, more willing and more successful in acquiring new →knowledge and retaining it. As already mentioned, the intention is to make →intellect and →emotion resonate together.

## **Using music as a great motivator**

Coaching, teaching and learning with this type of music is a tried-and-tested method for using it as a great →motivator. It opens up our senses and appeals to its listeners. This works with children and young people as well as adults of all ages. It is particularly easy if the person singing or performing uses a style of music that the audience knows, likes and may even sing along to. Even pre-school children learn easily with music. Many of us still remember singing the ABCs. Why shouldn't adults also benefit from this way of learning? Experience not only from schools, but also from adult training, shows how amazingly much better people absorb knowledge and messages when they are set to music (Ehrenberg 2019, Kowal-Summek 2017).

The spectrum of what music opens up to people so that they can accept and retain new things with joy and success is broad: it ranges from practicing the German →language and grammar with music and the supposedly even drier →mathematics to supposedly unwieldy management topics such as innovation, creativity or mobility to financial risk management: the American venture capital lecturer Tim Draper opens each of his lessons with his →"Risk Master Song" (Draper 2007).

This book summarizes the current state of knowledge on this topic, enriches the report with personal experiences and provides an outlook on the methods and effects of coaching, teaching and learning with music. To date, there is no other book that presents →knowledge transfer via audio content so comprehensively, including examples from different countries. It does not claim to replace proven teaching methods, but rather to complement them in a meaningful way and thus increase the →retention rate in the learning process. It demonstrates how knowledge can be conveyed more easily and retained better with the help of content set to music:

Historical observations show that people have always learned and stored knowledge using audio content. Chapter 1 explains this in more detail.

Section 2.1 then uses findings from →brain research to show that learning can be optimized by alternating stimulation of the respective parts of the brain. Chapter 2.4 explains how and why learning with music not only makes it easier for people to absorb new knowledge, but also to retain it better, allowing it to be used in a more targeted way. It shows worldwide applications from childhood through schools to adult education.

It recently reported on a →song that the Ministry of Education in Singapore is using alongside activities by the health authorities to combat the threat posed by the →coronavirus. In March, a Swiss group also released a coronavirus song as a video, and Hans-Jürgen Boßmeyer did the same in April.

This book is written in an easy-to-understand way and offers easy access to other supplementary knowledge via Internet links and QR codes. The information provided here about songs in the classroom is aimed equally at teachers and learners; the book is therefore also suitable for self-study. Of course, it addresses men and women equally and mentions both genders repeatedly, although not on every page. Nevertheless, it is aimed at all genders.



The bibliography with the publications mentioned in the book text on international research activities in the field of coaching, teaching and learning with music and - due to the great interest in contexts of the effect of music - additional informative texts from newspapers, magazines, books and references to Internet platforms on this topic can be downloaded free of charge from the publisher's website at <http://doi.org/10.3224/84742403A> and from the author's website at <https://www.learnwithmusic.net/>