

# RESOURCES FOR MUSICAL COMMUNITIES



Songs, rounds, dances, and pieces from the Suzuki violin repertoire arranged for Suzuki group enrichment and the music classroom.

John Krumm

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# INTRODUCTION

This book is intended as a resource for creating a bridge between classroom music teachers and Suzuki method teachers. I am a Suzuki parent. (*Suzukiholic Anonymous* statement). I am also a music and dance educator, performer, and composer. I worked with folks from 3 to 80 years old for the last 40+ years. When my son started Suzuki violin lessons, I immediately became interested in the possibilities afforded by group sessions, and with that in mind, I present some ideas for you to play with.

My training has been in classic American music education methods with some extended studies in Orff Schulwerk. I am not trained in the Suzuki method, but I have learned a great deal from the Suzuki teachers I speak to and work with as well as from the writings and videos of Dr. Suzuki. I have much more to learn.

As an elementary school music teacher, I often found myself wondering how to integrate my Suzuki educated students in performances. I could have done this better with more communication on my part. We music teachers are “specialists,” and as such tend to be too independent (meaning, alone) in our work. I hope to encourage more collaboration between the classroom and the private teacher. In this light, I am presenting brief presentations on singing and dancing with children and some very short introductions of the major music education philosophies in the appendix.

I am offering this book as a resource to Suzuki and classroom music teachers, to encourage singing, dancing, and inclusive instrumental arrangements. I think of arranging music, as a weaving of simple elements into a larger form where every player is important.

I have several topics that I would love to discuss with all music educators; not that I have the answers. (*These are not all dealt with in this publication.*)

- The similarities and differences in 20th century music education systems.
- Implications of current findings in brain research for music education, and expanding our understanding of music as a language in the light of research in language development.
- The idea of dialogue, which is the core experience in language growth and brain development. How is this manifested in the language of music in Suzuki practice?
- New understandings about musical development, and their implications on practicing for children who have learning of behavioral issues such as ADHD.
- How do we teach parent-teachers that each child’s capacity is to be respected and should serve as the guide for making every practice a time to have fun together? And to use that baseline to patiently help the child grow her capacities in the various demands of successful practicing.
- The crucial importance of play in every aspect of learning.
- Being a musician does not mean getting everything right. (and there are many things violin students are expected to get right. It means communicating from the heart.
- Movement and singing are not separate things in the young child. Can we restore the dance quality of the many pieces of dance music in the Suzuki repertoire?

# Notes for School Classroom Music Teachers

You can expect Suzuki instrumentalists in your class:

- To feel confident in their abilities.
- To have experience learning parts by ear.
- To have experience working in groups with other musicians.
- To play musically—not just a series of notes.

You can expect Suzuki teachers:

- To work with students on any part you assign.
- To let you know about what their student can handle
- To prefer that you send a CD of the ensemble, and the specific part along with the sheet music. They may not expect or request this from you, and will cooperate in any case, because integrating a student's musical life into the community is an essential precept of Dr. Suzuki.
- To be excited to work with you; however, you may have to make the first contact since they know how busy you are.

## Learning from Media

Producing media for learning parts is not difficult with today's technology. It is quite valuable in terms of developing a student's ear, sensitivity to musical subtleties, and speed of learning. It can also be useful in developing reading skills, just as books on tape help early word readers. Reproducing CDs for everyone in a complex ensemble can take a lot of time. If you use the CD format, you should enlist the aid of parents for the reproduction. Alternatively, create mp3 files and e-mail them.

One way to make a "master" is to use a music notation program, and export to .wav files. The software string ensemble sounds are better than the solo strings. They will not make you happy unless you invest a lot of money. However, they work. Recording live parts for learning can be a bigger project than you might expect. Free-ware is available to convert the wave files to mp3 for e-mailing.

## Making Arrangements

The printed arrangements presented here are only suggestions. Please feel free to take the elements that you can use and arrange them to best present your students through their music. *Lightly Row*, as presented here, could be used as simply a dance, with or without lyrics; as a set of partner songs; as a story, or all of the above, as I have presented it here. If you take the time to go through the arrangements, you will find many of my tricks for arranging. For example, my standard approach to playing rounds is:

- Create two or three simple ostinato or percussion parts for players who can't yet play the melody.
- Begin by bringing the non-melody parts in one at a time. After they are going strong, the melody groups play the round in parts.
- After 2 or 3 times playing the melody, the first melody and accompaniment group stop playing and begin to sing. This continues until we are all singing. Go out all at the same time on cue.

For an example of expanding a "summary arrangement" see *Stars* on page XXXXX.

# SONGS

# Bile dem Cabbage Down

Theme

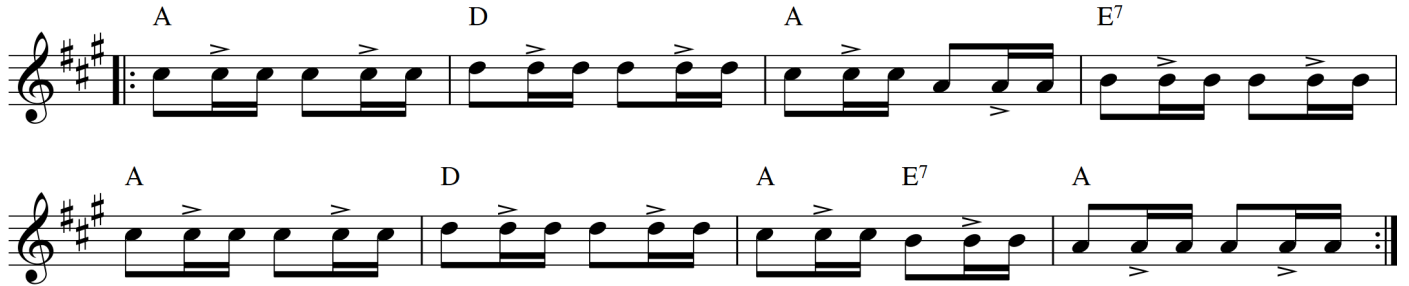
N.B. Try an occasional 1/2 step upward slide from C to C# at the beginning of measures anywhere in the piece.

Traditional

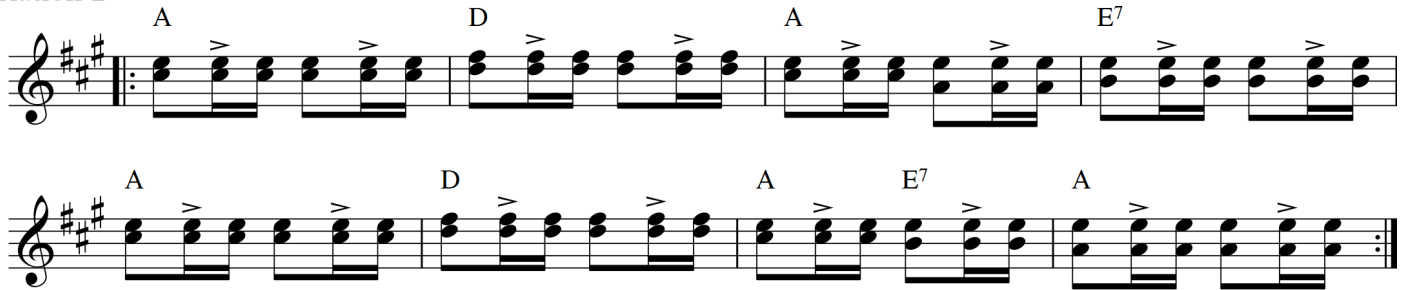
♩ = 104



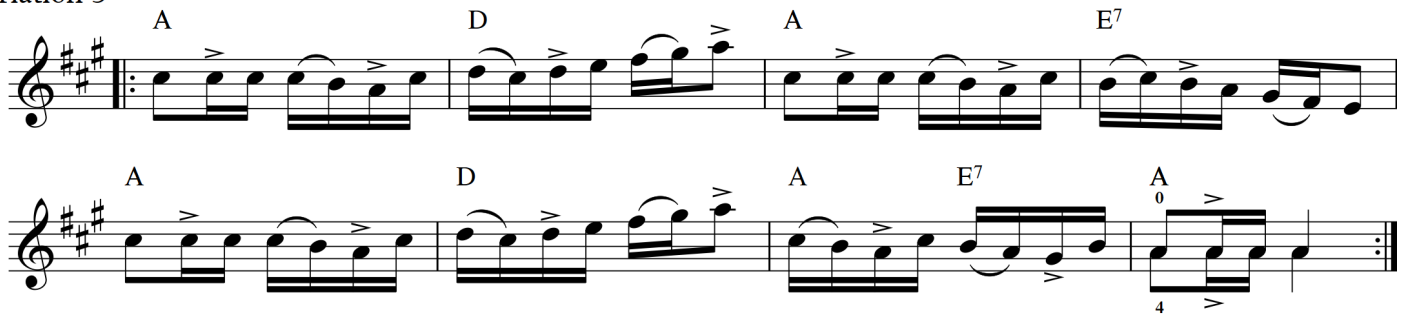
Variation 1



Variation 2



Variation 3



Variation 4



2 Variation 5

Ending

Tacit

Pre-Twinkle harmony

Went up on the mountain  
Just to give my horn a blow  
Thought I heard my true love say  
Yonder comes my beau

*Refrain*

Bile dem cabbage down  
Turn dem hoe cakes round  
The only song that I can sing  
Is bile dem cabbage down

Took my gal to the blacksmith shop  
To have her mouth made small  
She turned around a time or two  
And swallowed shop and all

*Refrain*

Once I had an old gray mule  
His name was Simon Slick  
He'd roll his eyes and back his ears  
And how that mule would kick

*Refrain*

How that mule would kick  
He kicked with his dying breath  
He shoved his hind feet down his throat  
And kicked himself to death

*Refrain*

Raccoon has a bushy tail,  
Possum's tail is bare,  
Rabbit's got no tail at all  
But a little bunch of hair.

*Refrain*

Possum up a 'simmon tree  
Raccoon on the ground  
Raccoon says to the possum,  
Won't you shake them 'simmons down?

*Refrain*

Jaybird died with the whoopin' cough,  
Sparrow died with the colic.  
Along come the frog with a fiddle on his back,  
Inquirin' his way to the frolic.

*Refrain*



# De Blanca Tierra

Traditional Bolivian

**Moderate**

Triangle

Drum

Shaker

Melody

Harmony

All from the white earth we've come to - geth-er All from the white earth we've come to -  
 De blan-ca tier-ra he - mos ve - ni - do, De nues-tra tier-ra he - mos ve-

4

Shk.

B $\flat$  F B $\flat$  F B $\flat$  Dm

geth-er From la-bor all wea-ry but for our God As four we have come we've come to-  
 ni - do, Can - sa - dos, cen - di - dos por El Se - ñor Y en - tre cua-tro he - mos ve

9

Shk.

geth - er As four we have come we've come to - geth - er An - oth - er  
ni - do, Y en - tre cua - tro he - mos ve - ni - do, O - tro scha

12

Shk.

F Bb Dm C Dm

stray-ing from the road be-hind us, Rov-ing a - far.  
que - da - do en el ca - mi - no, A ro-de - ar.

# The D-scale Waltz Fiddling Around

John Krumm

**Andante** D

You may call it fid-dling a - round. Oh, no, no! Though I know  
*mf* *mp*

9 D A<sup>7</sup> Bm E<sup>7</sup> A<sup>7</sup>  
 it may sound like fid-dling a - round, that's just not true\_\_\_\_\_  
*mf*

17 G D A<sup>7</sup> Bm E<sup>7</sup> A<sup>7</sup>  
 Start and stop gent - ly now; play - ful now. I feel fool - ish, but I won't give

24 D F<sup>#m</sup> Bm E<sup>7</sup> A<sup>7</sup> D  
 up! You may call it fid-dling a - round; I call it LOVE!  
*f*

I composed *Fiddling Around* for a "Fiddle from Scratch Class" at Ashokan Fiddle and Dance Camp. [www.Ashokan.org](http://www.Ashokan.org)

H. Fraser-Simson was chosen by A. A. Milne to compose music for the now out of print collection, *The Hums of Pooh*. The violin parts have some exotic harmonies, and really need the piano accompaniment to sound good.

# Halfway Down

A. A. Milne

H. Fraser-Simson

**Dreamily**  
♩ = 70  
Piano *mp*  
*poco rit.*

3  
Voice  
Half-way down the stairs is a stair where I sit. There is-n't a-ny o-ther stair quite like it. I'm

Pno. *p*

7  
Vln. I  
Vln. II

Voice  
not at the bot-tom, I'm not at the top. this is the stair where I al-ways stop.

Pno. *mp*  
*tenuto*

The musical score is for the song "The Boy Who Swam with Piranhas" by John Williams. It is written for piano (Pno.), two violins (Vln. I and Vln. II), and voice. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (11, 13, and 17).

**System 1 (Measures 11-14):** The piano part begins with a treble clef and a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand. The tempo marking "poco rit." is present. The violin parts enter in measure 13. The voice part enters in measure 13 with the lyrics: "Half way up the stairs is n't up and is n't down. It is n't in the nur ser y, it is n't in the town. And".

**System 2 (Measures 15-18):** The piano part continues with a melody in the right hand and a bass line in the left hand. The tempo marking "p" (piano) is present. The violin parts continue their melody. The voice part continues with the lyrics: "all sorts of fun - ny thoughts run round my head. It is - n't real - ly a - ny - where, it's".

**System 3 (Measures 19-22):** The piano part continues with a melody in the right hand and a bass line in the left hand. The tempo marking "mp" (mezzo-piano) is present. The violin parts continue their melody. The voice part continues with the lyrics: "all sorts of fun - ny thoughts run round my head. It is - n't real - ly a - ny - where, it's".



20

Vln. 1

Vln. II

Voice

some where else in stead. It

Pno.

*mp*

23

Vln. 1

Vln. II

Voice

is - n't real - ly a - ny - where it's some - where else in - stead.

Pno.

*p*

pizz.

pizz.

# Home On the Range

Dr. Brewster Higley

Dan Kelley  
arr. by John Krumm

Chords: G G<sup>7</sup> C Cm G Em Am

Melody

Harmony 1

Harmony 2

Chords: D<sup>7</sup> G G<sup>7</sup> C Cm G D<sup>7</sup> G

Mel.

1

2

Chords: D<sup>7</sup> G Em A<sup>7</sup> D<sup>7</sup>

Mel.

1

2

Mel. 25 G G<sup>7</sup> C Cm G D<sup>7</sup> G

Oh, give me a home where the buffalo roam,  
Where the deer and the antelope play;  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

*Refrain*

Home, home on the range,  
Where the deer and the antelope play;  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

How often at night when the heavens are bright  
With the light of the glittering stars,  
Have I stood here amazed and asked as I gazed  
If their glory exceeds that of ours.

*Refrain*

The red man was pressed from this part of the West,  
He's likely no more to return  
To the banks of Red River where seldom if ever  
Their flickering campfires burn.

*Refrain*

Where the air is so pure, the zephyrs so free,  
The breezes so balmy and light,  
That I would not exchange my home on the range  
For all the cities so bright.

*Refrain*

The key of G should be fine for kids from 9 years old to puberty who have had a lot of singing experiences. Children and adults who have not learned to use their upper register will do better in the key of F.

# O South Wind!

Donal O'Sullivan

Traditional Irish

**Allegretto**

G Am D<sup>7</sup> G C G

"O south wind of the gen - tle rain you ban - ish win ter'sweath - er, bring

9 Am D<sup>7</sup> G C G

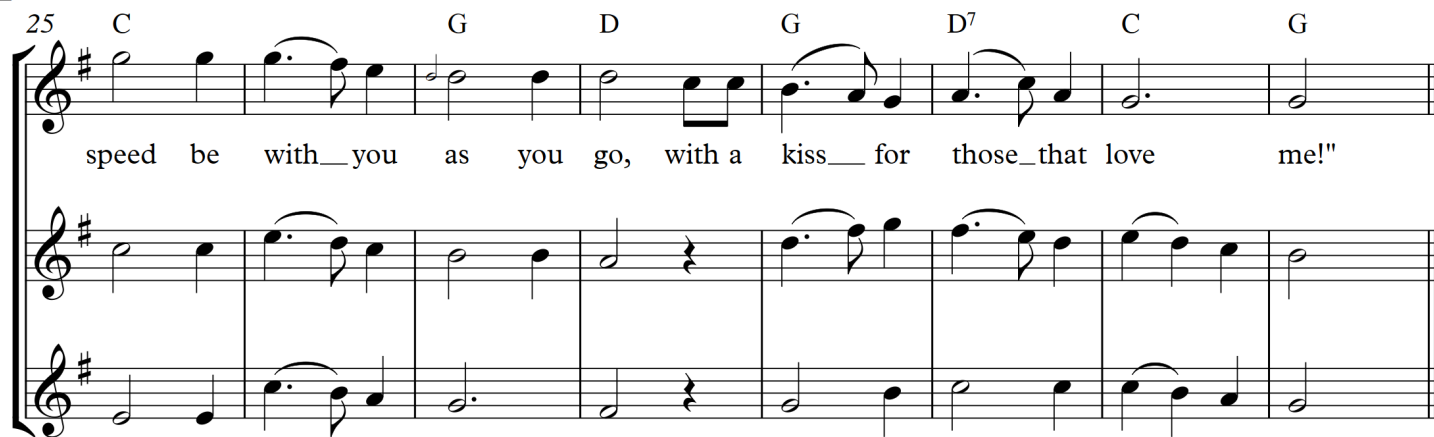
sal - mon to the pool a - gain the bees a - mong the heath - er. If north - ward

18 C G D G Em Am D<sup>7</sup>

now you mean to blow as you rust - le soft a - bove me, God -

G is the key in which Irish musicians play Southwind. It is much easier to sing in C.

25 C G D G D<sup>7</sup> C G



speed be with you as you go, with a kiss for those that love me!"

(Poet)

"O south wind of the gentle rain,  
 You banish winter's weather,  
 Bring salmon to the pool again,  
 The bees among the heather.  
 If northward now you mean to blow,  
 As you rustle soft above me,  
 God speed be with you as you go,  
 With a kiss for those that love me."

(Wind)

"From south I come with velvet breeze,  
 My work all nature blesses,  
 I melt the snow and strew the leas,  
 With flowers and soft caresses.  
 I'll help you to dispel your woe,  
 With joy I'll take your greeting  
 And bear it to your loved Mayo  
 Upon my wings so fleeting."

(Poet)

"My Connact, famed for wine and play,  
 So leal, so gay, so loving,  
 Here's a fond kiss I send today,  
 Borne by the wind in its roving.  
 These Munster folk are good and kind,  
 Right royally they treat me,  
 But this land I'd gladly leave behind,  
 With your Connacht pipes to greet me!"



# Pop Goes the Weasel

Traditional arr. by John Krumm

Round and round the mul-ber ry bush the mon key chased\_ the

Am<sup>7</sup> D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup> G D<sup>7</sup>

weas - el the mon-key thought 'twas all\_ in fun POP! goes the weas - el

G D<sup>7</sup> G C<sup>#o</sup> Am<sup>7</sup> D<sup>7</sup> G

pizz. arco

Pen - ny for a spool of thread a pen - ny for a need - le

Em A<sup>7</sup> D Bm Em A<sup>7</sup> D N.C.

15

pizz. arco

1. 2.

That's the way the mon - ey goes POP! goes the weas - el weas - el

C G° D7 G G

All around the mulberry bush (cobbler's bench)  
 The monkey chased the weasel;  
 The monkey thought 'twas all in fun  
 Pop! goes the weasel!

A penny for a spool of thread,  
 A penny for a needle.  
 That's the way the money goes.  
 Pop! goes the weasel!

Half a pound of tuppenny rice,  
 Half a pound of treacle,  
 Mix it up and make it nice.  
 Pop! goes the weasel!

Jimmy's got the whooping cough,  
 And Timmy's got the measles.  
 That's the way the story goes.  
 Pop! goes the weasel!

# Still, Still, Still

Traditional German  
arr. by John Krumm

$\text{♩} = 85$

Melody

Still, Still, Still. Weil's kind lein schla - fen will. Die eng- lein tun schön  
Schlaf, Schlaf, Schlaf. Mein lie- bes kind- lein. Schlaf. Ma - ri - a tut dich

Harmony

$\text{♩} = 85$

Piano

6

ju - bi - lie - ren. Bei dem kripp - lien mus - i - zie - ren.  
nie - der sing - en, und Ihr treu - es herz dar bring - en.

9

Still, Still, Still. Weil's kind lein schla - fen will.  
Schlaf, Schlaf. Schlaf! Mein lie - bes kind - lein schlaf!

*English lyrics by John Krumm*

Still, still, still,  
For baby wants to sleep.  
Angels jubilation ringing  
By the manger playing, singing  
Still, still, still,  
For baby wants to sleep.

Sleep, sleep, sleep,  
My lovely baby sleep!  
Mary's lullaby is bringing  
Love from her true heart she's singing  
Sleep, sleep, sleep,  
My lovely baby sleep!

# This Land is Your Land

Woody Guthrie

*Chorus*                      G                      D                      A<sup>7</sup>

Voice/  
Violin 1

Violin 2

Violin 3

This land is your land.      This land is my land.      From Cal-i - for - nia

7                      D                      G

1

2

3

to the New York is - land      from the red-wood for - est      to the gulf stream

12                      D                      A<sup>7</sup>                      D

1

2

3

wa - ters      this land was made for you and me.



As I was walking that ribbon of highway,  
I saw above me that endless skyway:  
I saw below me that golden valley:  
This land was made for you and me. *Chorus*

I've roamed and **rambled** and I followed my **footsteps**  
To the sparkling **sands** of her diamond **deserts**;  
And all **around** me a voice was **sounding**:  
**This** land was made for you and **me**. *Chorus*

When the sun came **shining**, and I was **strolling**,  
And the wheat fields **waving** and the dust clouds **rolling**,  
As the fog was **lifting** a voice was **chanting**:  
**This** land was made for you and **me**. *Chorus*

As I went **walking** I saw a **sign** there  
And on the **sign** it said "No **Trespassing**."  
But on the **other** side it didn't say **nothing**,  
**That** side was made for you and **me**. *Chorus*

In the shadow of the **steeple** I saw my **people**,  
By the relief **office** I seen my **people**;  
As they stood there **hungry**, I stood there **asking**  
Is **this** land made for you and **me**? *Chorus*

Nobody **living** can ever **stop** me,  
As I go **walking** that freedom **highway**;  
Nobody **living** can ever **make** me turn back  
**This** land was made for you and **me**. *Chorus*

# Purple Lights

Undetermined

Swing 8ths

D D/F# G A<sup>7</sup> D D/F# G A<sup>7</sup>

Melody

Pur ple lights in the can yon\_ That's where I long to be with my

Echo

Pur ple lights in the can yon\_ That's where I long to be

Harmony 1

Ah Ah

Harmony 2

Ah Ah

5

D D<sup>7</sup>/F# G G<sup>°</sup> D A<sup>7</sup> D A<sup>7</sup>

Mel.

three good com-pan ions\_ my ri-fle my pon y and me. Whip-poor

Echo

with my three good com-pan-ions my ri-fle my pon y and me.

1

Ah My ri-fle my pon y and me.

2

Ah My ri-fle my pon y and me.

Whippoorwill in the willows  
Sings a song, a melody  
For my three good companions  
My ...

No more cows I'll be ropin'  
No more strays will I see  
Only three good companions  
My ...

Gonna' hang my sombrero  
On the limb of a tree  
Over three good companions  
My ...

Purple light...

# Weevily Wheat

See Dance on page 97

Traditional

$\text{♩} = 120$

Melody

Drones

Char-lie's neat and Char lie's sweet, Char-lie is a dan - dy: Char-lie is a

6 F Dm C Dm *Refrain* F C

nice young man, He feeds the girls on can - dy. Rise you up in the morn-ing,

11 F Am Dm Am Dm C Dm

All to-ge-ther ear - ly; You need not feel at all a-fraid, in - deed I love you dear - ly

2. Your weevily wheat's not fit to eat  
Neither is your barley;  
What I want is the best of rye  
To bake a cake for Charlie.  
*Refrain*

3. Charlie is a brave young man,  
Charlie is a soldier,  
Sword and pistol by his side,  
His musket on his shoulder.  
*Refrain*

From the singing of Mr. J. H. Chisolm and  
Mrs. Victoria Morris of Albemarle County, VA





# Rounds and Partner Songs

# Come With Me/ Twinkle

*Twinkle* by Jane Taylor 1806

*Come with Me* Unknown  
*Twinkle* Traditional French

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Come with me and let's dis-cov-er all the sounds both far and near Na-ture's voice is  
Twink-le, twink-le lit-tle star. How I won-der what you are? Up a-bove the  
call-ing yon-der if we on-ly stop to hear. Come with me and  
world so high. Like a dia-mond in the sky! Twink-le, twink-le  
let's dis-cov-er all the sounds both far and near.  
lit-tle star. How I won-der what you are?

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.  
Twinkle, twinkle little star ...

Then the traveller in the dark,  
Thanks you for your tiny spark,  
He could not see which way to go,  
If you did not twinkle so.  
Twinkle ...

In the dark blue sky you keep,  
And often through my curtains peep,  
For you never shut your eye,  
Till the sun is in the sky.  
Twinkle ...

As your bright and tiny spark,  
Lights the traveller in the dark.  
Though I know not what you are,  
Twinkle, twinkle, little star.  
Twinkle ...

Repeat verse 1

# Dreams of Harmony

2-part round at each line

Joanne Hammil

1 A C#m D E7 F#m C#m/E D C#m

1 Good - night, bonne nuit, o - ya su-mi-na sai, bue-nas no-ches, la - la sa - la-ma, wan an, spo

2 Wher - ev - er you rest your head to - night, we are all one fam-i-ly, let's hold tight and

5 Bm E7 A C#m D E7

1 koi-nyu no - che, gut-te nacht, li - la tov. Wher -

2 fill the world with dreams of har - mo - ny to - night. Good

9 E7 A C#m D E7 **molto rit.**

1 nacht, li - la tov. Good

2 har - mo - ny. to - night. Good

3 No mat - ter what words we use to say

12 A C#m D E7 F#m C#m/E D C#m

1 night, bonne nuit, o - ya su-mi-na sai, bue-nas no-ches, la - la sa - la-ma, wan an, spo

16 Bm E7 A C#m D E7 A

1 koi-nyu no-che, gut-te nacht, li - la tov. Good night.

# Dreams of Harmony

## Ostinati

ostinato 1

ostinato 2

ostinato 3 open strings

The first system of musical notation consists of three staves, each in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff is labeled 'ostinato 1' and contains a whole note G#4, a whole note A#4, and a whole note B4. The second staff is labeled 'ostinato 2' and contains a whole note G#3, a whole note A#3, and a whole note B3. The third staff is labeled 'ostinato 3 open strings' and contains a whole note G2, a whole note A2, and a whole note B2. Each staff begins with a repeat sign and a first ending bracket.

4

The second system of musical notation consists of three staves, each in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff contains a whole note G#4, a whole note A#4, and a whole note B4. The second staff contains a whole note G#3, a whole note A#3, and a whole note B3. The third staff contains a whole note G2, a whole note A2, and a whole note B2. Each staff begins with a repeat sign and a first ending bracket.





# Harvest

2-part round at ★

John Krumm

D Bm Em A<sup>7</sup>

Thank you for the har - vest. Thank you for the grain.

5 D Bm Em A<sup>7</sup> D

Thank you for the so - il, the sun - shine and the rain.

9 ★ D Bm Em A<sup>7</sup>

Friends won't you quick - ly come? Let's work to - geth - er.

13 D Bm Em A<sup>7</sup> D

We need each one right now to bring the har - vest home.

*Dreams of harmony* is a gorgeous two-part round from Joanne Hammil. She has composed many wonderful pieces that are available in her book/CD collection “Rounds and Partner Songs”. These are available from her website [www.joannehammil.com](http://www.joannehammil.com). The ostinato parts are for the inclusion of less experienced violinists. I begin by bringing them in one part at a time. After they are going strong the rounds come in. After the first round players play the melody twice, they and about half of the ostinato players change to singing. Likewise for the second iteration and other half of the ostinato players. The second ending is really a Coda for whenever you are ready to end. It is signaled by the phrase. “No matter what words...” In working with the ostinato parts it is important to practice tuning the chords for intonation and timing.

*Harvest* was composed for a Harvest celebration at the Miquon School in Conshohocken, PA. It is easy to play and sing, It works well with a “play two times and then sing two times” arrangement.

# Now It's Time to Go

3-part Round at \*

Peter Amidon

Am F G<sup>7</sup> C \*

Melody

Now it's time to go We've been sing - ing and play - ing

Ostinato 1

Ostinato 2

Ostinato 3

This musical score is for a 3-part round in 4/4 time. The melody is written in treble clef and includes lyrics. Above the melody, the chords Am, F, G<sup>7</sup>, C, and \* are indicated. The melody starts with 'Now it's time to go' and continues with 'We've been sing - ing and play - ing'. Below the melody are three ostinatos, labeled Ostinato 1, Ostinato 2, and Ostinato 3, each in its own staff. The first system covers the first two measures of the piece.

4 G<sup>7</sup> C Am F G<sup>7</sup> C

Mel

all the day un - tin to - mor - row we must say

1

2

3

This block contains the continuation of the musical score. The melody staff continues with the lyrics 'all the day un - tin to - mor - row we must say'. Above the melody, the chords G<sup>7</sup>, C, Am, F, G<sup>7</sup>, and C are indicated. Below the melody are three staves labeled 1, 2, and 3, which correspond to the three ostinatos from the first system. The second system covers the next three measures of the piece.

See the notes for *Dreams of Harmony* for arrangement ideas.

# Pretty Bird

John Krumm

A F#m Bm

Oh pret-ty bird you fly so high car-ry my

Flut-ter flut-ter glide says the spar-row. Fly ing high the hawk.

6 E A tacit A

dreams up to the sky Your wings are strong

Mine is the night says the old owl. Wel-come in the spring says the

11 F#m Bm

your bones are light you fill my

ro - bin. wild goose sum - mer's gone.

14 E A

heart as you take flight

Guide me through life pret - ty bird. Oh pret - ty

Present part 1 then 2 then together. You need to hold the long notes for the harmony to be effective. I wrote this for Liegh Ashbrook and her first and second grade class of bird enthusiasts in 1993. I wanted it to be an easy introduction to round singing.

# Stars

Partner songs for *Twinkle*

John Krumm

1   
There's a some - day for each of us that shines on from a - far. It's

2   
Yes-ter-day's dream is now some-day came true some - how. Now, be-

5   
mys - tery draws out our deep - est dream, a ti - ny gem, a twink-ling star. A lit-tle high-er

2   
fore mov-ing on bet-ter give it a spin for this day won't come a - gain. Dia-monds

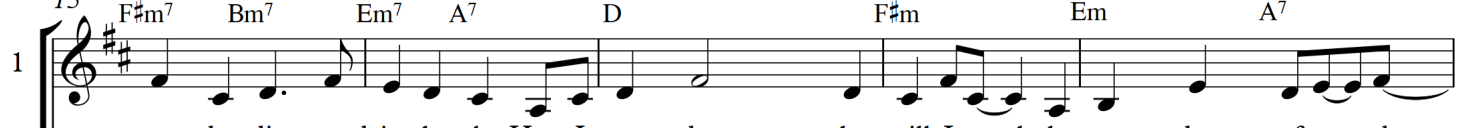
10   
a mag-ic fi - re turns and burns to catch my eye. Where-e'er I wan-der I see up yon-der my

2   
in the ground, stars a - bove. Ma - gic all a -

15   
some day dia-mond in the sky. How I won - der when will I reach the some - day of my dream.

2   
round Here is love Yes ter day's dream is now some day came true some -

20   
— Will there be an end or a far - ther star to draw me with its fire - y gleam.

2   
how. Now, be - fore mov-ing on bet-ter give it a spin for this day won't come a - gain.

# Stars

FULL ARRANGEMENT

John Krumm

## Today's Stars

$\text{♩} = 116$

1 

There's a some-day for each of us that shines on from a-far. Its

5 

mys-tery draws out our deep-est dream, a ti-ny gem, a twink-ling star. A lit-tle high-er

10 

a mag-ic fi-re turns and burns to catch my eye. Where-e'er I wan-der I see up yon-der my

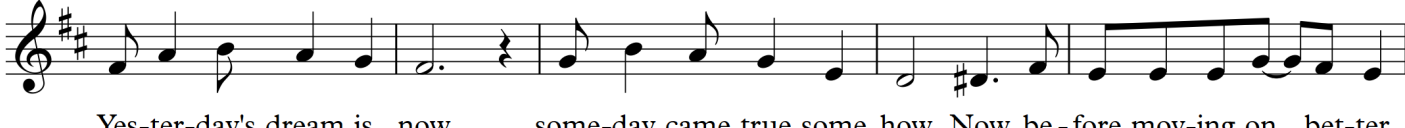
15 

some-day dia-mond in the sky. How I won-der when will I reach the some-day of my dream.

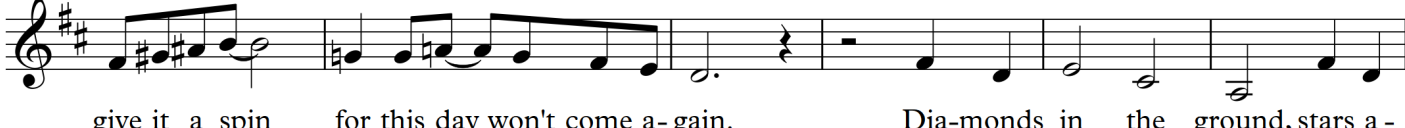
20 

— Will there be an end or a far-ther star to draw me with its fire-y gleam.

## Yesterday's Stars

25 

Yes-ter-day's dream is now some-day came true some how. Now, be-fore mov-ing on bet-ter

30 

give it a spin for this day\_won't come a-gain. Dia-monds in the ground, stars a -

36 

bove. Ma-gic all a - round Here is love Yes-ter-day's dream is now

2

43 Em A<sup>7</sup> D B<sup>7</sup> Em A<sup>7</sup> F<sup>#7</sup> Bm



some-day came true some - how. Now, be - fore mov-ing on bet-ter give it a spin\_

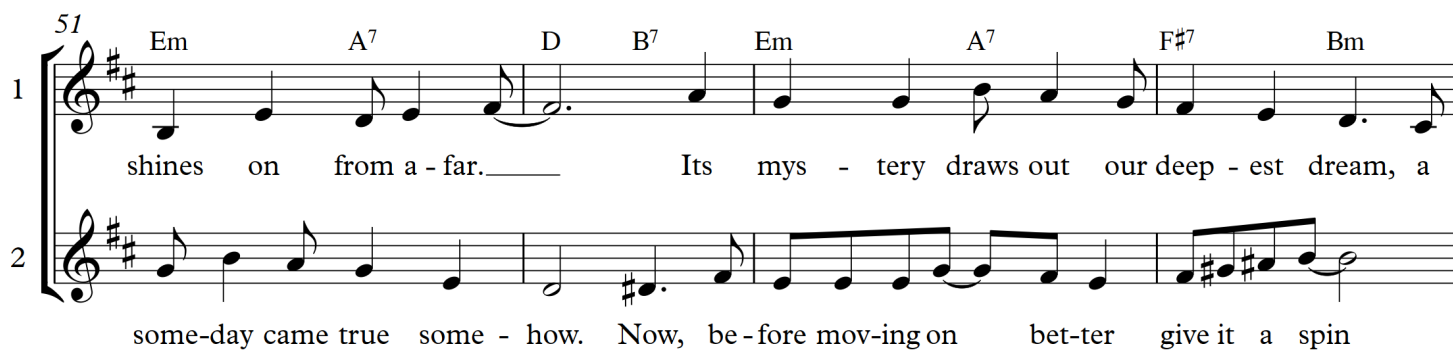
### Together

47 D F<sup>#m</sup>



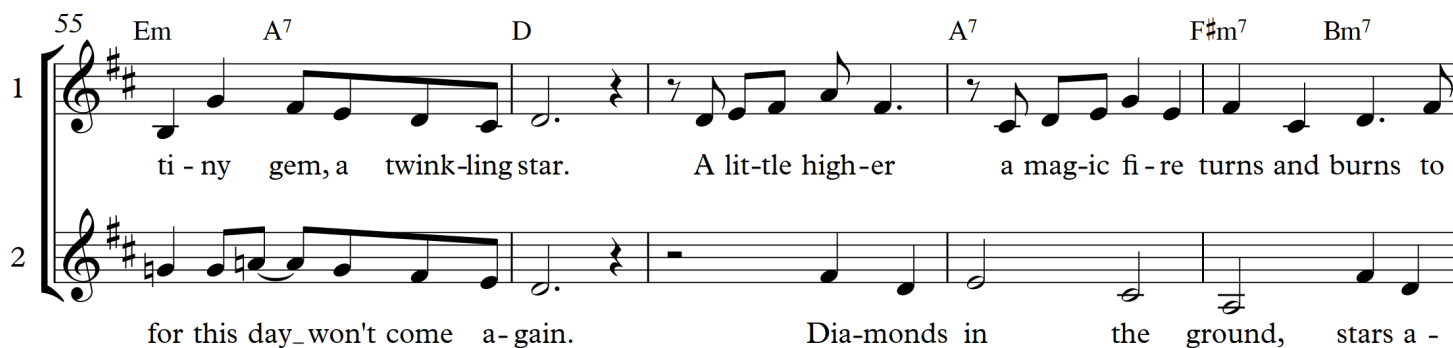
There's a some - day for each of us\_ that  
for this day\_won't come a - gain. Yes-ter-day's dream is now

51 Em A<sup>7</sup> D B<sup>7</sup> Em A<sup>7</sup> F<sup>#7</sup> Bm



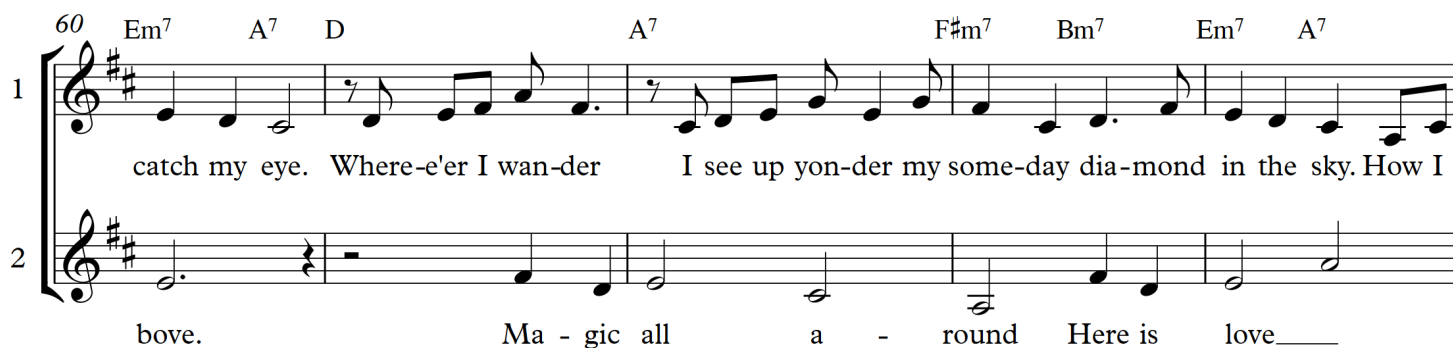
shines on from a - far. Its mys - tery draws out our deep - est dream, a  
some-day came true some - how. Now, be - fore mov-ing on bet-ter give it a spin

55 Em A<sup>7</sup> D A<sup>7</sup> F<sup>#m7</sup> Bm<sup>7</sup>



ti - ny gem, a twink-ling star. A lit-tle high-er a mag-ic fi-re turns and burns to  
for this day\_won't come a - gain. Dia-monds in the ground, stars a -

60 Em<sup>7</sup> A<sup>7</sup> D A<sup>7</sup> F<sup>#m7</sup> Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>



catch my eye. Where-e'er I wan-der I see up yon-der my some-day dia-mond in the sky. How I  
bove. Ma - gic all a - round Here is love\_

65 D F#m Em A7 D B7

1 won - der when will I reach the some - day of my\_ dream.\_\_\_\_ Will there

2 Yes-ter-day's dream is now some-day came true some - how. Now, be-

69 Em A7 F#7 Bm Em A7 D E7

1 be an end or a far - ther star to draw me with its fire - y gleam. There's a

2 fore mov-ing on bet-ter give it a spin for this day\_ won't come a - gain.

73 D F#m Em A7 D B7

1 some - day for each of us\_ that shines on from a - far.\_\_\_\_ Its

2 Yes-ter - day's dream is now some-day came true some - how. Now, be-

### Twinkling Stars with Violins

3 Twink - le twink - le lit - tle star

77 Em A7 F#7 Bm Em A7 D

1 mys - tery draws out our deep - est dream, a ti - ny gem, a twink-ling star.

2 fore mov-ing on bet-ter give it a spin\_ for this day\_ won't come a - gain.

3 how I won - der what you are.

4

81

A<sup>7</sup> F<sup>#m</sup>7 Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D

1 A lit-tle high-er a mag-ic fi-re turns and burns to catch my eye. Where-e'er I wan-der

2 Dia-monds in the ground, stars a - bove. Ma - gic

3 Up a - bove the world so high Like a

86

A<sup>7</sup> F<sup>#m</sup>7 Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> D F<sup>#m</sup>

1 I see up yon-der my some-day dia-mond in the sky. How I won - der when will I reach the

2 all a - round Here is love\_\_\_\_ Yes-ter-day's dream is now

3 dia - mond in the sky. Twink - le twink - le

91

Em A<sup>7</sup> D B<sup>7</sup> Em A<sup>7</sup> F<sup>#7</sup> Bm

1 some - day of my\_ dream.\_\_\_\_ Will there be an end or a far - ther star to

2 some-day came true some - how. Now, be-fore mov-ing on bet-ter give it a spin

3 lit - tle star. how I won - der



**Someday Violins**

95 Em A<sup>7</sup> D E<sup>7</sup> A C<sup>#</sup>m

1 draw me with its fire - y gleam.

2 for this day won't come a - gain.

3 what you are.

**Today Violins**

**Twinkle Violins**

100 Bm E<sup>7</sup> A F<sup>#</sup>7 Bm E<sup>7</sup> C<sup>#</sup>7 F<sup>#</sup>m

1

2

3

104 Bm E<sup>7</sup> A E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup>

1

2

3

109 Bm<sup>7</sup> E<sup>7</sup> A E<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

1

2

3

114 A C<sup>#</sup>m Bm E<sup>7</sup> A F<sup>#</sup>

1

2

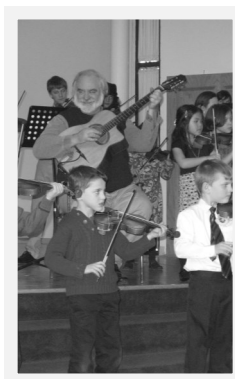
3

118 Bm E<sup>7</sup> C<sup>#</sup> F<sup>#</sup>m Bm E<sup>7</sup> A

1

2

3



5-part round or  
partner songs  
at measure 5

# Taco Belles Canon

G D Em Bm C G C D

Gua - ca - mo - le Gua - ca - mo - le

5

Ta - co sal - ad Ta - co sal - ad Ta - co sal - ad Ta - co sal - ad

7

Ta - co sal - ad Ta - co sal - ad Ta - co sal - ad Ta - co sal - ad

9

Fa-ji-ta Fa-ji-ta Fa-ji-ta Fa-ji-ta Fa-ji-ta Fa-ji-ta Fa-ji-ta Fa-ji-ta

13

Lots of cheese and some sour\_ cream and pour the sal-sa don't for-get the re-fried beans

17

Hot! make it hot add a lit-tle jal-e-pe ño make it hot real-ly hot add a lit-tle jal-e-pe ño make it

19

Hot! real-ly hot add a lit-tle jal-e-pe ño make it hot real-ly hot add a lit-tle jal-e-pe ño make it

## Tzena, Tzena

**A** 3-part round at each section

5 **A**

9 **B**

13 **A**

17 **C**

21 **A**

*Lyrics From the Weavers:***A**

Tzena, Tzena, Tzena, Tzena  
 Can't you hear the music playing  
 In the city square  
 Tzena, Tzena, Tzena, Tzena  
 Come where all our friends will find us  
 With the dancers there

**B**

Tzena, Tzena join the celebration  
 There'll be people there from every nation  
 Dawn will find us laughing in the sunlight  
 Dancing in the city square

**C**

Tzena, Tzena, come and dance the Hora  
 One, two, three, four  
 All the boys will envy me for  
 Tzena, Tzena, when the band is playing  
 My heart's saying  
 Tzena, Tzena, Tzena

Tzena, tzena, tzena ha-b'not u-r'eina  
 Chayalim ba-moshava  
 Al na, Al na, Al na, al na titchabeyna  
 Mi ben chayil, ish tzava

*(Go out, go out, go out young women and see  
 Soldiers from our moshav.  
 Do not, do not, do not hide yourself away from  
 A brave son, a man from the army Tzena, Tzena.)*

Notes: "Moshav" is a collective farm.

## Japanese Children's Songs

# Umi

Trad. Japanese Lullaby  
arr.by John Krumm

♩ = 82

U-mi wa hi-ro-i na o - ki - i  
U-mi wa o - o - na - mi, a - oi - na -  
U-mi ni o - fu - ne o uka - ba se -

8 Play 3 times

na tsu-ki ga no-bo-ru-shi, hi ga shi-zi - mu  
mi yu-re-te do-ko ma-de tsu-zu ku ya - ra  
te it-te mi - ta - i - ni yo - so no ku - ni

*pp*

Grand is the mighty sea, majestic and deep.  
There where the moon awakes, the sun will go to sleep.

Grand are the mighty waves majestic and blue.  
I wonder where the sea and all the waves go to.

Many the tiny ships that sail on the sea.  
Someday to foreign lands those ships will carry me.

# Kaeruno no Uta

4-part round at ★

Traditional Japanese  
Arr. by John Krumm

★

Ka - er - u no u - ta ga Ki - ko - e - te ku - ru - yo  
Frog - gie sings out loud and clear. call - ing to her moth - er dear.

5

Gwa, gwa, gwa, gwa, Ge - ro, ge - ro, ge - ro, ge - ro gwa, gwa, gwa  
Croak, croak, croak, croak Rib - bit, rib - bit, rib - bit, rib - bit, croak, croak, croak



# Suzume no Gako

2 to 8 part round at ★

Traditional Japanese

Sing 1 octave lower

★

Chi chi pa pa chi pa pa. Su - su-me no ga - ko no  
Teach-er of the spar-row school

6

sen - sei wa. leads the song Mu-chi o fu-ri fu - ri chi pa pa. Taps his bat-on as they sing chi pa pa Se - i - to no su-zu - me wa Spar-row stud-ents cir-cle 'round and

10

wa ni nat - te pay him no heed. o ku - chi o so - ro - e - te chi pa pa, pa, They make quite a rack-et with their chi pa pa



13

ma - da ma - da i - ke - na - i chi pa pa mo - i - chi - do is - sho ni  
 O - pen mouths so wide to sing their chi pa pa. Once more all to - geth - er a

16

chi pa pa. Chi chi pa pa chi pa pa.  
 chi pa pa.

### ARRANGEMENT

Sing 1x in Japanese and repeat in English.

Begin again as a 2 to 8 part round.

(Don't play piano intro and outro during round.)

Play piano outro again after all groups finish singing.

# Kagome

Traditional Japanese  
arr. by John Krumm

Ka - go - me ka - go - me, ka - go no na - ka no to - ri wa  
'Round the cage the wild birds play. When will the lit - tle bird fly a - way?

5  
it - su it - su de - ya - ru? Yo - a - ke no ban ni  
In the time be - fore the dawn, Crane and tur - tle have gone.

9  
tsu - ru - to ka - me to su - bet - ta. U - shi - ro no shou - men da - a - re?  
Who's that be - hind you? Can you tell? If you guess their name you can leave as well.

## The Game:

**FORMATION:** Single circle of "free birds" flying clockwise in a circle around a "caged bird" who is kneeling in the center hiding her eyes.

**STEP:** Walking to the beat.

*Measures 1 to 8:* "Free birds" fly around and all sing the song.

*Measure 9:* "Free birds" stop and face the center and all sing the remainder of the song.

1 free bird is chosen by leader (or the child who is behind the caged bird) to say, "Kagome, Kagome." The "Caged bird" guesses who the speaker is. Speaker goes to the center, and the "caged bird" flies out to be with the "free birds."

# Kutsu Ga Naru

Traditional Japanese  
arr.by John Krumm

Chords: D A D G D

O té\_ té tsu na-i dé No mi\_ chi o\_ yu Ke\_ ba Mi - na Ka wa - i  
Hand in hand as we\_ go 'cross the fields of\_ fra- grant flow'rs All\_ we mer ry\_birds

7 Chords: G F#m Bm G D A

Ko - to ri ni\_ nat té U - ta o U - ta\_ e ba ku - tsu\_ ga na  
nev - er cease our\_ sing - ing and, lit - tle shoes are\_ play-ing love - ly\_ tunes\_

12 Chords: G D D 3 Gm D

ru\_ Ha ré ta mis - so\_ ra ni ku - tsu\_ ga na ru.  
too\_ un - der a pur - ple\_ sky on a joy - ous\_ day of Spring.

# Sakura

Traditional Japanese  
Arr. by John Krumm

♩ = 74

Am Em Am Em Am Dm

Melody

Sa - ku - ra, Sa - ku - ra, Ya - yo - i - zo So - ra\_\_ wa,  
Cher - ry flow'rs, cher - ry flow'rs blos - sum un - der pur - ple\_\_ sky.

Pre-twinks

Guitar

5 Am Em Am Dm Am

Melody

Mi - wa - ta - su ka - gi - ri, Ka - su - mi ke ku - me - ke Ni - o - i - zo  
Wav - ing far as eye can see. Is it mist or are they clouds? Mag - ic bloom ing

10 Em Am Em

Melody

i - zu ru I - za - ya  
fra - grant - ly. Come now, come!

Guitar

12 Am Em Am Dm Am<sup>9</sup>

I - za - ya  
Come now, come!

Mi - zi - yu - ka - na  
We shall see them 'fore\_\_ they leave.

*Translation*

Cherry blossoms, cherry blossoms,  
On meadow-hills and mountains  
As far as you can see.  
Is it a mist, or clouds?  
Fragrant in the morning sun.  
Cherry blossoms, cherry blossoms,  
Flowers in full bloom.

Cherry blossoms, cherry blossoms,  
Across the Spring sky,  
As far as you can see.  
Is it a mist, or clouds?  
Fragrant in the air.  
Come now, come,  
Let's look, at last!



## 12 Suzuki Group Arrangements

# Three Flavors of Twinkie

Begin with "Twinkle Theme" in unison.

## Variation 1. VANILLA

Traditional French  
arranged by John Krumm

♩ = 100

Melody

Harmony 1

Harmony 2

Piano

*f*

*f*

*f*

A D A E<sup>7</sup> A E<sup>7</sup> A A E<sup>7</sup> A E<sup>7</sup>

7

Mel.

1

2

Pno.

A E<sup>7</sup> A E<sup>7</sup> A D A E<sup>7</sup> A E<sup>7</sup> A



## Variation 2. CHOCOLATE

Mel.  $\text{♩} = 85$

13 A C<sup>#</sup>m Bm E<sup>9</sup> A(sus4) A Bm E<sup>7</sup> F<sup>#</sup>m A E<sup>7</sup> A(sus4) A A C<sup>#</sup>m Bm E<sup>7</sup> F<sup>#</sup>m B<sup>9</sup> E(sus4) E

*f*

1 *f*

2 *f*

Pno.  $\text{♩} = 85$

Mel. 19 A C<sup>#</sup>m Bm E<sup>7</sup> F<sup>#</sup>m B<sup>9</sup> E(sus4) E A C<sup>#</sup>m Bm E<sup>9</sup> A(sus4) A Bm E<sup>7</sup> F<sup>#</sup>m A E<sup>7</sup> A(sus4) A

1

2

Pno.

# Variation 3. MOOSE TRACKS

3

♩ = 128

25 A A C#m F#m A

Mel. *f*

1

2

Pno.

29 D Dm F#m B<sup>7</sup> E<sup>7</sup>

Mel.

1

2

Pno.

Mel. 32 A E<sup>7</sup> A

1

2

Pno. A

Mel. 36 E<sup>7</sup> A pizz. A E<sup>7</sup>

1 pizz.

2 pizz.

Pno.

The musical score is for a piece in G major, indicated by three sharps (F#, C#, G#) in the key signature. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into four measures, with measure numbers 41, 42, 43, and 44 indicated above the first measure of each system.

The instrumentation includes a Melody (Mel.), two Violins (1 and 2), and Piano (Pno.).

**Melody (Mel.):** The melody is played on a single staff. It begins with a whole note G4 (labeled 'arco' above), followed by a half note A4, a quarter note B4, and a quarter note G4. In measure 42, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 43, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 44, it continues with a half note A4, a quarter note B4, and a quarter note G4.

**Violin 1 (1):** The first violin part begins with a whole note G4 (labeled 'arco' above), followed by a half note A4, a quarter note B4, and a quarter note G4. In measure 42, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 43, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 44, it continues with a half note A4, a quarter note B4, and a quarter note G4.

**Violin 2 (2):** The second violin part begins with a whole note G4 (labeled 'arco' above), followed by a half note A4, a quarter note B4, and a quarter note G4. In measure 42, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 43, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 44, it continues with a half note A4, a quarter note B4, and a quarter note G4.

**Piano (Pno.):** The piano accompaniment is played on two staves. It begins with a whole note G4 (labeled 'arco' above), followed by a half note A4, a quarter note B4, and a quarter note G4. In measure 42, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 43, it continues with a half note A4, a quarter note B4, and a quarter note G4. In measure 44, it continues with a half note A4, a quarter note B4, and a quarter note G4.

45 E7 A E7 A

Mel.

1

2

Pno.

A

This musical score is for measures 45 through 48 of the song 'The Sound of Silence' by Simon & Garfunkel. The key signature is A major (three sharps: F#, C#, G#). The score is written for four staves: a vocal melody line and three piano accompaniment lines. The vocal line (Mel.) is in treble clef and features a series of eighth notes in measures 45-47, followed by a quarter note in measure 48. The piano accompaniment consists of three staves. The first piano staff (labeled '1') is in treble clef and provides harmonic support with chords and single notes. The second piano staff (labeled '2') is in treble clef and features a more active melodic line with eighth and sixteenth notes. The third piano staff (labeled 'Pno.') is in bass clef and provides a steady bass line with eighth and quarter notes. Chord symbols are placed above the vocal line: E7 above measure 45, A above measure 46, E7 above measure 47, and A above measure 48. The score concludes with a double bar line at the end of measure 48.

# Lightly Row

Trad German,  
arrangement, dance,  
and story by John Krumm

Song 1

$\text{♩} = 60$

1. Lit tle John, lit - tle John, off to see the

6

1 world has gone. Staff and hat, fine shoes and pack, but will he e - ver wan - der back?

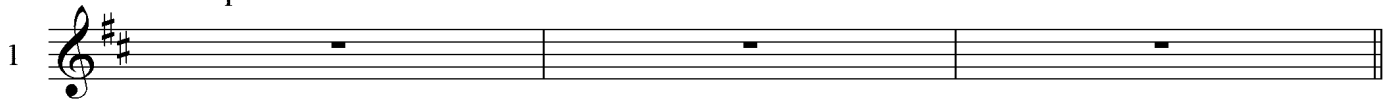
11

1 Oh, a - las! his Ma - ma cried wants her Chi - ld by her side.

15

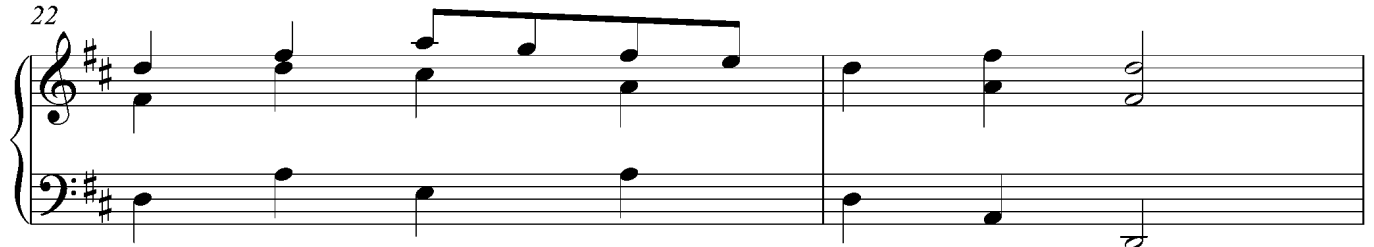
1 Off he goes through wind and snow his path must e - ver be his own.

## 19 Music pauses for Narration



*Narrator:*

*John was an inquisitive child from a small village. He dreamed of traveling the world and having great adventure. And so, he began his travels, moving fast with great energy. One day, he met a group of children who were dancing and singing this song.*



Song 2

24

Light - ly, go light - ly as walk-ing though the world you go re - mem - ber to

29

2

take time to stop and look a - long your way. Here we are it's all - right to

35

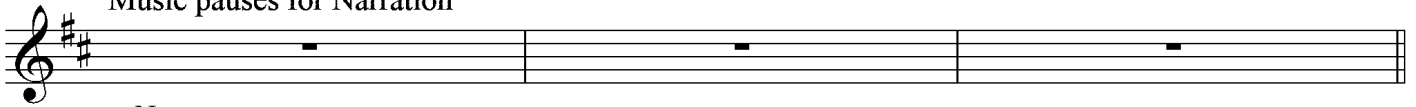
2

pause and then step light - ly, go light - ly may peace be with you on your way.

40

Music pauses for Narration

1

*Narrator:*

*John thought about this advice and began to appreciate the world around him. From then on he grew on the inside as well as the outside, and longed to share everything he learned. So he started back home.*

43

1

48

1

53

1

58

1

back a- gain let's all join hands and dance the ring. *Some children come to the center for the dance on pg. 94. Could include siblings of the students.*

63

Violin 1

Violin 2

Vln 1

Vln 2

68

Vln 1

Vln 2



Repeat Ad Libidum for the dance

74

Vln 1

Vln 2

The musical score is for measures 74 to 78. It features three staves: Violin 1 (Vln 1), Violin 2 (Vln 2), and Piano (P). The key signature is three sharps (F#, C#, G#). The Violin parts play a melody of eighth and quarter notes. The Piano part provides a harmonic accompaniment with chords and moving lines in both the right and left hands. The score ends with a double bar line and repeat dots.



# Song of the Wind

Trad. German  
arrangement and new material  
by John Krumm

## *Song of the Wind*

Melody

Violin

Piano

Feel the wind ca-ress-ing you it

Mel.

Pno.

blows from far a - way blows from far a - way. If you lis-ten care-ful-ly you'll

Mel.

Pno.

hear the child-ren of the world. If you lis ten care-ful-ly you'll hear the child-ren sing.

19 *Song of the Children*

Thank you, thank you peace be yours gent-le peace be yours Pax, pais,

Pno.

26

an sioch-an live in peace frei-de sha - lom sa-laam live in peace

Pno.

33

Mel. Feel the wind ca - ressing you it blows from far a - way blows from far a - way.

Thank you, thank you peace be yours gent-le peace be yours

Pno.

39

Mel.

If you lis - ten care - ful - ly you'll hear the child - ren of the world.

Pax, pais, an sioch - an live in peace

Pno.

43

Mel.

If you lis - ten care - ful - ly you'll hear the child - ren sing.

frei - de sha - lom sa - laam live in peace

Pno.

47 Violin 3

2

Pno.

51 Violin 1 *simile*

Mel.

Violin 2

1

2

Violin 4  
(Optional open string harmony)

3

Pno.

58

Mel.

1

2

3

Pno.

# Go Tell Aunt Rhody

Traditional  
arr. by John J Krumm

Piano

*mf*

The piano introduction consists of two measures. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note accompaniment of G3, A3, B3, and C4.

Mel. 1

Mel. 2

This system contains the first four measures of the piece. Melody 1 begins with a triplet of eighth notes (G4, A4, B4) and continues with quarter notes. Melody 2 is a single eighth note G4 in the first measure, followed by rests, and then enters in the third measure. The piano accompaniment continues with the same eighth-note pattern.

Pno.

The piano accompaniment for the first system continues with the eighth-note pattern in both hands, providing a rhythmic foundation for the melody.

Mel. 1

Mel. 2

This system contains measures 5 through 8. Melody 1 continues its line, while Melody 2 provides a counter-melody. The piano accompaniment remains consistent.

Pno.

The piano accompaniment for the second system continues. A dynamic marking of *p* (piano) appears in the third measure of the right hand.

11

Mel. 1

Mel. 2

Pno.

*mf*

Measures 11-13: Mel. 1 and Mel. 2 play eighth-note patterns. Pno. has a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

14

Mel. 1

Mel. 2

Pno.

Measures 14-16: Mel. 1 and Mel. 2 play eighth-note patterns. Pno. has a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

17

Pno.

*mf*

Measures 17-18: Pno. has a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

19

Mel. 1

Mel. 2

Har. 1

Har. 2

Pno.

23

Mel. 1

Mel. 2

Har. 1

Har. 2

Pno.

*p*



27

Mel. 1

Mel. 2

Har. 1

Har. 2

Pno.

*mf*

30

Mel. 1

Mel. 2

Har. 1

Har. 2

Pno.

# O Come Little Children

Christoph von Schmid

Johann A. P. Schultz  
Arr. by John Krumm

**Andante**

Piano

Mel

1

2

3 (opt)

Pno.

This musical score is for the hymn 'O Come Little Children'. It is arranged for a piano and a four-part vocal choir. The tempo is marked 'Andante'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano introduction consists of four measures. The vocal parts enter in measure 5. The Soprano part (Mel) starts with a quarter rest followed by a half note G#4, then a quarter note F#4, and continues with eighth notes. The Alto part (1) starts with a quarter rest followed by a half note G#4, then a quarter note F#4, and continues with eighth notes. The Tenor part (2) starts with a quarter rest followed by a half note G#4, then a quarter note F#4, and continues with eighth notes. The Bass part (3, optional) starts with a quarter rest followed by a half note G#4, then a quarter note F#4, and continues with eighth notes. The piano accompaniment (Pno.) starts in measure 5 with a half note G#4 and a half note F#4, then continues with eighth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are also breath marks (V) and a fermata in measure 9.

Mel

11

1

2

3 (opt)

Pno.

Measures 11-15: The melody line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. The piano accompaniment features chords and moving lines in both hands. Measures 11-15 show various rhythmic patterns and dynamics.

Mel

16

1

2

3 (opt)

Pno.

Measures 16-20: The melody line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4. The piano accompaniment features chords and moving lines in both hands. Measures 16-20 show various rhythmic patterns and dynamics, including a forte (f) dynamic marking.

See Dance on pg. 92

# May Song

Traditional German  
new words and arrangement  
by John Krumm

*♩* = 120

**Melody**

**Piano**

**6**

**Mel**

**Pno**

sing - ing Oh what mus - ic round us\_ flies! Pip - ing trill - ing  
danc - ing Black-bird thrush, the finch - es the jay. Rob - in, flick - er

**10**

**Mel**

**Pno**

fill - ing the skies. Birds re-veal the songs in our hearts let us join their sing - ing.  
swoop and a-way. Danc-ing out the joy of our lives. let us join their danc - ing.

**15**

**Tamb.**

**W.B.**

Woodpeckers

**21**

**Tamb.**

**W.B.**

**V. 4**

Crows

27

Tamb. 

W.B. 

V. 4 

33

Tamb. 

W.B. 

Sparrows

V. 3 

V. 4 

39

Tamb. 

W.B. 

V. 3 

V. 4 

45

Tamb. 

W.B. 

Hummingbirds

V. 2 

V. 3 

V. 4 

50

Tamb.

W.B.

V. 2

V. 3

V. 4



55

Tamb.

W.B.

Mel

V. 2

V. 3

V. 4

*f* Melody

60

Tamb.

W.B.

Mel

V. 2

V. 3

V. 4

*mf*

*p*

65

Tamb.

W.B.

Mel

V. 2

V. 3

V. 4

*f*

pizz.

pizz.

pizz.

pizz.



# Long, Long Ago

T.H. Bayly

Arranged by John Krumm

Piano

*mf*

3

Mel. *mf*

Harm. 1 *mf*

Harm. 2 *mf*

Pno. *mf*

8

Mel. *f*

Harm. 1 *f*

Harm. 2 *f*

Pno. *f*

The musical score is written for Piano, Melody, Harmony 1, Harmony 2, and Piano accompaniment. The key signature is G major (one sharp) and the time signature is common time. The piano introduction is marked *mf*. The melody begins at measure 3 and continues through measure 8. The piano accompaniment is marked *mf* and *f*. The score is written for Piano, Melody, Harmony 1, Harmony 2, and Piano accompaniment.



13

Mel. *mp* *mf*

Harm. 1 *f* *mf*

Harm. 2 *mp*

Pno. *mp* *mf*

Tell me the tales that to me were so dear,  
 Long, long ago, long, long ago,  
 Sing me the songs I delighted to hear,  
 Long, long ago, long ago,  
 Now you are come all my grief is removed,  
 Let me forget that so long you have roved.  
 Let me believe that you love as you loved,  
 Long, long ago, long ago.

Tho' by your kindness my fond hopes were raised,  
 Long, long ago, long, long ago.  
 You by more eloquent lips have been praised,  
 Long, long ago, long, long ago,  
 But, by long absence your truth has been tried,  
 Still to your accents I listen with pride,  
 Blessed as I was when I sat by your side.  
 Long, long ago, long ago.

Do you remember the paths where we met?  
 Long, long ago, long, long ago.  
 Ah, yes, you told me you'd never forget,  
 Long, long ago, long ago.  
 Then to all others, my smile you preferred,  
 Love, when you spoke, gave a charm to each word.  
 Still my heart treasures the phrases I heard,  
 Long, long ago, long ago.

# Allegro

Shinichi Suzuki

Arranged by John Krumm

**Allegro** ♩ = 120

Melody

Harmony 1

Harmony 2

Harmony 3 (opt)

This system contains the first four staves of the musical score. The key signature is A major (three sharps) and the time signature is common time (C). The melody staff begins with a quarter note A4, followed by a quarter note B4, and a quarter rest. Harmony 1 enters in the second measure with a half note A3, followed by a half note B3. Harmony 2 enters in the third measure with a half note A3, followed by a half note B3. Harmony 3 (optional) enters in the fourth measure with a half note A3, followed by a half note B3. All four parts conclude the system with a quarter note A4, followed by a quarter note B4, and a quarter rest.

Mel.

1

2

3

Pno

This system contains the next five staves of the musical score. The melody staff begins with a quarter note A4, followed by a quarter note B4, and a quarter rest. The first three staves (labeled 1, 2, and 3) are for the three-part harmony. The piano accompaniment (Pno) is on the bottom staff. The melody staff begins with a quarter note A4, followed by a quarter note B4, and a quarter rest. The first three staves (labeled 1, 2, and 3) are for the three-part harmony. The piano accompaniment (Pno) is on the bottom staff. The melody staff begins with a quarter note A4, followed by a quarter note B4, and a quarter rest. The first three staves (labeled 1, 2, and 3) are for the three-part harmony. The piano accompaniment (Pno) is on the bottom staff.

Mel. *10* **rit.**

1 *f*

2 *f*

3

*dolce*

Pno *dolce* **rit.**

Measures 10-14. The melody (Mel.) is in G major (one sharp) and 4/4 time. It starts with a treble clef and a key signature of one sharp. The piano accompaniment (Pno) has two staves, treble and bass. The melody is marked with 'f' (forte) and 'dolce' (softly). The piano accompaniment is marked with 'f' and 'dolce'. The piece ends with a 'rit.' (ritardando) marking.

Mel. *15*

1 *f*

2 *f*

3 *f*

Pno *f*

Measures 15-19. The melody (Mel.) is in G major (one sharp) and 4/4 time. It starts with a treble clef and a key signature of one sharp. The piano accompaniment (Pno) has two staves, treble and bass. The melody is marked with 'f' (forte). The piano accompaniment is marked with 'f'. The piece ends with a double bar line.

# Perpetual Motion

Shinichi Suzuki  
arrangement by John Krumm

Melody

Harmony 1

Harmony 2

Piano

The first system of the musical score for 'Perpetual Motion' consists of four staves. The top staff, labeled 'Melody', is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a continuous eighth-note melody. The second staff, labeled 'Harmony 1', is also in treble clef with the same key signature and time signature, providing harmonic support with quarter and eighth notes. The third staff, labeled 'Harmony 2', is in treble clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The bottom staff, labeled 'Piano', is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a continuous eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Mel.

1

2

Pno.

The second system of the musical score for 'Perpetual Motion' consists of four staves. The top staff, labeled 'Mel.', is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a continuous eighth-note melody, with a finger number '5' written above the first measure. The second staff, labeled '1', is in treble clef with the same key signature and time signature, providing harmonic support with quarter and eighth notes. The third staff, labeled '2', is in treble clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The bottom staff, labeled 'Pno.', is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a continuous eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand, with a finger number '5' written above the first measure.

9

Mel.

1

2

Pno.

Measures 9-12. The score is in G major (one sharp) and 4/4 time. The upper system consists of three staves: Mel. (Melody), 1, and 2. The piano accompaniment (Pno.) is shown in two staves. The melody in the upper system consists of eighth-note patterns. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

13

Mel.

1

2

Pno.

Measures 13-16. The score continues in G major (one sharp) and 4/4 time. The upper system (Mel., 1, 2) and piano accompaniment (Pno.) continue with their respective parts. The melody in the upper system shows some variation in the eighth-note patterns. The piano accompaniment maintains the eighth-note bass line and chords.

# Allegretto

Shin'ichi Suzuki  
Arranged by John Krumm

Piano

3

Pno. *mf*

9

Pno.

14

Pno. *mf*

19

1

2

3

Pno.

*mf*

24

1

2

3

Pno.

29

Mel.

1

2

3

Pno.

*mf*

Measures 29-34. The piano part has a mezzo-forte (mf) dynamic. The melodic lines are numbered 1, 2, and 3. The piano part has a mezzo-forte (mf) dynamic.

35

Mel.

1

2

3

Pno.

*mf*

Measures 35-40. The piano part has a mezzo-forte (mf) dynamic. The melodic lines are numbered 1, 2, and 3. The piano part has a mezzo-forte (mf) dynamic.



41

Mel.

1

2

3

Pno.

46

Mel.

1

2

3

Pno.

*mf*

# Andantino

Shin'ichi Suzuki  
Arranged by John Krumm

Harmony 1

Piano

Mel. *mf*

Pno. *mf*

Mel. *f*

Pno. *f*

14 *poco rit.* *a tempo* *mf*

Pno. *poco rit.* *a tempo* *mf*

2  
1

19

Pno.

Mel.

mf

1

2

Pno.

mf

Mel.

f

1

2

Pno.

f

32

Mel.

1

2

Pno.

*mf*

*mf*

3



# Etude

Shin'ichi Suzuki  
Arranged by John Krumm i

Melody

Harmony 1

Drone

Piano

The first system of the musical score consists of four staves. The top staff, labeled 'Melody', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with two measures of whole rests, followed by two measures of eighth-note runs starting on G4, marked with a mezzo-forte (mf) dynamic. The second staff, labeled 'Harmony 1', also in treble clef with F# and C, has two measures of whole rests followed by two measures of quarter notes (G4, A4, B4, C5) marked with mf. The third staff, labeled 'Drone', in treble clef with F# and C, has two measures of whole rests followed by two measures of eighth-note runs starting on G4. The bottom staff, labeled 'Piano', is a grand staff (treble and bass clefs) with F# and C. The right hand has two measures of eighth-note runs starting on G4, followed by two measures of eighth-note runs starting on A4, marked with mf. The left hand has two measures of whole rests followed by two measures of quarter notes (G3, A3, B3, C4) marked with mf.

Mel.

1

Dro.

Pno.

The second system of the musical score consists of four staves. The top staff, labeled 'Mel.', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a measure rest marked with a '5' above it, followed by three measures of eighth-note runs starting on G4. The second staff, labeled '1', also in treble clef with F# and C, has four measures of quarter notes (G4, A4, B4, C5). The third staff, labeled 'Dro.', in treble clef with F# and C, has four measures of eighth-note runs starting on G4. The bottom staff, labeled 'Pno.', is a grand staff (treble and bass clefs) with F# and C. The right hand has four measures of eighth-note runs starting on G4. The left hand has four measures of quarter notes (G3, A3, B3, C4).

9

Mel.

1

Dro.

Pno.

13

Mel.

1

Dro.

Pno.

Continue with doubles got the first two parts

## Dances

# Kinderpolka Circle Mixer See Dance Glossary pg. 100

FORMATION: Single circle facing Partner. Any number of couples.

Hold two hands with Partner.

MUSIC: **May Song.** (*Repeat 3x to as many times as there are couples dancing.*)

STEP and BEAT: mm=90 to 110. Use a fast, smooth walking step. (Aside from the stomps.)

*Use the singing call on the next page to facilitate timing.*

## A1

Measures 1&2: 2 steps sideways towards center of circle. Stomp feet 3x.

Measures 3&4: 2 steps sideways away from center of circle. Stomp feet 3x.

## B1

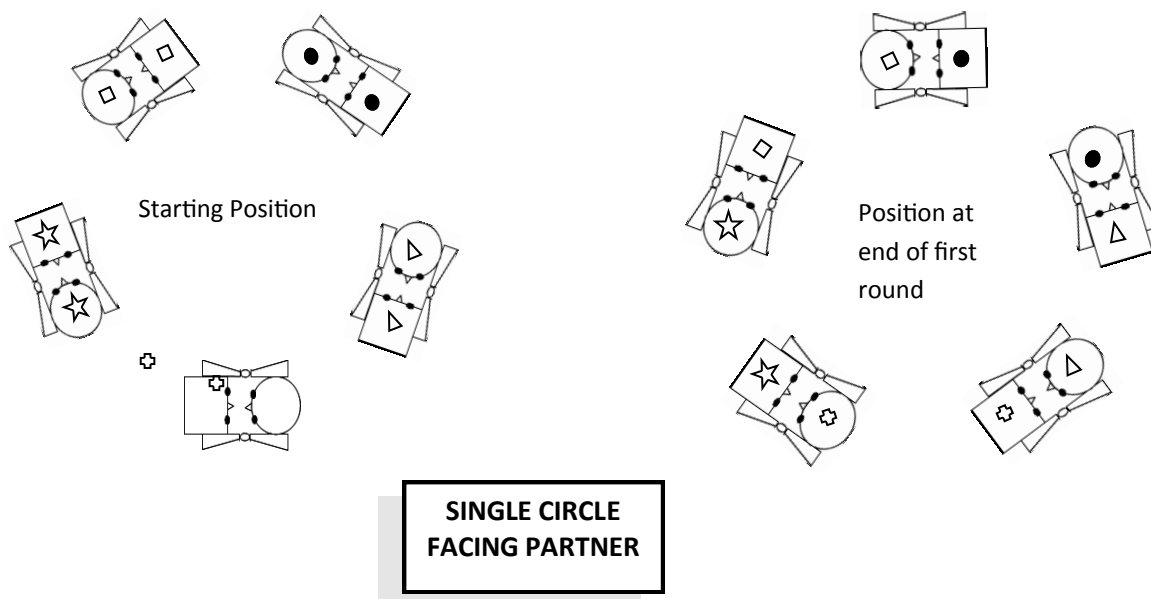
Measures 5&6: Slap own knees 2x, Clap own hands 2x, Slap partners hands 3x.

Measures 7&8: *REPEAT* actions of measures 5&6.

## A2

Measures 9 & 10: Hold R elbow in cupped L hand, and wag finger at partner saying, "eh, eh, eh." (as if scolding partner) *REPEAT* with other hand.

Measures 11 & 12: Hold two hands with partner, and circle L 1/2 way to partner's starting position. Let go and turn alone 1/2 way to face a new partner.  
Begin again.





# Singing Call for Kinderpolka

## *To May Song*

In and in and stomp, stomp, stomp

Out and out and stomp, stomp, stomp

Knees, knees, clap, clap, 1, 2, 3

Knees, knees, Clap, clap, 1, 2, 3

Eh, eh, eh,

Eh, eh, eh

Turn halfway and find the next

### **NOTES:**

After a few times through, 5 years old and up can do this dance on their own. The original is a German folkdance with its own easy to play tune. The only difference is that the A1 section is repeated. In standard dance diagrams, Squares are Gentlemen, and circles are Ladies. One would form the circle next to one's partner with all facing the center. The Ladies stand on the right side of their partners. When all of the couples are in the ring, then everyone faces their partner, and the teaching begins.

## Lightly Row *See Dance Glossary pg. 100*

FORMATION: Stand anywhere, facing Partner. As many couples as will.

MUSIC: *Lightly Row*. Repeat 2 to 4 times.

STEP and BEAT: mm=90 to 110. Use a fast, smooth walking step. (Aside from the stomps.)

*Use the singing call on the next page to facilitate timing.*

---

### A1

Measures 1&2: Slap your own knees, and put you palms up facing your partner.  
Slap your partners palms twice,

Measures 3&4: Do si do your partner.

### A2

Measure 5&6: Two-hand turn with Partner.

Measure 7&8: Let go, and gracefully spin one time around. Bow to your partner

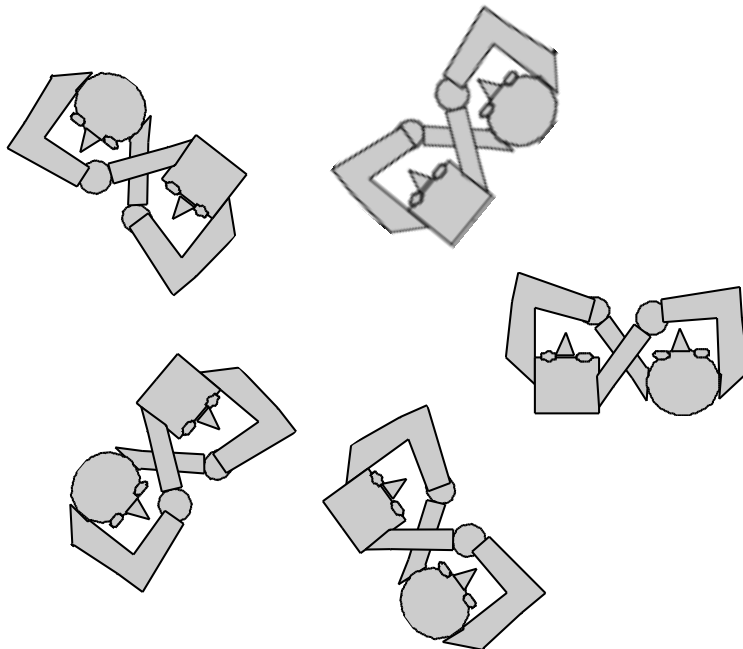
### B1

Measure 9 to 12: Promenade side by side with your partner counterclockwise around the floor (8 beats).

### A3

Measure 13 to 16: Repeat A2. Begin again

---



Promenade Position

# Singing Call for Lightly Row

To *Lightly Row*

Knees, slap, slap

Knees, slap slap

Do si do around the track

Two-hand turn and never stop

Turn alone, then bow and up.

Promenade around the floor

You'll be friends forever more;

Two-hand turn and never stop

Turn alone, then bow and up.

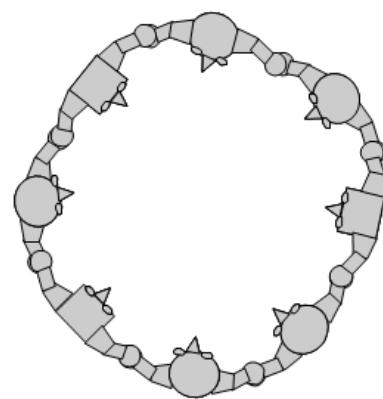
**NOTES:** The promenade is walking side by side in a counterclockwise direction. Hand holding is part of the figure. Hands can be held simply e.g. just the inside hand, or in ice skaters position. There are many different promenade holds which you can see at your local contra and square dance. They are also on display on YouTube. You can use any of them.

Do si do is a corruption of the French term, "Dos à dos," "back to back." It is the move you have seen Bugs Bunny do with his arms folded in front, except the arms should really swing loosely at the sides.

When executing the two-hand turn, the dancers circle clockwise one time around.

## Long, Long Ago *See Dance Glossary pg. 100*

FORMATION:	Single circle; no partners; all holding hands
A1	Circle L (8 steps)/ turn single (4 steps); Swing arms in and out
A2	Circle R/ turn single and bow
BRIDGE	Forward & Back 2x
A3	Circle L (8) /Step in, turn and bow to partner. (to audience on final round.)



Single Circle  
No Partners

## Allegro *See Dance Glossary pg. 100*

FORMATION:	Longways whole set <i>See diagram on pg. 100</i>
A1	All forward & back/ allemande R ½ and fall back to partners place
A2	Repeat to place
B1	1 step to L and bow to partner; step R and bow/ 3 steps forward and shake R hands 3x
A3	Jump back to place as couple 1 sashays to bottom/ all take a step towards the top to fill in the space left by couple 1, and all join hands in line. (on last time bow instead of joining hands.)

## Minuet Mixer *For Minuet I, II, or III, or Minuet in Gm. Not for Minuet in A (Boccherini)*

*See Dance Glossary pg. 100*

FORMATION:	Double Circle ready to Promenade holding R hands with partner. <i>See diagram on pg. 100</i>
MUSIC:	4x through the dance = 1x through the tune.
A1a	Promenade 5 steps and face pt./ turn R hand ½ and slight bow and face for Reverse Promenade.  Promenade in reverse direction 3 steps; back up 3 steps/ Forward 5 steps and face pt. (drop hands)
A1b	do si do or gypsy partner (5 steps) to a wavy line/ balance towards corner; balance towards partner  Allemand L corner 1x; Allemand R corner to promenade position  <i>Begin again</i>
Alt A1b	Box the Gnat with partner (5 steps); deep bow to partner . Allemand L corner (5 steps); Allemand R corner to promenade

# Wheevily Wheat

*Traditional USA play-party*

*See Dance Glossary pg. 100*

FORMATION: Longways Whole set for 5 or 6 couples. *See diagram on pg. 100*

## Verse 1

Head couple sashay down the center (8)  
and back. (8)

---

## Refrain/Verse 2 &3

Head couple **reel:**

R elbow to partner 1½ x

L elbow to first person in partner's line 1x./

R elbow to partner 1x.

On to next person in line.

Continue as in the Virginia reel.

At the foot of the line head couple joins both hands to make an arch.

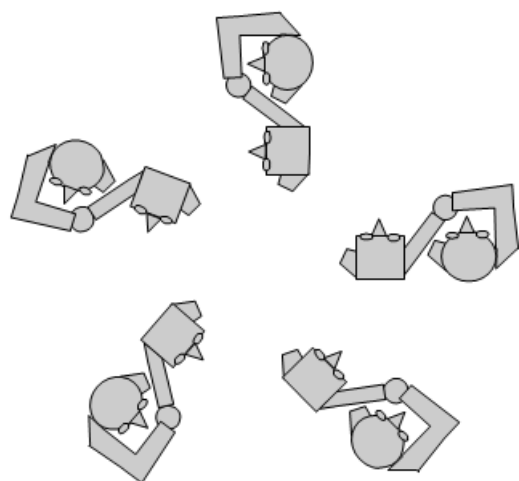
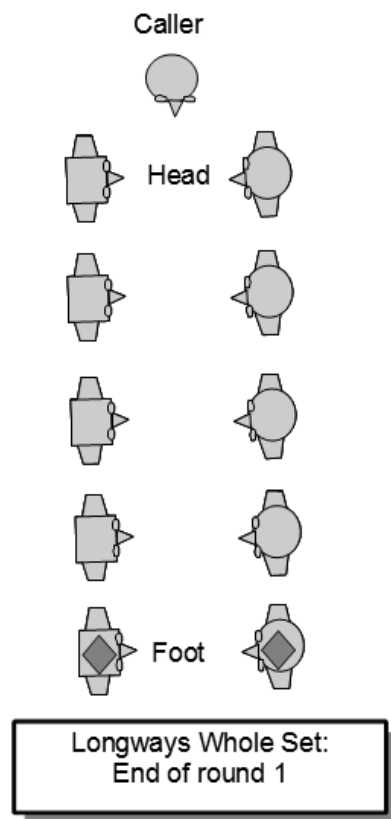
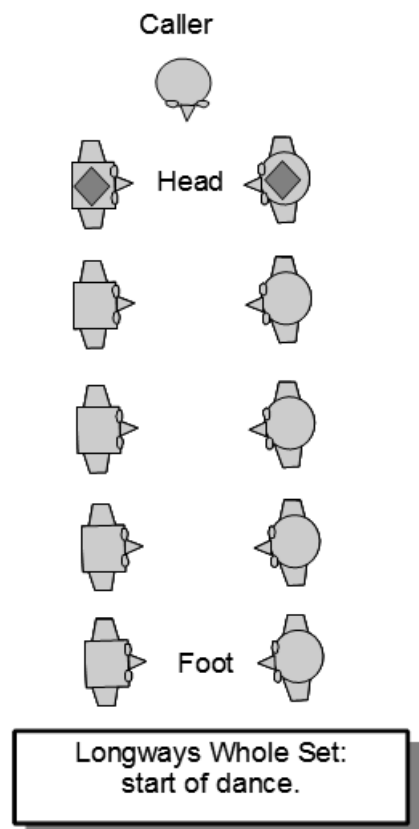
## Refrain

Remaining couples cast off down the outside to bottom.

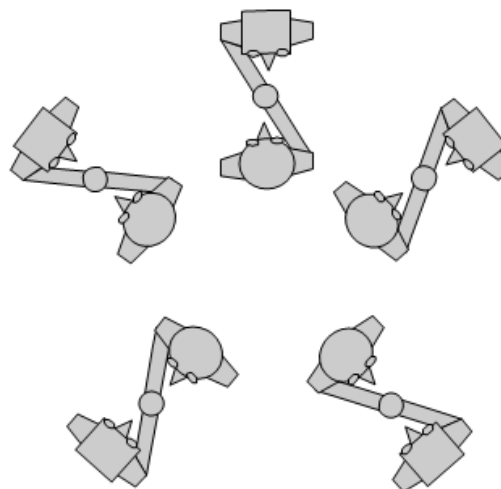
Come under the arch and back to the top.

Begin again





**Double Circle**  
Minuet Mixer: starting position.



**Minuet Mixer: face partner.**

# Choosing Partners

## **Gender vs. Sex:**

In traditional dancing it is common to call one partner the 'Gent', and the other partner the 'Lady'. However, we often have males dancing the "ladies" part and females dancing the "gents" part. This points up the difference between gender and sex. Any dance with partners has gender. You can call them partner 1 and partner 2, or hats and no hats, or gents and ladies, whatever. In the diagrams on the preceding pages gents are "square heads," and ladies are "round heads." In some older traditional dances, the differences between the parts can be significant. In most modern "traditional" dances the only difference between the parts is orientation. This may or may not be significant to beginning dancers.

In some cases I ask the dancers to pick a gender and stick with it through the event. In others, I might ask the dancers to have as many male gents and female ladies as possible. In many events I simply ignore gender. The reasons behind these decisions are too complex to make specific guidelines. Trust your instincts as a teacher.

## **Assigning Partners:**

It may be that the fastest, least painful way of making partners is to be dictatorial. If that is comfortable for you, go for it.

## **Mechanical Methods:**

You can draw names from a hat, or at the end of a dance move one set of partners x spaces to a new partner. I'm sure you can think of other ideas.

## **Games:**

One game that I play if I have enough time is the "TV game show". Half of the dancers separate and each chooses a different number. (e.g. 1 to 5 for 5 dancers) Then they come back, and I become a cheesy TV announcer with an invisible microphone, asking each child without a number to choose one. They then win their partner and some other impossible prize. And go sit in the dancing area as others guess and win.

## **Pop up and Wander:**

This is a game that I use to teach how to ask for a partner. First I go over the different words one can use, having everyone echo them. Then individuals wander around until I say, "choose a partner." As soon as they do this they sit down. When all are seated, I say, "pop up and wander," and it all begins again. After a suitable number of times, I say, "The next one counts. Pop up and wander." This one will be their partner for the next dance.

# Dance Glossary

## ***Orientation***

**Formations:** *(See diagrams on pgs. 92 - 98.)*

A *single circle* has everyone holding hands facing the center. It can be with partners or without.

A *double circle* is a dance with partners. One partner is closer to the center than the other. Draw an imaginary line through all of the inside dancers, and another through all of the outside dancers to see the double circle.

A *longways* dance has couples standing next to each other in a long line, like in the Virginia Reel. It is a *whole set* if the head couple ends the first round at the foot, and a new head couple begins the next .

## **Head & Foot (Bottom & Top):**

The head of the hall is where the musicians, and caller stand. Any reference to up/down or top/bottom, means to face the direction of the band or the opposite.

## **Corner**

From Square dancing, but also applies to circles. Your *corner* is the person standing next to you who is not your partner.

## ***Steps***

### **Walk:**

The most common step is walking to the beat of the music. It is similar to a power walk with the weight on the front half of the foot. The torso should be tall and proud, and the motion is smooth with the feet staying close to the floor. It is as if one has a glass of water on one's head and is trying not to spill it while walking at high speed.

### **Sashay:**

A sideways gallop. One foot is always in the lead. i.e. Right foot when traveling Right, and Left foot when traveling left.

## ***Group Figures***

### **Circle Left/Right:**

Join hands in a circle and walk to the left (clockwise) or the right (counter-clockwise)

### **Forward & Back:**

Walk forward towards the center of the formation or another person (3 steps, plus a beat for changing direction. e.g. touch on the 4th beat instead of taking weight on it.) then walk backwards to your place.



## **Promenade/Reverse Promenade**

### *Hold*

Stand beside partner holding hands in front of the body, left hand in left hand under right hand in right hand.

### *Direction*

In *Promenade* face counter-clockwise around the circle with the square-heads (see diagram) closer to the center. In *Reverse Promenade* face Clockwise around the circle with the round-heads closer to the inside.

### *Walk forward*

## **One-on-One Figures**

### **Do si do:**

Walk forward past your partner, passing right shoulders. (4 beats) Walk in a slight curve so that you can back up to your place while passing the other shoulder. (4 beats)

### **Gypsy:**

Similar to the do-si-do, however, face you partner the whole way around.

### **Box the Gnat:**

Begin holding right hands and facing partner. Change places with partner by lifting the joined hand and having the round-head travel under the arch as the square-head walks forward as in the do-si-do to new places. (4 steps)

### **Allemande R/L:**

Hold hands as in arm wrestling. Walk around in a circle 1x or as far as the directions state. Style points. Do not squeeze the hand or bend the wrist, Do turn the hands slightly so you can press the heel of the hands firmly against each other. Keep the arm bent at the elbow.

### **Two-hand turn:**

Take 2 hands with your partner, around an imaginary pole and circle Left one time around.

### **Balance:**

A 4-beat move that uses up time but keeps you in the same place. In these dances it means a small forward (2 steps) and back (2 steps). In some dances it could involve stamping the feet or other fancy moves.



## Appendix

# SINGING WITH CHILDREN

Young children have a limited range in which they can sing in tune, and material presented for their singing MUST be in a key in which they can be successful. You will have come across some who can sing in a wider range than others. However, they are the exception. If we are satisfied with their success and ignoring the rest, we will be raising a nation of crippled singers.

## DEVELOPMENTAL RANGE

The initial singing and speaking ranges of young children are :



It is important to keep songs pitched in the singing range. We can extend the basic range down to a B<sub>4</sub>, if a song does not dwell on the extremes. By seven years old most children with a large number of successful experiences will be able to sing in tune from C<sub>4</sub> to C<sub>5</sub> with occasional extensions a step up or down. We can see then that *for the first 12 pieces of Suzuki Violin book 1, the key of D is better for young singers.*

From 8 years old through puberty, the more we ask a child to sing in the upper register, the better. This will ease the voice change transition and increase overall ability. It is important to note that the average person, when asked to sing, will choose a key that is too low for their vocal ability.

A small percentage of young children are afraid of the early singing range. They prefer to “mumble sing” out of tune in the speaking range where, hopefully, no one will hear them. This is very bad for their musical development. We can help them by using sound effect games (e.g. a high siren) and through echo songs among other things. Echo songs led by other children are very powerful tools here.

## TIPS FOR SINGING WITH CHILDREN

- John Fierabend has published collections of echo songs, and call and response songs. I highly recommend his works.
- Kids who have a hard time echoing in tune do better echoing certain voices and instruments. Here are some options in order of success for most children:
  - ◇ Another child's voice
  - ◇ An adult women's voice (in the same octave)
  - ◇ A guitar (playing only melody in the same octave)
  - ◇ A piano (playing only melody in the same octave)
  - ◇ A man's voice (softly, an octave down)
  - ◇ A flute or recorder. (playing melody in the same octave)

# MUSIC EDUCATION THEORIES

The master music educators of the 20th century often built on each other's work and borrowed ideas. On top of this foundation, they added their own unique contributions. As always, there was also some re-inventing of the wheel.

**EMILE JAQUES-DALCROZE (1865-1950)** Began applying his theories in 1910.

## Quotes

- ◇ *"To my mind, musical education should be entirely based on hearing or at any rate, on the perception of musical phenomena; the ear gradually accustoming itself to grasp the relation between notes, keys, and chords, and the whole body, by means of special exercises, initiating itself into the appreciation of rhythmic, dynamic and agogic nuance of music."*
- ◇ *"The whole method is based on the principle that theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them."*

---

## Ideas

**Movement/Eurhythmics** In a eurhythmics class, students typically are barefoot and moving. Their movements are responsive to the music that is sounding in the room. The teacher often improvises at the piano, although sometimes recorded music is used. The body becomes the instrument, through which music is perceived. Eurhythmics teaches concepts of rhythm, structure, and musical expression through movement.

**Solfège** develops an understanding of pitch, scale, and tonality through activities emphasizing aural comprehension and vocal improvisation.

**Improvisation** develops an understanding of form and meaning through spontaneous musical creation. Dalcroze intended that this creative work with movement, voice, and instruments be intertwined so that the development of the inner ear, the kinesthetic sense, and creative expression can work together to form the core of basic musicianship.

---

## Methods and Tools

Although it is generally referred to as a method, there is really no set curriculum. Dalcroze himself didn't like his approach to be labeled as a method. Each teacher uses a different approach based on his/her interests, training, and skills while keeping in mind the age, culture, location, and needs of the students.



**CARL ORFF (1895-1982)** Developed his method with **GUNILD KEETMAN** beginning in the 1920s.

### Quotes

- ◇ *"Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play."*
- ◇ *"Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer."*

---

### Ideas

- The importance of play as a tool of learning
- Rhythm is the strongest element in music.
- His approach uses 'elemental music.' It starts from the simple and works towards the complex. Orff modeled his work on primitive cultures that combine dancing, singing, chanting, and body percussion into one group musical expression.
- Shares the "rote-before-note" concept with both the Suzuki and Kodály methods.
- The importance of improvisation and creation from the first experiences.

---

### Tools

**THE BODY:** Orff's four main body percussion sounds, from low to high: stamping, patschen (thigh slapping), clapping, and snapping. Movement through children's games, folk dances, and creative improvisation are essential to the method.

**THE VOICE:** Chanting, speaking, and singing.

**THE ORFF INSTRUMENTARIUM:** He chose barred instruments, xylophones, metallophones, and glockenspiels, as well as recorders and percussion instruments, and had them designed to his specifications. Orff arrangements work very well with the addition violin, cello, and guitar.

**THE SCHULWERK COMPOSITIONS:** Orff's Schulwerk compositions are complete with an introduction, accompaniment, and a coda. They use simple motifs taken from the melodies of traditional children's songs, then add ostinato parts and simple accompaniments using perfect fifths. Expanding simple elements into larger forms, such as the Rondo, is crucial to expanding the students' understanding of musical structure.

---

### Methods

Orff philosophy is an active, experiential approach for the development of the whole person. Orff encourages creativity through the student's natural responses to music.

**Rhythm:** The Orff teacher begins with rhythm as the most basic of all the elements, taught using natural speech patterns. For the child, speaking, singing, music and movement are all naturally connected.

**Melody:** Melody is taught in the same way. Simple intervals grow out of the natural pitches from the words. These intervals combine to make a melody. Beginning melodies are pentatonic.

**Improvisation:** As frightening as improvisation seems to be to adults, it is freeing to children. The teacher sets up structures in which the child creates his or her own music and dance.

**ZOLTÁN KODÁLY (1882-1967)** Developed in 1935 with **JENŐ ÁDÁM**.

### Quotes

- ◇ *"To teach a child an instrument without first giving him preparatory training and without developing singing, reading and dictating to the highest level along with the playing is to build upon sand."*
- ◇ *"Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime."*

---

### Ideas

**Developmental approach:** Kodály teachers believe in the importance of using folk songs and music of high artistic value. They introduce skills and concepts developmentally. It is only after the child becomes familiar with a concept that he or she learns how to notate it.

**Predecessors:** The Kodály method incorporates many ideas similar to those suggested by the Reverend James Curwin, who in turn synthesized ideas from the Norwich Sol-fa system from England, and the very influential Galin-Paris-Chev  method from France. Some ideas from these systems include initially separating pitch from rhythm, a movable do, using a clef-less staff, numbered musical notation, and rhythm syllables i.e. ta, ti-ti for note values.

**Rhythm and movement:** This method also includes the use of rhythmic movement, a technique inspired by the work of Dalcroze. Kod ly was familiar with Dalcroze's techniques and agreed that movement is an important tool for the internalization of rhythm.

---

### Methods and Tools

**Rhythm:** Rhythms are first experienced by listening, speaking in rhythm syllables, singing, and performing various kinds of rhythmic movement. After students internalize these rhythms notation introduced. The Kod ly Method uses a simplified method of rhythmic notation, writing note heads only when necessary, such as for half notes and whole notes.

**Movable-do:** The Kod ly method uses movable-doh solfege syllables. Fixed-doh systems keep "C" as doh in every key. Moveable-doh systems assign the tonic note as doh. Kod ly found movable-doh solfege to be helpful in developing a sense of tonal function, thus improving students' sight-singing abilities. He felt that solfege should precede acquaintance with the staff.

**Melody:** Scale degrees are also introduced in accordance with developmental patterns. The pentatonic scale is used as a stepping stone to the diatonic scale. The staff is initially presented with only 1 or 2 lines.

**Hand signs:** Hand signs, adapted from the teachings of Curwen et al., are performed during singing exercises to provide a visual aid. This technique assigns a hand sign to each scale degree that shows its tonal function.

---

### Goals

- Elevate the level of teacher training.
- Improve musical literacy in schools.
- Everyone is capable of and has the right to musical literacy.
- Singing is the foundation of musical learning.
- Music education must begin with the very young.

**SHINICHI SUZUKI (1898-1998)** Began teaching his method in 1945.

### Quotes

- ◇ *"What is man's ultimate direction in life? It is to look for love, truth, virtue, and beauty."*
- ◇ *"Any child can be developed, it depends on how you do it."*
- ◇ *"I am mentally preparing myself for the five-year-old mind. I want to come down to their physical limitations and up to their sense of wonder and awe."*
- ◇ *"Children learn to smile from their parents."*

---

### Ideas

The **Suzuki method** is a method of teaching music conceived by Japanese violinist Shinichi Suzuki. The central belief of Suzuki, based on his language acquisition theories, is that all people are capable of learning their "mother tongue" from their environment. He observed the use of language in the family and the community. Language develops in the context of these relationships. One doesn't practice language; one uses language for meaningful interaction. One listens and speaks before reading.

In a musical community, one has a lifelong repertoire of pieces, which are played and shared with others. Music is not learned to be thrown away. His work in schools was similar to the approach taken by Progressive Education in the US. He also believed that this positive environment would help to foster character in students.

---

### Methods

- Saturation in the musical community,
- Deliberate avoidance of musical aptitude tests or "auditions" to begin music study.
- Emphasis on playing from a very young age, sometimes beginning formal instruction between the ages of 3 to 5 years old.
- Using well trained teachers, preferably also trained in using the Suzuki materials and philosophy.
- Daily listening to recordings of master violinists playing the Suzuki repertoire.
- In the beginning, learning music by ear is emphasized over reading musical notation. This follows Suzuki's observation that in language acquisition, a child learns to speak before learning to read. Related to this, memorization of all solo repertoire is expected, even after a student begins to use sheet music as a tool to learn new pieces.
- There is no formal plan for introducing music theory & reading into the curriculum; this is left to the judgment of the teacher. Suzuki materials are available for this purpose.
- The method also encourages, in addition to individual playing, regular playing in groups, including playing in unison.
- Retaining and reviewing every piece of music ever learned on a regular basis, in order to raise technical and musical ability. Previewing parts of music a student is yet to learn.
- Frequent performance, so that it is natural and enjoyable.
- The method discourages competitive attitudes between players, and advocates collaboration for those of every ability and level.
- The parent of the young student is expected to supervise instrument practice every day, and to attend and take notes at every lesson so as to be able to coach the student effectively.



**EDWIN E. GORDON (contemporary)** first presented his method in 1971

Edwin Gordon is a researcher in the psychology of music learning. On first approach, some teachers are turned off by his ideas about aptitude tests, and the detailed sequencing that could be used to standardize rather than individualize instruction. However, this theory is research-based and includes a wealth of information and ideas.

---

### Ideas

**Audiation:** The theory proposes that *audiation* is a cognitive process and the musical equivalent of thinking in language.

**Music aptitude:** Musical ability is often viewed in all-or-none terms. However, music aptitude, like all human characteristics, is normally distributed in the population. All persons have the potential to achieve in music. Relatively few have high or low aptitude. The majority of people fall somewhere in the middle of the bell curve.

Music aptitude can only be measured with a valid music aptitude test. It is not uncommon for students of average aptitude to achieve at a high level as a result of a rich musical background and dedicated effort, and many students with high music aptitude have not had the opportunity to achieve in music. A music aptitude test can reveal musical potential that might otherwise remain unknown to teachers.

*It is NOT the purpose of aptitude testing to identify students for inclusion or exclusion in music activities. All children have the right to a comprehensive musical education.* Music aptitude testing helps music teachers meet the unique needs of each student.

Music aptitude is developmental during the early years of life. A child's aptitude at birth is innate, but can fluctuate until about age nine according to the richness and diversity of musical experiences the child undergoes. After age nine, one cannot expect changes in one's stabilized music aptitude. (*N.B. subsequent research into neural plasticity calls this nine-year window into question.*) Informal music experience prior to age five is particularly important.

---

### Methods

**Sequence:** Music Learning Theory has many characteristics in common with the Suzuki, Dalcroze, Kodaly, and Orff methods. Students build a solid foundation of skills through singing, rhythmic movement, and tonal and rhythm pattern instruction before being introduced to notation and music theory.

The process of learning music is much the same as it is for language. In learning to speak, children first *listen*. Soon after, children begin to *imitate*. Then they begin to *think* in the language. Next, children *improvise* in the language. They can engage in *conversation*. Finally, after several years of developing their ability to *think* and *speak*, children are taught how to read and write. Only after all these skills are well in place is grammar, the theory of sentence construction, introduced.

**The Whole/Part/Whole Curriculum:** The Whole/Part/Whole approach is a common way to organize students' experience. The first Whole stage (Synthesis) is an overview that establishes basic familiarity. The second stage (Analysis) consists of detailed study of the parts of the topic. On returning to the Whole (the second Synthesis) students have a more sophisticated understanding of how the parts fit together.

**Focus on patterns:** Tonal and rhythm patterns, not single notes, are the basic units of meaning in music. They are roughly analogous to words in language.

**Contrast and Context:** We understand what something is by comparing it to what it is not. To learn to audiate major tonality, for example, one must also have experience with other tonalities. Just as the meaning of a word is affected by the sentence in which it resides, so is context critical to the audiation of musical elements.

**Rhythmic Movement:** Rhythm is not processed intellectually; it must be felt in the body through movement.

# AFTERWORD

I hope you enjoy this collection. My intention has been to build bridges: between dancing, singing, and playing: between less experienced musicians, and those with more experience: between music in the elementary classroom, and instrumental teachers. To close I'd like to share some of my own ideas about music education.

---

## On Language

- All domains of learning can be likened to language acquisition.
- There is a developmental movement from experience to naming (concepts) to grammar.
- Listening to language is not a passive activity for infants. The development of more active and intelligent listening is an essential responsibility of all music educators.

## On Structure

- We need to create an environment of safety as the necessary pre-requisite for risk-taking.
- My acronym for the basic teaching structure is **BEAU**:
  - ◇ Give just enough **Background** information to begin experiencing.
  - ◇ Have the student engage in direct **Experience**.
  - ◇ **Articulate**. Help the student to put words and names to their experience, then cycle back to more experience with increased **Awareness** and focus.
  - ◇ **Understanding**. Allow the students to achieve *ownership* of their work through creation, performance, projects etc.

## On Authority

- The teacher is a leader. She learns deeply about her students and their community in order to develop and articulate a vision of that student that others respond to.
- Teachers are granted immense power by their students and can misuse this power without ever knowing it. Care, responsibility, and thoughtful behavior is one's only protection from damaging a student's musical life for years to come.

## On the Individual

- We are all profoundly complex individuals. There is no "one size fits all."
- Music is learned by making music in musical relationships. Notation, theory, skill, are not music. They are, however, great tools if they don't get in the way.
- If we don't help students towards ownership, they will always be speaking music as a second language. Even if they can perfectly play the beautiful models presented to them. They need to express themselves, their own young emotions, ideas, impulses etc. as a foundation for growth. It is not enough to simply play Bach et. al. really well.

Thank You,  
John Krumm

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