

# 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.*



This is a free PDF is the Group Magic Series by John Krumm. You can find it at John's Website, [www.johnkrumm.com](http://www.johnkrumm.com). Feel free to download and use for educational purposes only.

# GROUP MAGIC 2



## FIDDLE TUNES

*A Selection of songs arranged for Suzuki Violin group performance. Includes parts for singing 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.

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



# TABLE OF CONTENTS

Bile dem Cabbage Down	6
Dance! Dance	8
Gånglåt fran Äppelbo	10
I'll Buy Boots for Maggie	11
Marie's Wedding	12
Kinderpolka	13
Moon and Seven Stars	14
Berceuse pour Hannah	16



# BILE DEM CABBAGE DOWN

Theme

Traditional

♩ = 104



Variation 1



Variation 2



Variation 3



Variation 4





## Variation 5

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

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

Ending  
49 A Tacit A Tacit E<sup>7</sup> 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 A<sup>7</sup> Dm

5 A<sup>7</sup> Dm A Gm A

**B**

9 F C F A<sup>7</sup>



13 Dm A A<sup>7</sup> Dm

Musical score for measures 13-16. Measure 13: Dm chord, eighth-note melody. Measure 14: A chord, eighth-note melody. Measure 15: A<sup>7</sup> chord, eighth-note melody. Measure 16: Dm chord, whole note.

17 C A<sup>7</sup> Dm A<sup>7</sup> Dm A A<sup>7</sup>

Musical score for measures 17-21. Measure 17: A<sup>7</sup> chord, eighth-note melody. Measure 18: Dm chord, eighth-note melody. Measure 19: A<sup>7</sup> chord, eighth-note melody. Measure 20: Dm chord, eighth-note melody. Measure 21: A chord, eighth-note melody. Measure 22: A<sup>7</sup> chord, eighth-note melody.

22 1.2. Dm A Gm A Dm Final time A

Musical score for measures 22-25. Measure 22: Dm chord, eighth-note melody. Measure 23: A chord, eighth-note melody. Measure 24: Gm chord, eighth-note melody. Measure 25: A chord, eighth-note melody. Measure 26: Dm chord, eighth-note melody. Measure 27: A chord, eighth-note melody. Measure 28: Dm chord, eighth-note melody. Measure 29: A chord, eighth-note melody. Measure 30: Dm chord, eighth-note melody.

# GÅNGLÅT FRAN ÖPPELBO

for String Trio

Traditional Swedish Walking Tune

Arranged by John Krumm

Swing eighths

♩ = 120

G

Am

D<sup>7</sup>

Melody

Harmony 1

Harmony 2

5

Am

D<sup>7</sup>

G

D<sup>7</sup>

1. G

2. G

Vln.

Vln. 1

Vln. 2

10

G

D<sup>7</sup>

C

G

3

3

Vln.

Vln. 1

Vln. 2

14

Am

D<sup>7</sup>

G

D<sup>7</sup>

1. G

2. G

Vln.

Vln. 1

Vln. 2

D.C.



# 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

5 Am Em Am

Mel.

Har. 1

Har. 2

9 Am F

Mel.

Har. 1

Har. 2

13 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.

The musical notation for the chorus is written on two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The key signature is one sharp (F#), and the time signature is 2/4. Chord symbols G, Am, D7, C, and D are placed above the notes. The melody is simple and folk-like, with a mix of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

## 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.

The musical notation for the verse is written on two staves. The first staff contains measures 9 through 12, and the second staff contains measures 13 through 16. The key signature is one sharp (F#), and the time signature is 2/4. Chord symbols G, Am, D, C, and Am are placed above the notes. The melody continues from the chorus, maintaining the same simple folk style. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

- 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

♩ = 80

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

Melody

Harmony 1

Harmony 2

6 D<sup>7</sup> G D<sup>7</sup>

Mel.

Har. 1

Har. 2

12 G D<sup>7</sup> 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 1 & 2

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

♩. = 104

Trad. English  
From Johnson c.1750

Violin

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

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

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



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

Vln. Vln. Vln. Vln.

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

8

G A Bm G D

14

1. A D A 3 2. A 3 D Fine

20

A G E A G E<sup>7</sup>


28


1. 

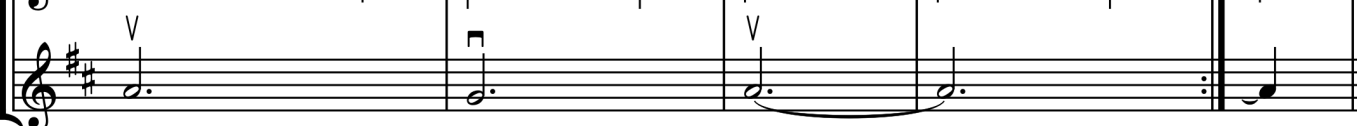
2. 


3. 

32

1. 

2. 

3. 

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.

Visit his Website at:

*[www.johnkrumm.com](http://www.johnkrumm.com)*