

GROUP MAGIC 3



SUZUKIANA

A Selection of music from the Suzuki experience arranged for Violin group performance. Includes singing, dancing, as well as violin parts for several levels of experience.

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A Selection of music from the Suzuki experience arranged for Violin group performance. Includes singing, dancing, as well as violin parts for several levels of experience.

INTRODUCTION

As an elementary school music and dance teacher for many years, I often, with more or less success tried to incorporate the home and music lesson music experiences of my students into my classes.

In 2005 my son Tom began taking violin lessons with Chris Brennan-Hagy, a dynamic Suzuki teacher. I attended her group lessons and began to wonder if I had anything to offer the group which is aligned with the Suzuki philosophy. The skills of playing together, of fine tuning harmonies by listening, of developing group arrangements were some things I could bring to the table. Another value I cherish is that everyone can contribute in the creation of beautiful music. To that end, I created arrangements which included parts for new players as well as singing for all.

The pieces are presented in shorthand notation. This requires one to arrange the various elements into a formal structure. This can be done with the students. Creating with musical form is an essential part of developing musicianship and an appreciation of longer works. You could use a white board to map out an arrangement with suggestions from the players. "What comes first? Singing or playing. What can we do as an intro? Shall we layer parts or come in as a block. How do we end?"

The harmonies are all in violin range. If you are working with other instruments you may want to transpose some parts.

I have added or composed words to many pieces. Violin book 1 pieces are often not in friendly keys for children's voices. E.g. Twinkle is more easily sung in D for children, however, A suits an Alto adult better. Voice is our first instrument and a very important part in learning violin and developing a sense of community.

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LIGHTLY ROW

Hänschen klein

Trad German

Translation and Arrangement by John Krumm

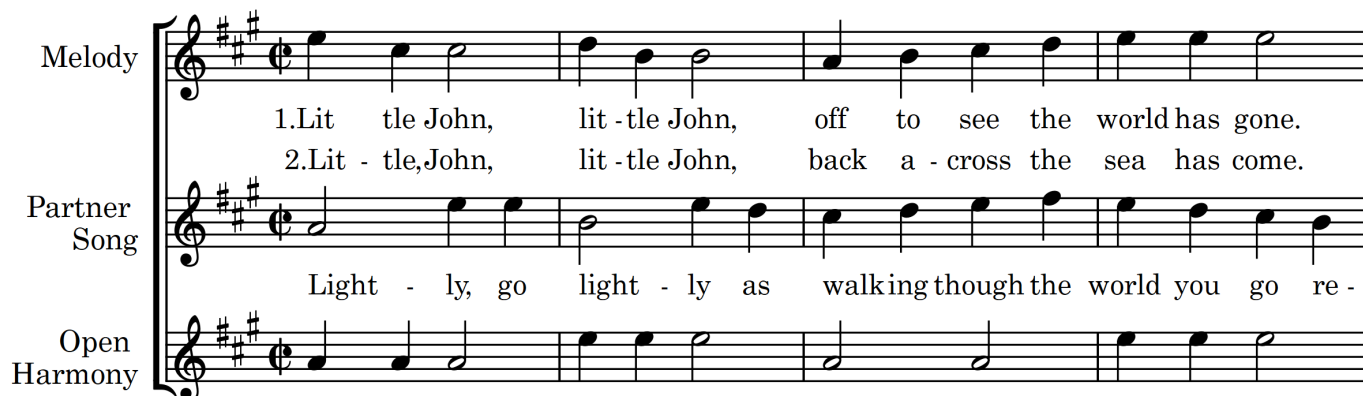
Melody

1. Lit tle John, lit - tle John, off to see the world has gone.
2. Lit - tle, John, lit - tle John, back a - cross the sea has come.

Partner Song

Light - ly, go light - ly as walking though the world you go re -

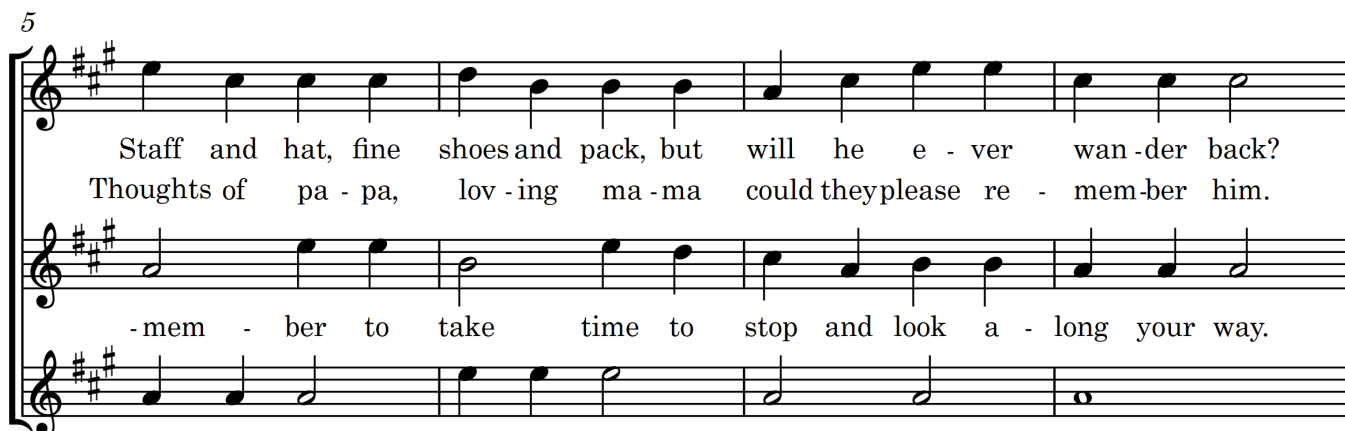
Open Harmony



5

Staff and hat, fine shoes and pack, but will he e - ver wan - der back?
Thoughts of pa - pa, lov - ing ma - ma could they please re - mem - ber him.

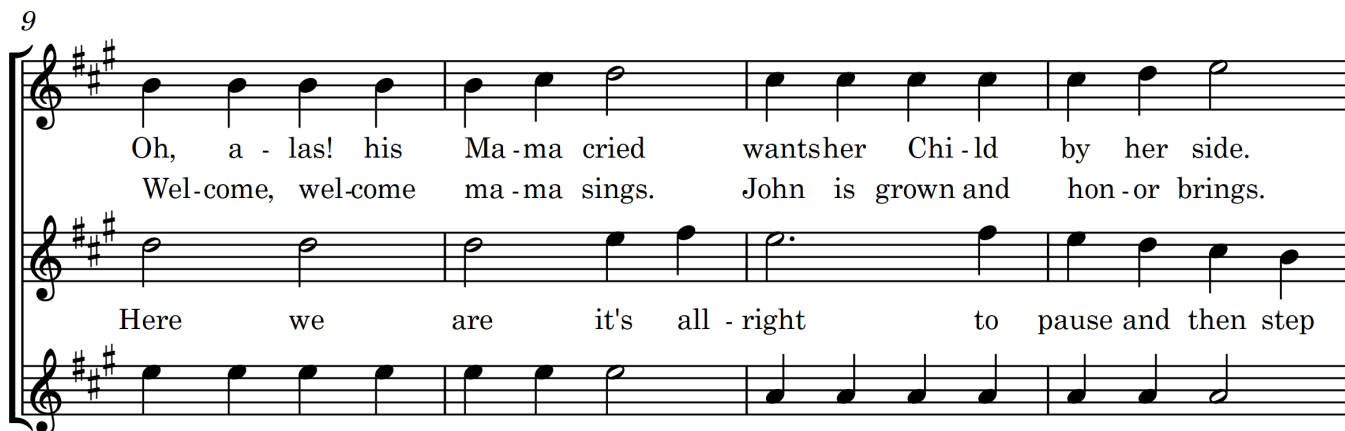
- mem - ber to take time to stop and look a - long your way.



9

Oh, a - las! his Ma - ma cried wantsher Chi - ld by her side.
Wel - come, wel - come ma - ma sings. John is grown and hon - or brings.

Here we are it's all - right to pause and then step



Off he goes through wind and snow his path must e - ver be his own.
Come old friends, he's back a - gain let's all join hands and dance the ring.
light - ly, go light - ly may peace be with you on your way.

ARRANGEMENT

- 1, Sing Melody Verse 1 in D
2. Sing Partner Song in D
- 3, Play those 2 songs in D
4. Sing Melody Verse 2 in D
5. Play all parts in A 2x



LONG, LONG AGO

T.H, Bayly 1833

The musical score is written for four staves: Melody, Harmony 1, Harmony 2, and Harmony 3. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 5, with chords A, E, and A indicated above the staff. The second system contains measures 6 through 10, with chords E, E7, A, A, E, E7, and A indicated above the staff. The melody is marked with *mf* (mezzo-forte) in measures 1, 3, and 5, and *f* (forte) in measure 9. The harmony parts also include *mf* markings. The notation includes various musical symbols such as treble clefs, sharps, and dynamic markings.

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.

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.

11 A E E⁷ A *

Mel. *mp* *f*

Har. 1 *mp* *mf*

Har. 2 *mp* *mf*

Har. 3

14 A^{#dim} Bm E⁷ A

Mel.

Har. 1

Har. 2

Har. 3

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.

This is based in an Orff music education style of arranging.

We begin with May Song (*“Alle Vögel sind schon da”*) in the key of C. This is a much better key for young singers than A. The lyrics are my own, based on the c.1847 German lyrics.

Then I give you the condensed parts for Percussion, and Violins.

Finally the full score for playing in the key of A. Scores like this are too long for students. They are really to give the teacher insight rather than to read from. Short narrative phrases should introduce the entrances of the birds.

MAY SONG

Traditional German
new words and arrangement
by John Krumm

♩=110 *f*

All the birds are al - read-y here. All the birds are
See them fly the Cirque de Sol-iel All the birds are

♩=110 *f*

Piano

6 *mf* *p*

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

mf *p*

Piano

10 *f*

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.

f

Piano

MAY SONG

Traditional German
new words and arrangement
by John Krumm

$\text{♩} = 110$

Tambourine

Woodpecker
(Woodblock)

6

Tamb.

W. .P.

Last time

The musical score is written for two instruments: Tambourine and Woodpecker (Woodblock). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as 110 beats per minute. The score is divided into two systems. The first system contains five measures. The second system begins with a repeat sign and a '6' above the first measure, indicating a six-measure phrase. After a double bar line, the text 'Last time' is written above the third measure of the second system. The score concludes with a final measure in the second system.

MAY SONG

Traditional German
new words and arrangement
by John Krumm

$\text{♩} = 110$ *f*

Melody

Flicker

Robin

Crow

5 *mf* *p* *f*

Mel.

F

R

C

10

Mel.

F

R

C

pizz.

pizz.

pizz.

pizz.

MAY SONG

Traditional German
new words and arrangement
by John Krumm

110 *f*

Singers

All the birds are al - read - y here. All the birds are
See them fly the Cirque de Sol - iel All the birds are

110 *f*

Piano

6 *mf* *p*

Singers

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

mf *p*

Pno.

10 *f*

Singers

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.

f

Pno.

15

Tamb.

W. .P.

20

Tamb.

W. .P.

C

25

Tamb.

W. .P.

C

30

Tamb.

W. .P.

F

C

35

Tamb.

W. .P.

F

C

40

Tamb.

W. P.

F

C

45

Tamb.

W. P.

R

F

C

50

Tamb.

W. P.

R

F

C

55

Tamb.

W. P.

R

F

C

Vln.

f

60

Tamb.

W. P.

R

F

C

Vln.

mf

p

65

Tamb.

W. .P.

R

F

C

Vln. *f*

68

Tamb.

W. .P.

R

F

C

Vln.

pizz.

pizz.

pizz.

pizz.



POP GOES THE WEASEL

Traditional arr. by John Krumm

♩ = 100

Violin 1

Piano

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

Am⁷ D⁷ G D⁷ G D⁷ G D⁷

6

weas - el the mon-key thought 'twas all in fun POP! goes the weas - el Pen - ny for a

G D⁷ G C^{#0} Am⁷ D⁷ G Em A⁷

pizz. arco

12

spool of thread a pen - ny for a need - le That's the way the

D Bm Em A⁷ D N.C. C

16 pizz. arco 1. 2.

mon - ey goes POP! goes the weas - el weas - el

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 spol 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!

SONG OF THE WIND

Trad. German
arrangement and new material
by John Krumm

simile

Melody

Children's song

Harmony

Open Harmony

Feel the wind ca-ress-ing you it blows from far a - way blows from far a - way.

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

7

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

Pax, pais, an sioch - an live in peace

11

If you lis - ten care - ful - ly you'll hear the child - ren sing.
frei - de sha - lom sa - laam live in peace

Arrangement

- 1: Play Melody in D
- 2: Sing Melody in D
3. Sing Children's Song in D
4. Play all parts in A 2x

Minuet Mixer

Double Circle ready to Promenade holding R hands. 4x through the dance 1x through the tune.

A1a:

- (2 meas.) Promenade 5 steps and face pt./ Don't let go of Rh
- (2 meas.) Allemande R 1/2 and slight bow and face for Reverse Promenade.
- (2 meas.) Promenade 3 steps in reverse direction /back up 3 steps
- (2 meas.) Forward 5 steps and face pt. (drop hands)

A1b:

- (2 meas.) Do si do (or gypsy) partner 5 steps to a wavy line/
 - (2 meas.) Step L (towards corner) Step R towards partner
 - (2 meas.) Allemande L corner 1x
 - (2 meas.) Allemand R corner to promenade position
- Begin again

Alt A1b *(first 4 measures)*

- (2 meas.) Box the Gnat with partner 5 steps);
- (2 meas.) Deep bow to partner

CALL

Walk 2, 3, 4, 5, face
Turn half and bow turn back
Up 2,3, and back 2,3
Sweep 2, 3, 4, 5 face no hands

Do so do into a wave
Step L nod, Step R nod,
Left hand turn then change hands
Right hand turn to start again.

I composed this dance to fit to any of the Book1 Minuets attributed to Bach. As a dance teacher and musician, I have always felt that Dance music (e.g. Minuet, Gavotte, Bouree etc.) is only played correctly when it meets the demands of the dance. Dancing helps musicians toward a deeper understanding of the music.

THREE FLAVORS OF TWINKIE

Arranged by John Krumm

1. $\text{♩} = 100$ A D A E⁷ A E⁷ A

Piano $\text{♩} = 100$ *f*

5 A E⁷ A E⁷ A D⁶ A E⁷

9 A D A E⁷ A E⁷ A

The musical score is arranged in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is A major (three sharps: F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The first system (measures 1-4) features a vocal melody of quarter notes and a piano accompaniment with a steady eighth-note bass line and block chords in the right hand. The second system (measures 5-8) continues the melody and accompaniment, introducing a D6 chord in measure 7. The third system (measures 9-12) concludes the piece with a final chord in measure 12. Dynamics include a forte (f) marking at the beginning of the piano part.

Variation 1. VANILLA

13 A D A E⁷ A E⁷ A

1. *f*

2. *f*

3. *f*

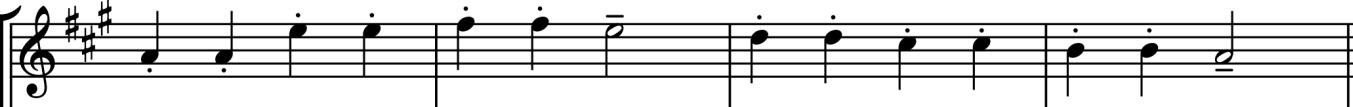
17 A E⁷ A E⁷ A E⁷ A E⁷


1.

2.

3.

21 A D A E⁷ A E⁷ A

1. 

2. 

3. 



Variation 2. CHOCOLATE

♩ = 85

25 A C#m Bm E⁹ A^(sus4) A Bm E⁷ F#m A E⁷ A^(sus4) A A C#m Bm E⁷

1. *f*

2. *f*

3. *f*

♩ = 85

30 F#m B⁹ E^(sus4) E A C#m Bm E⁷ F#m B⁹ E^(sus4) E A C#m

1.

2.

3.

34 Bm E⁹ A(sus4) A Bm E⁷ F[#]m A E⁷ A(sus4) A



Variation 3. MOOSE TRACKS

♩ = 128

37 A A C#m F#m A

1. *f*

2.

3.

♩ = 128

41 D Dm F#m B⁷ E⁷ A

1.

2.

3.

A

45

E⁷ A E⁷

1. 2. 3.

49 pizz. A A E⁷ arco A

pizz. pizz. arco arco

1. 2. 3.

54 A D A E⁷

1.

2.

3.

58 A E⁷ A

1.

2.

3.

55 D A E⁷

1. 2. 3.

58 A E⁷ A

1. 2. 3.

A

This musical score is for three voices (1, 2, 3) and piano. It is in the key of D major (three sharps) and 4/4 time. The score is divided into two systems. The first system covers measures 55 to 57, and the second system covers measures 58 to 61. Chord symbols are placed above the vocal staves: D, A, and E⁷ for measures 55-57; A, E⁷, and A for measures 58-60; and A for measure 61. The piano accompaniment is written for grand staff (treble and bass clefs). The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part provides harmonic support with chords and moving lines in both hands.

JOHN KRUMM

A traditional fiddler, square dance caller, composer, performer, and choral conductor. He taught elementary school music and dance for 35 years. For the last 15 years John has worked with Suzuki Violin Teacher, Chris Brennan-Hagy in group lessons as accompanist and musical enhancement arranger.

Visit his Website at:

www.johnkrumm.com