

**Musical Garden – Children`s Music Laboratory**  
**by Elena Enrico**



**Second Teacher Training course with Marco Messina in Germany  
Heidelberg 2014**

# **CML in elementary school**

## **Homework of Constanze Wurzel**

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Our teacher trainer Marco Messina in Heidelberg

## **1. Concept and aims**

Already Socrates said that education through music is most excellent, because rhythm and harmony penetrate deep into the soul and give it grace and decency. Also many centuries later, the positive effect of music on human beings is unchanged.

Music has a direct effect on the senses of man, opens his feelings, brings joy and stimulates creative potential. Music connects persons and communicates collective experience.

On this message of Dr. Suzuki, the Italian music teacher Elena Enrico builds her concept “Mucical Garden-CML” for children from the age of two-and-a-half-years and up. She also sees the great importance of the environment where the child is brought up. So the brain of the child changes according to the stimulation it receives and through adaptation and transformation, more and more complex abilities and skills will be developed. Music is the most complex form of expression and fundamental for the education of a child.

### ***The aims of CML-lessons are***

- making music with other, using this newly-acquired language
- internalization of a specific disciplinary habit
- improving the memory
- the development of intonation, vocalization and expression
- the knowledge of basic instrumental techniques
- the development of fine motor skills
- internalization of phrasing, timing and dynamics
- use of spacial and motor functions in relation to music
- familiarization with the pieces that make up the instrument repertoire

On the homepage you will find a detailed description of CML where you also can read this summarizing message:

“Every exercise stems from instrumental practice and helps with specific instrumental problems. Motoric skills are developed in detail as important pre-instrument steps. At the same time body movements and choreographies have been added to stimulate formal and structural elements in the repertoire in an instinctive and often uncounscious way. Nothing is left to chance and everything must be carefully prepared.”

## 2. Introduction in schools

After having convinced the headmaster of the importance of CML in schools, CML should be introduced to parents during their first meeting at the start of elementary school.

The teacher describes that the founder of CML is Elena Enrico who spread this method into many countries, together with Marco Messina. The basis for CML is the Suzuki method, which teaches children in small steps playfully to learn an instrument (like learning the mother-tongue).

The teacher explains, that in childhood the children acquire many abilities, such as the use of space and motoric skills, fine motoric skills, coordination, memory, discipline, a sense of beauty...

In "Playing like Speaking" Elena Enrico describes the importance of music education and the good influence it has on the children.

Then, the teacher may show a film of ten minutes duration about Elena Enrico's lesson (*if permission is given*) demonstrating CML.



He summarizes that the pupils enjoy the rhythmic exercises and games.

*Music lessons of 45 minutes` duration should be given in class twice a week; or if the CML-teacher also is a class teacher, one lesson of 45 minutes` duration and a daily practice unit of elements of CML.*

These are the elements of the group lesson:

- Learning the songs of the Suzuki-repertoire
- Motoric exercises with and without instrument
- Exercises for coordination and skill
- Development of memory
- Development of sensibility and self-confidence.

Afterwards, the teacher explains- because the parents can't participate in the music lesson in school- how important it is that they show *esteem and interest in CML*. Also, they should encourage the children to *listen to the CD* every day and praise them if they *repeat the rhymes and show the exercises*.

After having answered to all the questions of the parents, the evening ends with a quotation from Elena Enricos book „Playing like Speaking“:

“The child conquers little by little a world of new knowledge, new relationships and experiences. It will be more self-confident, tidy and will have more coordination and a better memory, more sensitivity and friends.”

(„Das Kind wird sich nach und nach eine Welt mit neuem Wissen, neuen Beziehungen und Erfahrungen erobern. Es wird selbstbewusster, ordentlicher, koordinierter werden und ein besseres Gedächtnis, mehr Sensibilität und mehr Freunde haben.“)



### 3. Differences and organization

If you compare CML teaching for two-and-a-half-year-olds to teaching school children aged six or more years, there are several differences which the teacher has to compensate:

- *Older pupils* -> the exercises can be more difficult and complex
- *more pupils* -> discipline is a very important point from the first lesson on
- *no parents* -> at best, the teacher repeat the repertoire daily with the children. The pupils should listen to the CD daily.
- maybe less parental interest -> regular information for the parents and presentations e.g. at school festivals
- maybe *no music room* -> a shelf with music equipment.

It is important to have *regular CML-lessons in school*.

There are two possibilities:

- a) the CML-teacher gives music lessons of 45 minutes each in a class twice a week (in the music room of the school) or
- b) if the CML-teacher also is a class teacher, he gives music lesson of 45 minutes` duration a week and a daily practice unit of elements of CML (in the classroom with a shelf with music equipment).

Also it is important that the class regularly gives *presentations of CML* at school festivals, always setting goals, presenting them to others and getting the parents involved.



## 4. Material

For starting this wonderful program which Elena Enrico developed and introduced together with Marco Messina, *the pupils receive*, if possible, a little case with the following content:

- a wooden silent violin (it is also possible to make a violin out of pasteboard)
- a bow
- the CD with the musical repertoire
- a list of rhymes and tongue-twisters
- wooden drumming sticks
- wooden cubes
- little sponge balls
- castanets
- a little ring
- a slider, etc.

*The teacher needs* the same things at least in duplicate and a set of school material, 20 each:

- simple flutes
- pairs of sticks
- balls
- pairs of wooden cubes
- pairs of wooden bows
- castanets
- tubes
- rings.

The teacher also needs a Piano or a Keyboard, a CD-player and a shelf for the music equipment.

## 5. Lessons and experience

As a teacher in an elementary school and Suzuki-teacher with some violin pupils, I appreciate CML a lot. Also, if until now I did not have the chance to establish it into school in the “pure” way of lesson structure, I would use elements of CML to create a relaxed atmosphere, to have a change in lesson and to get the children concentrated and happy.

In my experience it is possible to choose just one or two elements of CML as exercises from the repertoire, rhythm or manuality to have a new challenge and focus for the children in the normal school lesson. They like the exercises a lot and it is a good support for general learning.

At the end of August I changed to another elementary school in Wuppertal and I hope that I can bring more and more CML and music education into school. Maybe it will be possible to start a new first class as class teacher and to give daily CML lessons...

On the following pages, I have listed examples for CML 1, 2 and 3 lesson structures from which you may pick up elements for school.



# **Children`s Music Laboratory**

## ***CML 1 plan of lesson (fifth month)***

### **Rollcall:** Twinkle Thema

“Liebe Kinder seid Ihr da?” „Ja Frau Wurzel wir sind da.“  
„Liebe/r ... bist Du da?“ „Ja Frau Wurzel ich bin da.“

### **Rhythm:** Twinkle Variations C, B, A, eighth notes, E, new: Variation D

The children sing: “Hinfahren...” They go into the circle with little steps by circling their arms around. “Rückfahren...” They go out of the circle with little steps... In the middle part they sing: “Eins, zwei, drei...” and clap their hands. Again the beginning.

### **Repertoire:** Twinkle Thema, Tante Rhody, Chinesenlied, guten Abend gute Nacht, Fuchs, **new song: Alle Vögel**

The children sing: „Alle Vögel sind schon da, alle Vögel alle.“ They sit in a circle with tailor`s seat and clap on the right and the left leg. “Welch ein Singen, Musiziern, Pfeiffen, Zwitschern, Tiriliern”. They clap on the neighbours` hands, the echo only with two fingers, again the beginning.

### **Manuality: Kleines Fischlein, Katzenauge**

The children sing: “Kleines Fischlein, Katzenauge...”, they make a finger circle with thumb and first finger and stretch the fingers, “dreh dich, dreh dich, rundherum, nimm` den nächsten Finger nun”, they circle their arms around and take the next finger, again the beginning.

### **Dive: Der Sprung,** dive with arpeggio

„In die Noten will ich springen, jetzt geht`s los mit Do Re Mi Fa Sol La Si Do  
Si La Sol Fa Mi Re  
Do Mi Sol Do Sol Mi (Dur)  
Do Mi Sol Do Sol Mi Do (Moll)“.

### **Rhyme: Sieben kleine Feen**

Sieben kleine Feen werden bei Dir stehen, halten Wacht die ganze Nacht, schnell die Augen zugemacht.

### **Goodbye song:** Nun ist gleich Schluss mit uns`rem Unterricht, und wir gehen alle froh nach Haus, und machen Musik bei uns daheim, C D E F G A H und C: Es war sehr schön und auf Wiedersehen!

# **Children`s Music Laboratory**

## **CML 2 plan of lesson (ninth month)**

### **Rollcall:** Twinkle Thema

“Liebe Kinder seid Ihr da?” „Ja Frau Wurzel wir sind da.“  
„Liebe/r ... bist Du da?“ „Ja Frau Wurzel ich bin da.“

### **Rhythm:** Twinkle Variations, dotted notes, syncopes, new exercise: rhythmic posters

The teacher shows the children different rhythmic posters. He is clapping one after the other, the pupils repeat them.

Then they sing to the Variation with the eighth notes: “Ich mag gern spazieren gehen, ich mag gern spazieren gehen“. They walk in a circle, then they stop to sing and say: „Ich schau gut hin“. They look at the rhythmic card and beat the rhythm with their stick (or clap) according the card. Then they go on and look at the next card.

### **Repertoire:** Hänschen klein, Lang lang ist`s her, Allegro, Perpetual Motion, Allegretto, new exercise: Canon- **Twinkle Thema first and second voice together**

Repetition of *Twinkle Thema* „Leuchte leuchte kleiner Stern, funkeln seh` ich dich so gern.“ They look to the stars. „Wenn ich nachts spazieren geh`, freu ich mich wenn ich dich seh`.“ They walk on the place and open their arms from the heart to the ceiling; again the beginning.

The children sing: „Leuchte leuchte kleiner Stern, funkeln seh` ich dich so gern.“

They make the movements of the second voice: right and left arm up and waving, blinking, Mittelteil: right and left arm down, repeat the beginning.

Now half of the children sing the first and the other half the second voice of the song together in two different circles and make the movements.

### **Manuality: Wäscheklammer oder Kastagnette**

The children sing: „Schließe, schließe deine Hände, schüttel diese schnelle, schnelle, nimm die Wäscheklammer (Kastagnette). Achtung bitte drück sie, drück sie und leg sie wieder hin.“

The children are sitting in a circle, *Wäscheklammern* are in front of them. Then they are doing the movements according to the text with one finger after the other.

### **Dive: Der Sprung**, dive with arpeggio and cadenza

“In die Noten will ich springen, jetzt geht`s los mit Do Re Mi Fa Sol La Si Do  
Si La Sol Fa Mi Re  
Do Mi Sol Do Sol Mi (Dur)  
Do Mi Sol Do Sol Mi Do (Moll)  
I IV V I  
I- II Sekund, I- III Terz ...“

### **Tongue Twister: Lustige Leute**

Weil lustige Leute laufend lachen, lachen lustige Leute auch beim Laufen.

### **Goodbye song:** Nun ist gleich Schluss mit uns`rem Unterricht, und wir gehen alle froh nach Haus, und machen Musik bei uns daheim, C D E F G A H und C: Es war sehr schön und auf Wiedersehen!

# **Children`s Music Laboratory**

## **CML 3 plan of lesson (eighteenth month)**

### **Rollcall:** Twinkle Thema

“Liebe Kinder seid Ihr da?” „Ja Frau Wurzel wir sind da.“  
„Liebe/r ... bist Du da?” „Ja Frau Wurzel ich bin da.“

### **Rhythm:** Twinkle Rhythms and dive, little tree with body, rhythmic posters in poliritmic groups (up to the sixteenth note), **new exercise: different rhythms together**

The children sing: “Ich mag gern spazieren gehen, ich mag gern spazieren gehen” and walk in a circle. Then they stop and clap Var. A and afterwards continue singing and walking.

Now the children go in two different groups and do the exercise with different Rhythm together.

### **Repertoire:** Andantino, Etüde, Menuett, Rigaudon, mit Eleganz,, Allegro with first and second voice, **new: Leuchte- Vögel- Tante Rhody- in polymetric groups.**

They first work on every single song (s.o.).

(Tante Rhody: „Lalalalala lalalalala, alle zusammen woll`n wir fröhlich sein.“ They clap their hands and swing their arms together in a circle.

“Gib mir die Hand, ich nehm sie gerne, gib mir die Hand, ich nehm sie gern.“ They do the arms into the circle and move the fingertips.)

Now a third of the children sing the first, the other third the second and the rest the last song together in different circles and make the movements.

### **Manuality: Variation D with bow and ring**

The children are standing in a circle in front of their parents. They are singing “hinfahren” by circling their arms around. Then they are singing “rückfahren” and are circling their arms in the other direction.

In the middle part the parents are holding the bow with a ring horizontally and the pupils are circling the rings on the bow with one finger after the other.

Again the beginning.

### **Dive: Twinkle Thema**

Harmonic score shown with three different coloured balloons, one for Tonika, one for Dominante and the last one for Subdominante.

### **Note reading: „Quaderno operativo“ by Elena Enrico and Marco Messina**

Note reading book e.g. exercises on pages 12 and 13 with pointing the finger on the note of a scale and singing the name. Then the teacher puts a button on different notes and the pupils say the name of the note.

### **Goodbye song:** Nun ist gleich Schluss mit uns`rem Unterricht, und wir gehen alle froh nach Haus, und machen Musik bei uns daheim, C D E F G A H und C: Es war sehr schön und auf Wiedersehen!

## 5. Scientific research

Brain development by Glenn Doman

Brain Stage	Time Frame	Visual Competence	Auditory Competence	Tactile Competence	Mobility Competence	Language Competence	Mannual Competence
VII Sophisticated Cortex	Superior 36 mon. Average 72 mon. Slow 144 mon.	Reading with total understanding	Understanding of complete vocabulary & proper sentences	Tactile identification of objects	Using a leg in a skilled role which is consistent with the dominant hemisphere	Complete vocabulary and proper sentence structure	Using a hand to write which is consistent with the dominant hemisphere
VI Primitive Cortex	Superior 18 mon. Average 36 mon. Slow 72 mon.	Identification of visual symbols and letters within experience	Understanding of 2000 words and simple sentences	Ability to determine characteristics of objects by tactile means	Walking and running in complete cross pattern	2000 words of language and short sentences	Bimanual function with one hand in a skilled role
V Early Cortex	Superior 9 mon. Average 18 mon. Slow 36 mon.	Differentiation of similar but unlike simple visual symbols	Understanding of 10 to 25 words and two couplets	Tactile differentiation of similar but unlike objects	Walking with arms freed from the primary balance role	10 to 25 words of language and two couplets	Cortical opposition bilaterally and simultaneously
IV Initial Cortex	Superior 6 mon. Average 12 mon. Slow 24 mon.	Convergence of vision resulting in simple depth perception	Understanding of two words of speech	Tactile understanding of the third dimension in objects which appear to be flat	Walking with arms used in a primary balance role most frequently at or above shoulder height	Two words of speech used spontaneously and meaningfully	Cortical opposition in either hand
III Midbrain and Subcortical Areas	Superior 3.5 mon. Average 7 mon. Slow 14 mon.	Appreciation of detail within a configuration	Appreciation of meaningful sounds	Appreciation of gnostic sensation	Creeping on hands and knees, culminating in cross pattern creeping	Creation of meaningful sounds	Prehensile grasp
II Brain Stem and Early Subcortical Areas	Superior 1 mon. Average 2.5 mon. Slow 5 mon.	Outline perception	Vital response to threatening sounds	Perception of vital sensation	Crawling in the prone position culminating in cross pattern crawling	Vital release	
I Early Brain Stem and Cord	Superior Birth to .5 mon. Average Birth to 1 mon. Slow Birth to 2 mon.	Light reflex	Startle reflex	Babinski reflex	Movement of arms and legs without bodily movement	Birth cry and crying	Grasp reflex

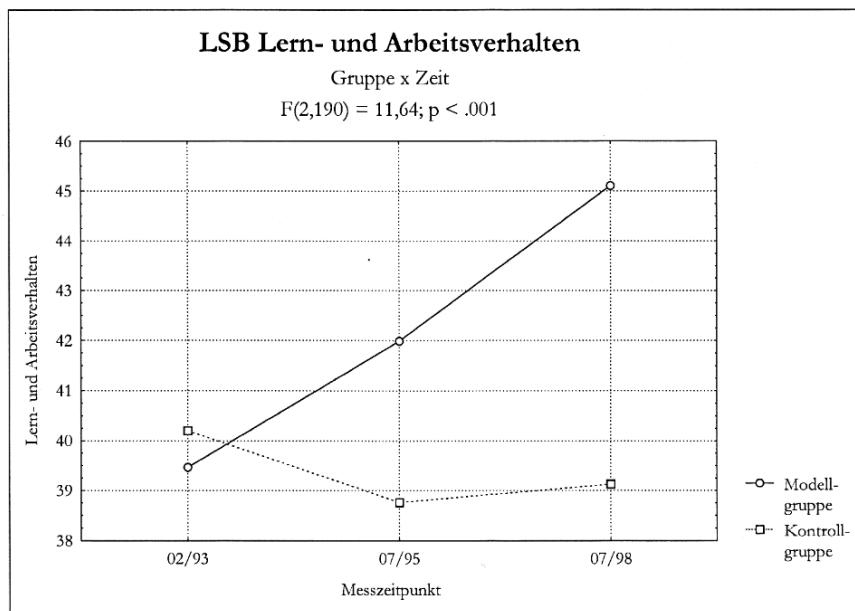
Ergebnisse aus Studien Hans Günther Bastians in „Musik(erziehung) und ihre Wirkung“, 2000, S. 83/483:

### C. Lern- und Leistungsbereich

#### Instrumentlernen, Musizieren und Musikerziehung

- fördern die körperliche und psychische Selbstbeanspruchung in der Ausprägung motorischer, sensorischer und psychischer Fähigkeiten und Fertigkeiten,
- schulen die Wahrnehmungs- bzw. Hörfähigkeit,
- fördern kognitive Fähigkeiten (Begriffsbildungen, Problemlösungen u.a.m.) und das schnelle Erfassen komplexer Strukturen und Systeme,
- trainieren die Kurz- und Langzeitgedächtnisspeicherung,
- steigern die Reproduktionsfähigkeit (im Auswendigspielen),

#### 8. Die Persönlichkeitsentwicklung der Kinder im Fremdurteil



#### Interpretation

Es ergeben sich für alle Haupteffekte und insbesondere für die Interaktion der Faktoren Gruppe x Zeit ( $p < .001$ ) signifikante Bilanzen. Im Blick auf unsere Erkenntnis leitenden Interessen halten wir als Ergebnis fest: Das Lern- und Arbeitsverhalten der Schüler wird von ihren Lehrern in beiden Stichproben zum Zeitpunkt der Erstmessung (in 2/93; zum Ende des 1. Schuljahres) noch nahezu identisch beschrieben (MG: 39,58 vs. KG: 39,97). Schon zweieinhalb Jahre später zeigen sich deutliche Differenzen in der Bewertung zugunsten der Kinder aus den musikbetonten Schulen, die sich dann zur letzten Messung hin nochmals deutlich vergrößern (MG: 45,20 vs. KG: 38,80). Im Sinne unserer Hypothesen formuliert: Erweiterte Musikerziehung führt in den Schulen dazu, dass die unterrichtenden Lehrer ihre musizierenden Schüler im Lern- und Arbeitsverhalten überzufällig besser beurteilen als Lehrer ihre Schüler ohne Musikbetonung. Diese überdeutlichen Ergebnisse in der Einschätzung durch die Lehrer lassen keinen Zweifel, dass das Lernen eines Instruments und das gemeinsame Musizieren Merkmale wie intensive Mitarbeit, Selbstständigkeit, Interesse an Neuem, rasches Auffassen und Begreifen, keine Blockierung bei Leistungsdruck, gutes Gedächtnis, sorgfältige Erledigung von Aufgaben (inkl. Hausaufgaben), eigene Ideen, gut entwickelte Feinmotorik und körperliche Gewandtheit fordern und fördern. Das Expertenurteil der Lehrer lässt keine Zweifel offen. Musik ist ein ideales Medium und Forum, eine Chance zur effektiven Förderung der genannten Persönlichkeitsmerkmale. Im Lehrerurteil wird dieser Transferanspruch als signifikant bestätigt.

Hans Günther Bastian, Professor für Musikpädagogik an der Goethe-Universität in Frankfurt/Main, hat sich intensiv mit dieser Thematik beschäftigt. In einer Langzeitstudie führte er mit einem Forscherteam zwischen 1992 und 1998 an sieben Berliner Grundschulen das Projekt „Zum Einfluss von erweiterter Musikerziehung auf die allgemeine und individuelle Entwicklung von Kindern“ durch. Es gab Modellgruppen mit erweiteter Musikerziehung, die zwei Stunden wöchentlich in Musik unterrichtet wurden, ein Instrument im Einzel- oder Gruppenunterricht erlernten und in verschiedenen Ensembles musizierten. Die Kontrollgruppen ohne erweiterte Musikerziehung erhielten nur einstündig wöchentlich Musikunterricht. Halbjährlich wurden Tests zu verschiedenen Bereichen gemacht und die Langzeitstudie ergab, dass die Klassen mit Musikbetonung deutlich bessere musikalische Kompetenzen aufwiesen. Weiterhin zeigten diese Schüler ein besseres Sozialverhalten, eine höhere Konzentrationsfähigkeit und im Leistungsbereich fielen eine erhöhte Wahrnehmungsfähigkeit, Gedächtnisleistung, Anstrengungsbereitschaft und ausgeprägtere psychomotorische Fähigkeiten im Vergleich zu Kontrollklassen ohne Musikbetonung auf. Die Ergebnisse belegen in beeindruckender Weise die fördernde Wirkung von Musik auch in Bezug auf die Wahrnehmungsfähigkeit.

**Summary in English:**

Hans Günther Bastian, professor for musical pedagogy at the university of Frankfurt/Main, has carried out in-depth research on this subject. In a study with seven elementary schools in Berlin from 1992 until 1998 he conducted the project “The influence of music education on the development of the child individually and in general”. Weekly there were model groups with intense music education- who had two music lessons and individual instrumental lessons as well as lessons in group and in different ensembles. The control sections only got music lessons once a week. Every half a year there were tests in different sections and the study showed that the music classes had better musical competence. Also, these pupils showed better social behavior, better perception and memory, more willingness for effort and motoric skills in comparison to the control classes without music emphasis. These results impressively show the helpful effect of music (also with reference to perception).

*From: Final examination paper by Constanze Wurzel “Inwieweit können Kinder im Musikunterricht eines 1. Schuljahres durch Übungen des Suzuki-Unterrichts in ihrer Wahrnehmungsfähigkeit gefördert werden?“, Remscheid 08.05.2005*