

GROUP MAGIC 2



FIDDLE TUNES

*A Selection of fiddle tunes arranged for Suzuki Violin group performance.
Includes parts for singing as well as violin parts for several levels of
experience.*

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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.

Otherwise, these are good songs for just singing with each other. Voice is our first instrument and a very important part in learning violin and developing a sense of community

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BILE DEM CABBAGE DOWN

Theme

Traditional

♩ = 104

A D A E⁷

5 A D A E⁷ A

Variation 1

9 A D A E⁷

13 A D A E⁷ A

Variation 2

17 A D A E⁷

21 A D A E⁷ A

Variation 3

25 A D A E⁷

29 A D A E⁷ A

Variation 4

33 A D A A E⁷

37 A D A E⁷ A

Variation 5

41 A D A E⁷ A

46 D A E⁷ A

Ending

49 A Tacit A Tacit E⁷ A

New Players Harmony

53

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 hoecakes 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

DANCE! DANCE!

Tanis, yidelekh, tants!

Traditional Klesmer
arr. by Edward Huws Jones

A ♩ = 65

A Dm A⁷ Dm

5 A⁷ Dm A Gm A

B

9 F C F A⁷

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of three staves each. The first system (measures 1-4) is marked with a tempo of ♩ = 65 and a section label 'A'. The second system (measures 5-8) is marked with a section label 'B' and ends with a repeat sign. The third system (measures 9-12) continues the piece. Chords are indicated above the staves: A, Dm, A⁷, Dm, A⁷, Dm, A, Gm, A, F, C, F, and A⁷. The melody in the treble clef is primarily eighth-note based, while the bass clef provides a steady accompaniment of quarter notes.

I'LL BUY BOOTS FOR MAGGIE

Traditional Irish
arr. by John Krumm

$\text{♩} = 104$

Melody

Harmony 1

Harmony 2

Am Em F Em

Mel.

Har. 1

Har. 2

Am Em Am

Mel.

Har. 1

Har. 2

Am F

Mel.

Har. 1

Har. 2

D Em Am

for Mary C. MacNiven

MAIRI'S WEDDING

Sir Hugh Robertson

AKA Lewis Bridal Song

John R. Bannerman

CHORUS

$\text{♩} = 104$

Step we gai - ly on we go, heel for heel and toe for toe__
5 Arm in arm and toe for toe, All for Mai - ri's wed - ding.

VERSE

9 O - ver hill - ways up and down, myr - tle green and brack - en brown
13 Past the Sheil - ings through the town, All for sake O' Mai - ri.

2 Red her cheeks as rowans are,
Bright her eye as any star,
Fairest o' them a' by far
Is our darling Mairi. *CHORUS*

3. Plenty herring, plenty meal,
Plenty peat to fill her creel,
Plenty bonny bairns as weel:
That's the toast for Mairi. *CHORUS*

KINDERPOLKA

Trad. German

arr. by John Krumm

$\text{♩} = 80$

G D⁷ G G

Melody

Harmony 1

Harmony 2

6 D⁷ G D⁷

Mel.

Har. 1

Har. 2

12 G D⁷ G

Mel.

Har. 1

Har. 2

FORMATION: Single Circle of couples facing each other holding 2 hands.

1. All 2 step-close towards the center. Stomp feet 3x (2 meas,)

2. Same, away from center (2 meas.)

Repeat step 1 & 2

3. Clap lap 1x, own hands 1x, then partners hands 3x. (2 meas.).

Repeat step 3

4. With free hand on hip, wag R index finger at partner 3x. Then L. (2meas.)

5. 2 hand turn partner $\frac{1}{2}$, then turn alone to find new partner.

THE MOON AND SEVEN STARS

Trad. English
From Johnson c.1750

♩ = 104

Violin

D G D G Em D A⁷

5 Vln.

5 D G D G Em A⁷ D

9 Vln.

9 A⁷ Em D Em D A⁷

13 G D G D G Em A⁷ D

Vln. 1
Vln. 2
Vln. 3
Vln. 4

This is a very popular tune at Contra Dances. Although most think of it as an Irish tune, the earliest publication is in a collection of English Country Dances from London around 1750.

Arrangements should feature the melody and accompaniment the first time. Maybe adding parts 3 and 4 on the second round. Then add line 2 from the last time through.

Apart from measure 10, I did not add slurs. I assume Suzuki teachers will add their preferred bowings. Traditional fiddlers have stylistic bowings that are quite different from classical ones.

Contra dance tempos range from c.104 to 128 beats (steps) per 2 beat measure.

BERCEUSE POUR HANNAH

♩ = 120

Richard Forest

1. 2. 3.

D Em D D⁷ G A D

8

G A Bm G D

14

1. A D A³ 2. A³ D Fine

20

A G E A G E⁷

28

1. 2. 3.

32

1. 2. *D.C. al Fine*

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.

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