

FOR 1-4 VIOLINS

EASY VIOLIN

TWINKLE



**A collection of 33 Children's Songs and Folk Songs
from the United States and around the world**

AND THEIR MASH-UPS

**Compiled and edited, with
Original Compositions by**

**Steven Kruse &
Penny Thompson Kruse**



Students create their own Mash-ups!

Preface

When teaching Suzuki group classes, we searched for ways to allow all students the opportunity to play together and develop ensemble skills. Mash-ups have become popular in commercial music and this compositional technique can be used with repertoire from the *Suzuki Violin School*. This book is designed as a supplement to methods such as the *Suzuki Violin School*, providing additional study pieces and chamber works. Basic compositional technique is introduced and students are encouraged to compose their own mash-ups. Children's Songs and Folk Songs, with their simple melodic and harmonic structure, are a perfect medium. Many of the songs from our childhood are no longer familiar to the current generation. We included a sampling of these songs, some that have remained popular and a selection of pieces popular in other countries.

This book is designed for students who are familiar with first position, slurred bowings, dotted and syncopated rhythms. Many of the songs can be learned by rote, but it is helpful for the student to have a basic knowledge of note reading. The book remains entirely in first position. One key has been used throughout for ease in writing mash-ups. "A" was chosen to introduce the early pieces in the same range found in *Suzuki Violin School, Book 1*.

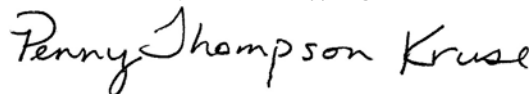
Pieces have been divided into sections based on technical elements used, such as high second finger pattern with only separate bows; slurred and hooked bowings; high third fingers; compound time; rap, tap, clap, snap (rhythmic games and mash-ups); minor key; pentatonic scale; and composing your own mash-ups. Each song contains a brief description of the piece, including lyrics. Translations of foreign texts are included and lyrics are printed with the music, in English wherever possible. Students are encouraged to sing the song first and clap the rhythm, becoming comfortable with the piece. Mash-ups for two to four violins provide opportunities for ensemble playing. Many of the mash-ups contain parts on different technical levels, allowing older and younger students the opportunity to play together. These original compositions can be performed one on a part or in larger groups.

The book encourages students to compose their own mash-ups, with an opportunity to download their mash-ups online and receive feedback. Theory sections appear throughout the book, introducing students to the basic elements of music. Students and teachers are encouraged to explore these subjects in greater detail. Mash-up sheets are included at the end, allowing students space to compose their own mash-ups in outline or more detailed notation.

We hope students and teachers will find the music and information in this book useful and encourage further discovery into music and composition.



Dr. Steven Kruse



Dr. Penny Thompson










Perrysburg, Ohio

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Mary Had a Little Lamb

Poem by Sarah Josepha Hale &

John Roulstone (1830)

Music by Lowell Mason



The poem is about a little girl named Mary Sawyer and her pet lamb that followed her to school. Thomas Edison recorded this poem on his newly invented phonograph in 1877. Many great singers have recorded versions of this song, including Buddy Guy, Stevie Ray Vaughan and Paul McCartney.

Mary had a little lamb, little lamb, little lamb.
Mary had a little lamb, whose fleece was white as snow.

And everywhere that Mary went, Mary went, Mary went,
everywhere that Mary went, the lamb was sure to go.

He followed her to school one day, school one day, school one day,
he followed her to school one day, which was against the rules.

It made the children laugh and play, laugh and play, laugh and play.
It made the children laugh and play, to see a lamb at school.

And so the teacher turned it out, turned it out, turned it out,
and so the teacher turned it out, but still it lingered near.

He waited patiently about, patiently about, patiently about,
he waited patiently about, 'til Mary did appear.

"Why does the lamb love Mary so?" "love Mary so?" "love Mary so?"
"Why does the lamb love Mary so?" The eager children cried.

"Why, Mary loves the lamb, you know," "lamb, you know," "lamb, you know."
"Why, Mary loves the lamb, you know," the teacher did reply.





Mary Had a Little Lamb

Andante ♩ = 108

Poem by Sarah Josepha Hale & John Roulstone (1830)

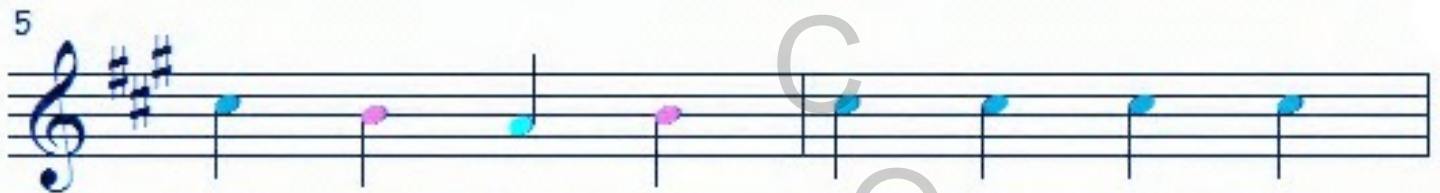
Music by Lowell Mason



Mar - y had a lit - tle lamb,



lit - tle lamb, lit - tle lamb.



Mar - y had a lit - tle lamb, whose



fleece was white as snow.

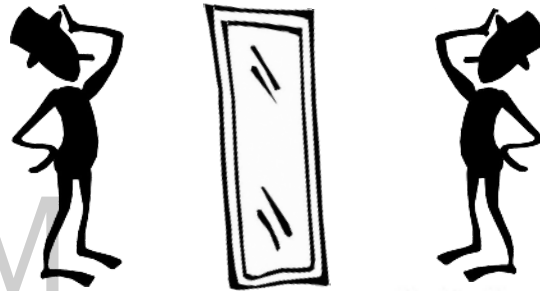
Boomwhackers®
Tubes

Mary Had a Little Lamb

Inversion Mash-Up

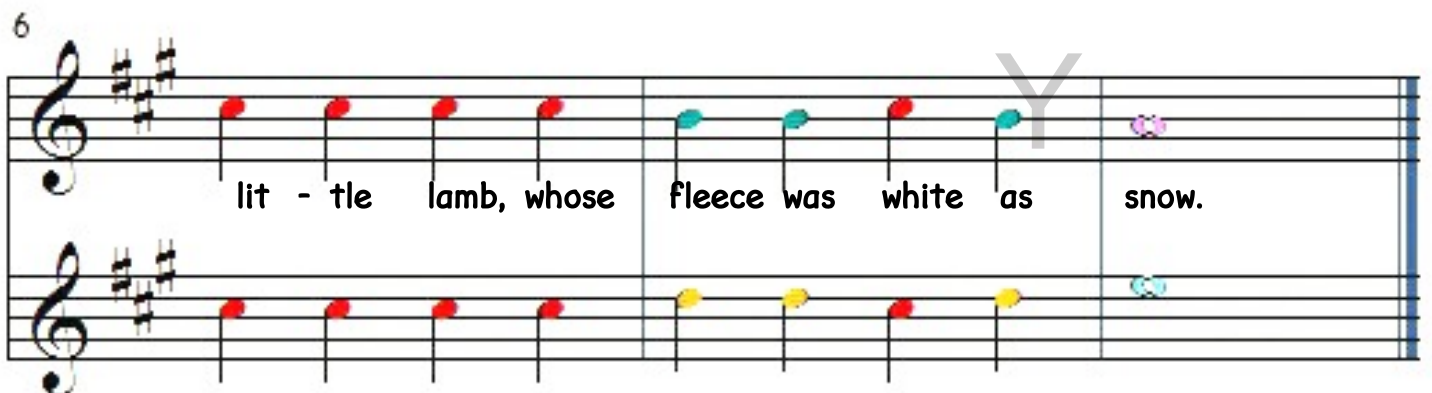
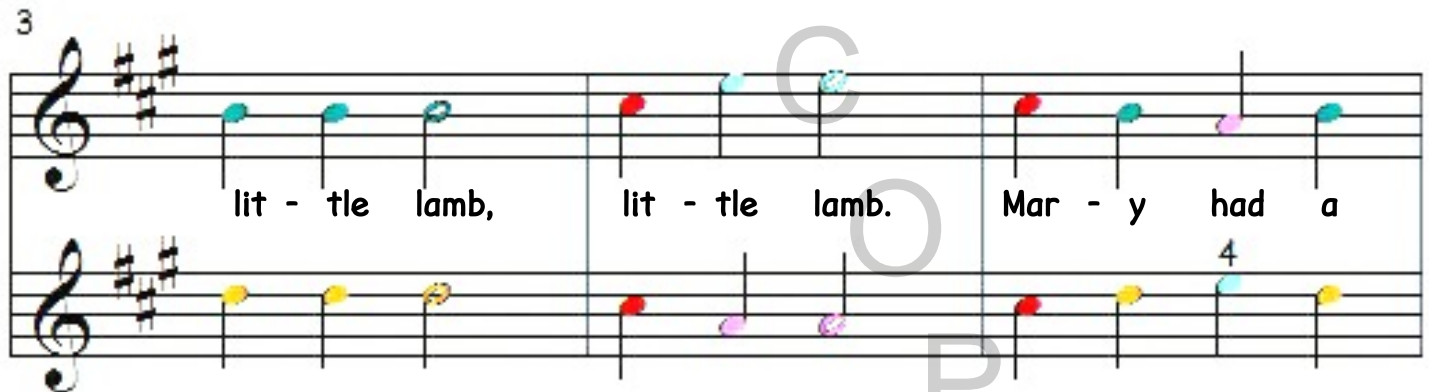
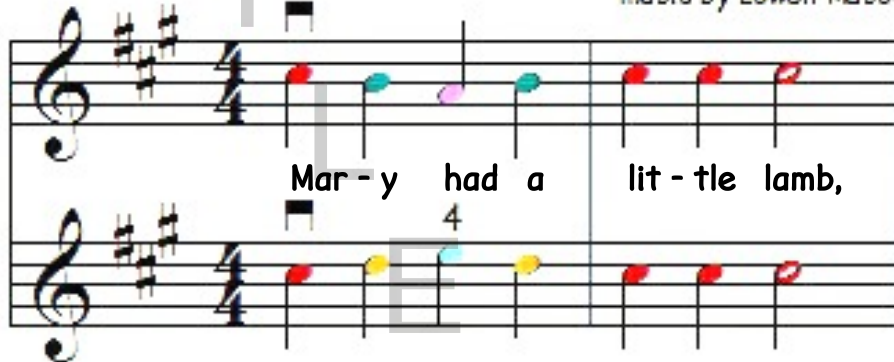
Inversion is a “mirror image.” In music, lines are “turned over.”

What previously went up, now goes down.



Sarah Josepha Hale and
John Roulstone
music by Lowell Mason

Andante ♩ = 108





Frère Jacques

4-Part Round in Inversion & Retrograde



Inversion is a mirror image. The melody is turned around. What went up, now goes down. Retrograde means backwards. Retrograde inversion is backwards an upside down.

To produce the harmonics in measures 9-10 and 17-18, lightly touch fourth finger "E" on the "A" string. The note produced will be one octave above your open "E" string.

Allegretto ♩ = 112

Original

Inversion

Retrograde

Retrograde

Inversion

This part makes use of high third fingers and notes on the "G" string.

5

Frère Jacques Round - p. 2

15

9

Measures 9-12 of the Frère Jacques Round. The score is written for four staves in G major (one sharp). The melody is in the first staff, with a treble clef and a key signature of one sharp. The accompaniment is in the second, third, and fourth staves. The melody consists of eighth and quarter notes, with some measures containing a '4' indicating a four-measure rest. The accompaniment features a steady eighth-note pattern in the third staff and a bass line in the fourth staff.

13

Measures 13-16 of the Frère Jacques Round. The score continues with the same four-staff format. Measures 13-14 show a continuation of the melody and accompaniment. Measures 15-16 introduce a new melodic line in the first staff, which is a variation of the original melody. The accompaniment remains consistent with the previous measures.

17

Measures 17-20 of the Frère Jacques Round. The score continues with the same four-staff format. Measures 17-18 show a continuation of the melody and accompaniment. Measures 19-20 introduce a new melodic line in the first staff, which is a variation of the original melody. The accompaniment remains consistent with the previous measures.



A-Tisket,

A-Tasket



"A-Tisket, A-Tasket" first appeared in the United States in 1879 as a children's rhyming game. It is a "repeating" song and, like *Batistuță*, a handkerchief game. It is sung while children dance in a circle. One of the children runs on the outside of the circle and drops a handkerchief. The nearest child picks up the handkerchief and chases the dropper. If caught, the dropper is either kissed, joins the circle or has to tell the name of his or her sweetheart. "A-Tisket, A-Tasket" has no meaning but are just "nonsense" words chosen to rhyme with "basket." The melody became a Jazz hit when it was recorded in 1938 by Ella Fitzgerald.

The melody has a small range and, with the exception of open "E's" and three "F#s," is played entirely on the "A" string in first position. The melody begins on a pick-up fourth beat, starting "up-bow" with the same bowing and rhythm as the opening of "O Come, Little Children" from *Suzuki Violin School*, Volume 1. The interval of the third (E-C# and D-B) becomes the main "motif" and identifying element of the melody. The simple melody and harmony make it well-suited for jazz embellishments and harmonic alterations.



A-Tisket, A-Tasket

Allegro $\text{♩} = 132$

American Traditional

4/4

A - Tis - ket, A - Tas - ket a green and yel - low

4

bas - ket. I wrote a let - ter to my love and

7

on the way I dropped it. I dropped it, I

10

dropped it, and on the way I dropped it. A

13

lit - tle boy he picked it up and put it in his poc - ket.



A-Tasket's New Friends Skip to the Bus

3-Part Mash-Up

Allegro ♩ = 126

Steven Kruse

Note: Top line is rhythmic augmentation, twice as slow as original.

4

The wheels on the bus go round and round,

A - Tis - ket, A - Tas - ket a green and yel-low bas - ket. I

Make new friends, but keep the old. One is sil-ver and the o-ther's gold.

5

round and round, round and round. The

wrote a let - ter to my love and on the way I dropped It. I

Hi 3

Fly in the but-ter milk, shoo shoo shoo! Fly in the but-ter milk, Make new friends, but

9

wheels on the bus go round and round,

dropped it, I dropped it, and on the way I dropped it. A

keep the old. One is silver and the fly in the but-ter milk, shoo shoo shoo!

13

all through the town.

lit-tle boy he picked it up and put it in his poc-ket.

Hi 3

Fly in the but-ter milk, shoo shoo shoo! Skip to my Lou my dar-ling.





Twinkle Pop, E-I-E-I-O

3-Part Mash-Up



In order to fit into compound meter, the rhythms for "Twinkle, Twinkle Little Star" and "Old Mac Donald" had to be changed. For "Old Mac Donald," the pulse was changed to the compound time pulse of $\bullet \bullet$. Notice that "Twinkle" moves twice as slowly than the others. This is called augmentation, or "stretching."

Allegro $\bullet = 96$

Steven Kruse

All a- round the cob-blers bench the mon-key chased the

Old Mac Don - ald

Twin - kle, twin - kle lit -

wea - sel. The mon-key thought was all in good fun. Pop! Goes the wea - sel.

had a farm. E - I - E - I - O. And

tle star, how I won -

12

69

A pen - ny for a spool of thread. A
on his farm he had a cow.
- der what you are?

17

pen - ny for a nee - dle,
E - I - E - I - O. With a moo moo here
Up a - bove the world so

23

that's the way the mo - ney goes. Pop! Goes the wea - sel, wea - sel,
and a moo moo there.
High. Twin - kle,

28

wea - sel, wea - sel. Pop! Goes the wea - sel.

Here a moo, there a moo. Eve - ry where a

Twin - kle, lit - tle

32

All a- round the cob- blers bench the mon-key chased the wea - sel. The

moo moo. Old Mac

star, how I won -

37

mon - key thought was all in good fun. Pop! Goes the wea - sel.

Don - ald had a farm. E - I - E - I - O.

der what you are, you are?

Cielito Lindo

"Cielito Lindo," was composed in 1882 by Quirino Mendoza y Cortés (c. 1859-1957) and published in 1919. Its popularity grew rapidly, especially among Mexican expatriates. Once sung by solo guitarists, "Cielito Lindo" has become a staple with mariachi bands. The title literally translated means "Pretty Sky," but is meant as a term of endearment, "my little lovely darling." Many artists have recorded the song, including Plácido Domingo and Luciano Pavarotti.

Spanish

De la Sierra Morena,
cielito lindo, vienen bajando,
un par de ojitos negros,
cielito lindo, de contrabando.

(Estrillo)

Ay, ay, ay, ay,
canta y no llores,
porque cantando se alegran,
cielito lindo, los corazones.

(Estrillo)

Pájaro que abandona,
cielito lindo, su primer nido,
si lo encuentra ocupado,
cielito lindo, bien merecido.

(Estrillo)

Ese lunar que tienes,
cielito lindo, junto a la boca,
no se lo des a nadie,
cielito lindo, que a mí me toca.

(Estrillo)

Una flecha en el aire,
cielito lindo, lanzó Cupido,
si la tiró jugando,
cielito lindo, a mí me ha herido.

(Estrillo)

English

From Sierra Morena,
my pretty darling, are coming down,
a lone pair of little black eyes,
pretty little heaven, trying to sneak past.

(Chorus)

Ah, ah, ah, ah,
sing and don't cry,
because in singing it gladdens,
my little darling, the hearts.

(Chorus)

A bird that abandons,
my pretty darling, his first nest,
if he finds it occupied,
pretty little heaven, well deserved.

(Chorus)

That mole that you have,
my pretty darling, next to your mouth,
don't give it to anyone,
pretty little heaven, for it belongs to me.

(Chorus)

An arrow in the air,
my pretty sweetheart, Cupid has launched,
if he shot it at me in sport,
pretty little heaven, he has hurt me.

(Chorus)

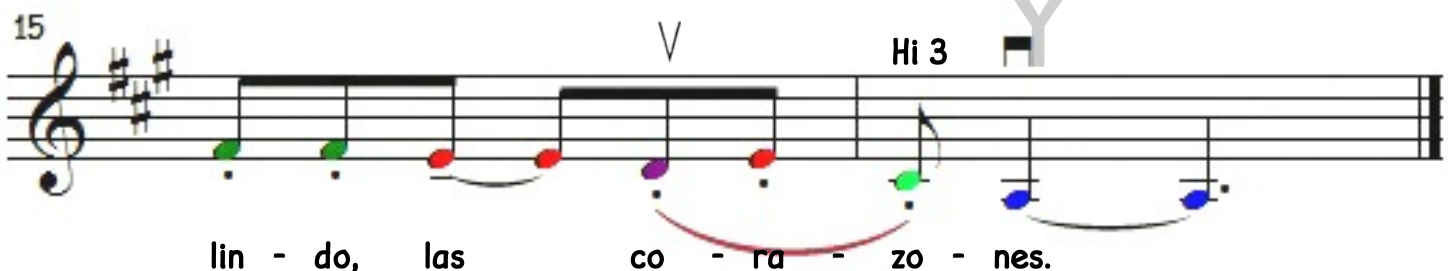
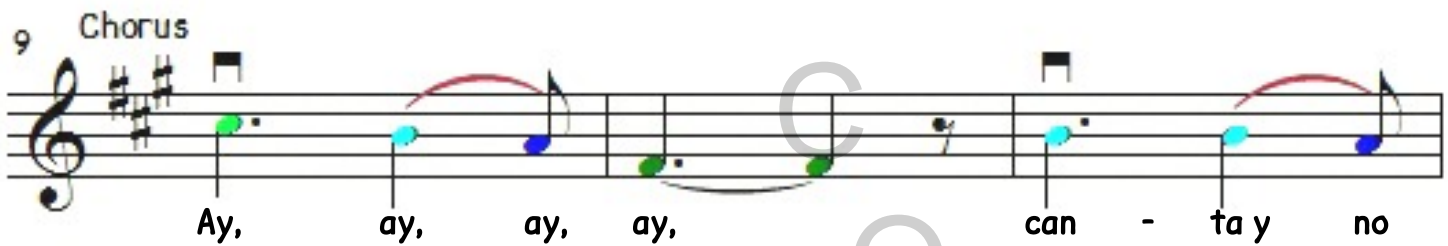
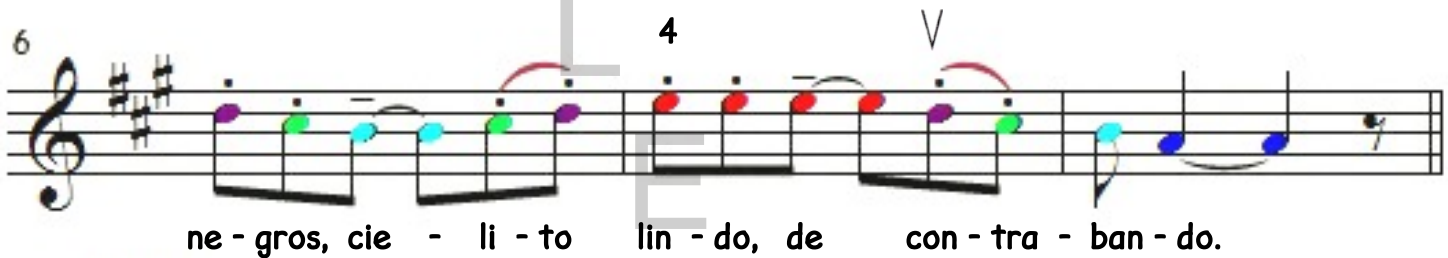
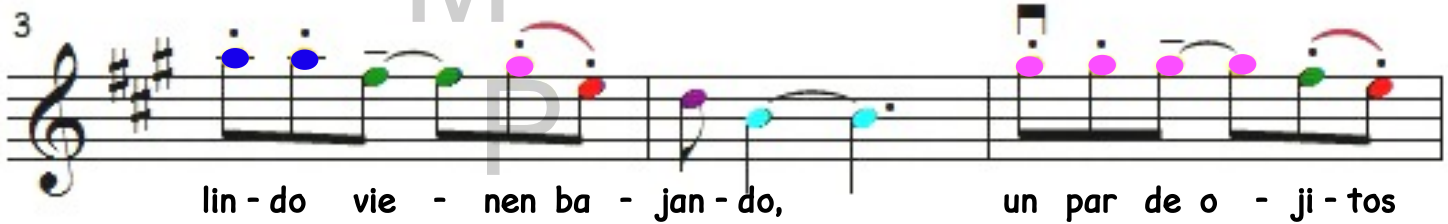
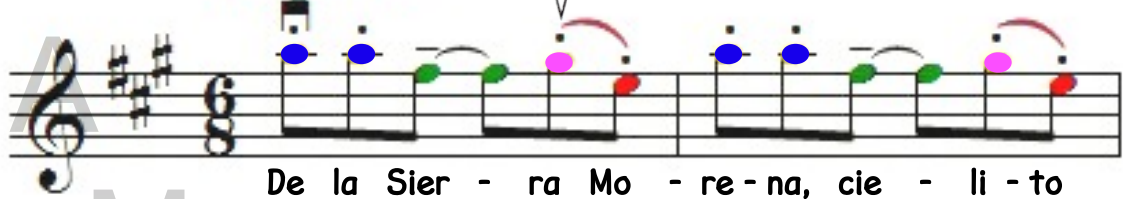


Cielito Lindo



Quirino Mendoza y Cortés

Allegro $\text{♩} = 72$

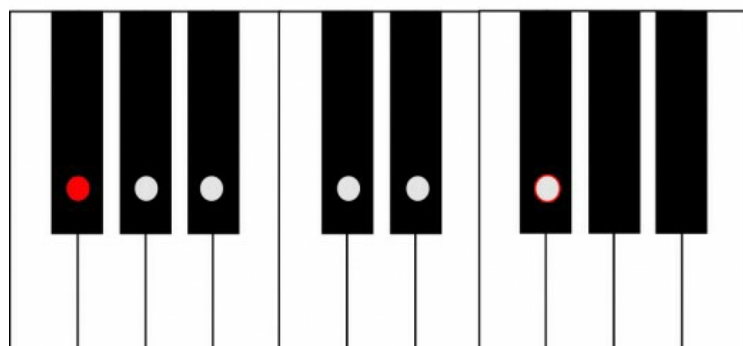


Pentatonic

Scale

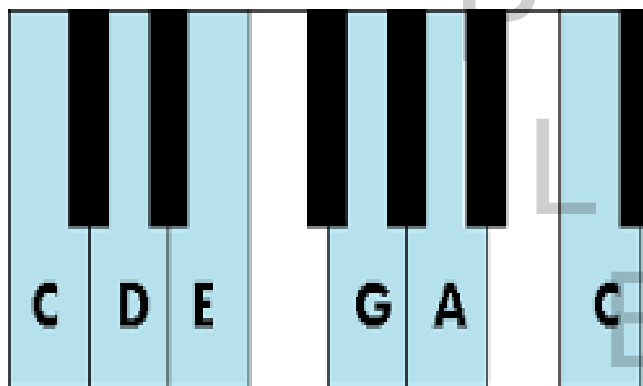


Pentatonic Scale on the Black Notes



F# G# A# C# D# (F#)

"C" Pentatonic Scale



Open String

A E

First Finger

A E B F#

Second Finger

B F# C#

Third Finger

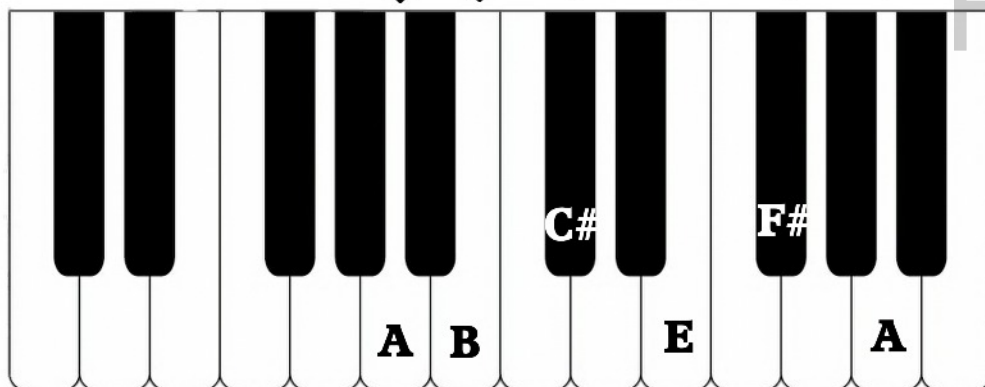
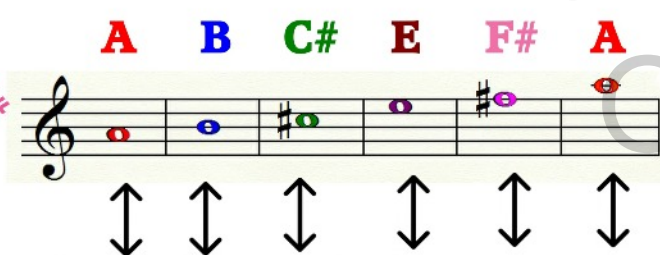
A

High Third

C#

Finger

"A" Pentatonic Scale



Pentatonic Scale = 5-Note Scale

Black Notes on Piano (Opposite Page) = Pentatonic Scale

Most Common Pentatonic Scale is the **Major Pentatonic Scale**

1st, 2nd, 3rd, 5th, 6th notes of the Major Scale

"C" Pentatonic = C, D, E, G, A **"A" Pentatonic = A, B, C#, E, F#**

These "Pentatonic Melodies" often have the sound of being in a Major Key.

Many Children's Songs and Folk Songs have simple "singable" melodies that use the pentatonic scale.

"The Farmer in the Dell," along with the following pieces, are examples of pentatonic melodies.

Many hymns and spirituals, such as "Amazing Grace" and "Swing Low, Sweet Chariot" are pentatonic.

Eastern or Asian music is often associated with the pentatonic scale.

Many Western European composers, such as Maurice Ravel, Claude Debussy and Nicholas Rimsky-Korsakov, used pentatonic scales to evoke the feel of Asia.

Eastern music often has its own harmonic language and uses the pentatonic scale without the major-key feeling of Western music.



Cielito

Lindo

Jasmine

Handkerchief

Allegro ♩ = 126

Steven Kruse

Note the rhythmic changes in each part.



Handwritten musical score for 'Cielito Lindo' in 4/4 time, featuring Vietnamese lyrics and musical notation with color-coded notes and rests.

Part 1:

Hǎo yī duǒ měi - lì de mò - lì - huā,
De la Sier - ra Mo - re-na, cie - lì - to lín-do vie -

Part 2:

Hi 3 4
Am pier-dut o ba-tis-tu-ťă.

Part 3:

mò - lì - huā. Fēn-fāng měi - lì mǎn zhī - yā,
nen ba-jan-do, un par de o -

Part 4:

4 Hi 3 Hi 3 4 Hi 3
Cin - e a gǎ - sít - o? Eu îl rog ca sǎ mi-o de-a

7 4

yòu xiāng yòu bái rén - rén kuā. Ràng wǒ lái jiāng

4

ji-tos ne-gros, cie - li-to lin-do, de con-tra-ban-do. Ay, ay, ay,

Hi 3

și-l să-rut în - da - ta.

10 4

nǐ zhāi - xià sòng gěi bié - rén - jiā mò - li -

Hi 3

Ay, can - tay no llor-es, por -

Hi 3

Ba-tis-ta par-fu-mă-tă, se a-flă la

13

huā - ya mò - li - huā huā - ya mò - li - huā

Hi 3 Hi 3

que can-tan-do se a-le-gran, cie-li-to lin-do, las co-ra zo - nes.

Hi 3 Hi 3 Hi 3

o fa - tă, la o fa-ta fru-moa-să, pe ca - re o iu-besc!

Consonance



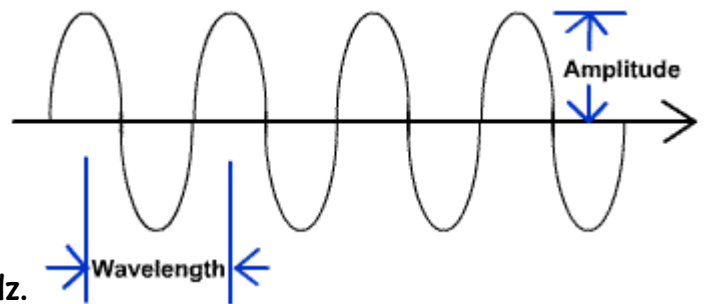
V
E
R
S
U
S

DISSONANCE



Music is made by sound waves vibrating at different frequencies to create pitches. The wavelength or frequency of vibrations determines the pitch. The amplitude, or height, determines the volume or dynamics.

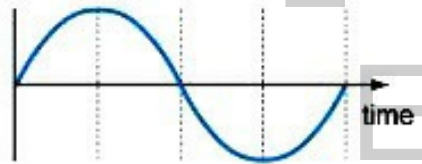
The frequency of a sound wave must be fast in order for our ear to distinguish a pitch. We tune our "A" string on the violin to 440 hertz (Hz) or 440 vibrations per second. The hearing range of the human ear is between 20-20,000 Hz.



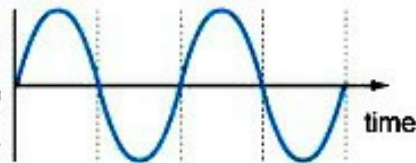
Our musical system is based on the octave.

Notes an "octave" apart vibrate at a 2:1 ratio, twice as fast as the lower octave and twice as slow as the higher octave. Because the vibrations of the two sound waves match so often, we perceive the two pitches as "blending," sounding the same. Pitches an octave apart have the same letter name. You have three different "A's" that you can play on your violin: first finger on the "G" string, open "A," and third finger on the "E" string. The octave is called a perfect interval, along with the fourth and fifth, whose sound waves also match quite frequently.

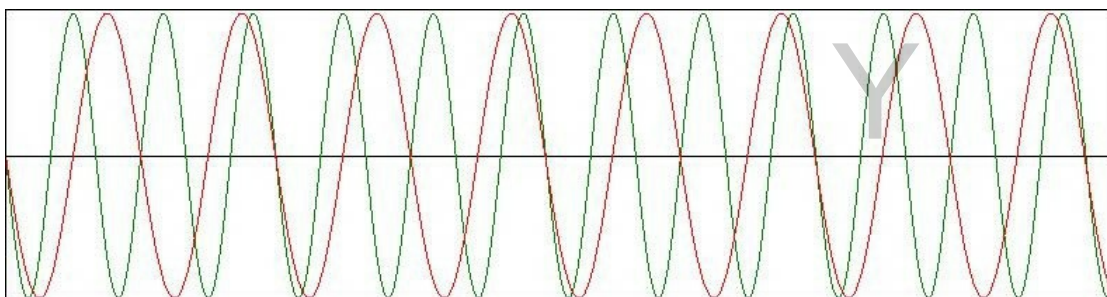
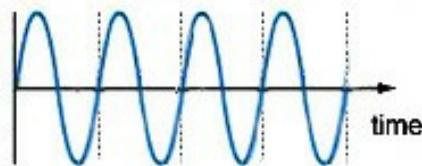
This pitch is "A"
First finger on
"G" String=220 Hz



This pitch is "A"
Open "A" =440 Hz

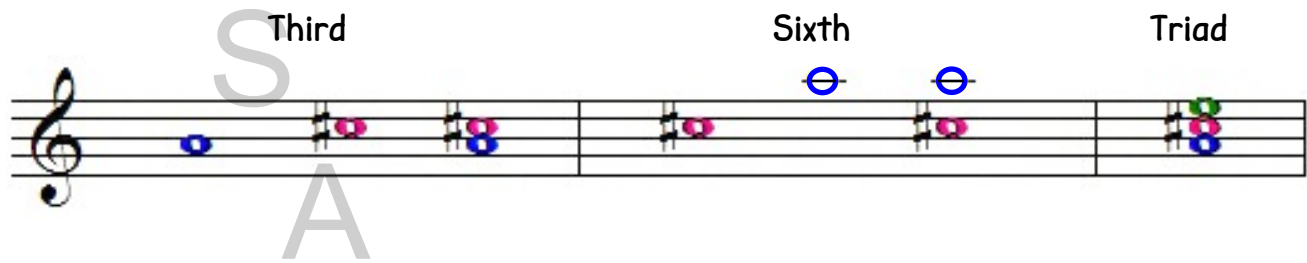


This pitch is "A"
Third finger on
"E" String=880 Hz

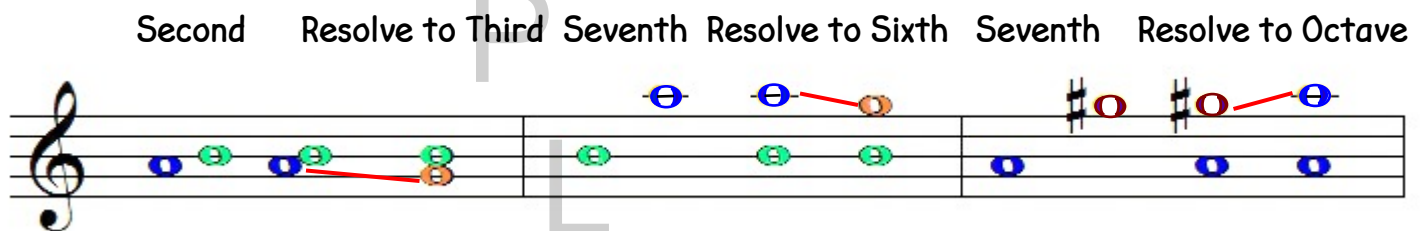


Interval of a fifth: See how the two waves come together on the middle line.

Thirds (two pitches three notes apart, counting the bottom pitch as one) and sixths (six notes apart) are also considered consonant “intervals” because of the blending of their sound waves. Thirds and sixths make up the chords, or triads, that we use to harmonize melodies.



Dissonant intervals are seconds and sevenths. The sound waves of these pitches rarely match up, causing the most friction and tension. Dissonances are considered unstable and will usually “resolve” to a third or sixth by the bottom voice moving down or the top voice moving up.



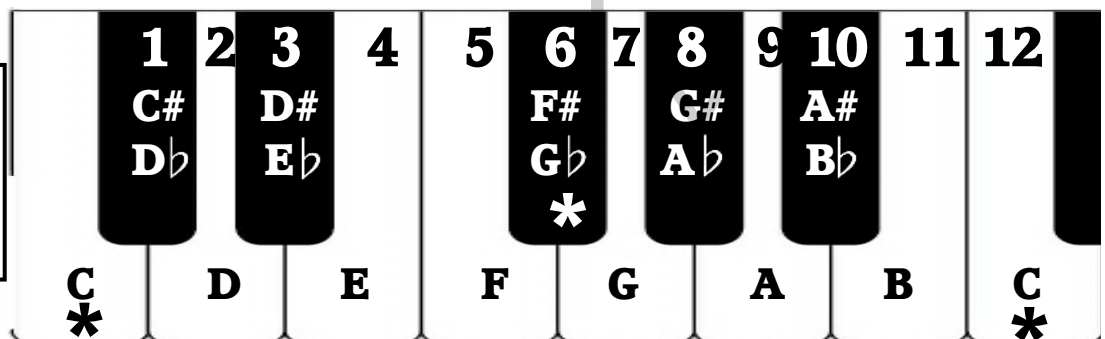
Tritone the devil's interval

There are twelve half-steps or semitones in an octave. The tritone divides the octave exactly in half: six semitones from the bottom note of the octave and six semitones from the top note. It is considered by many to be



the most dissonant and unstable of all intervals. In the Middle Ages, it was referred to as the “devil’s interval,” because they believed it caused one’s soul to be taken over by the devil.

The numbers indicate the semitones in the octave. The * indicates the tritone interval.



A tritone will resolve to either a third or a sixth, with both notes moving either inward or outward.

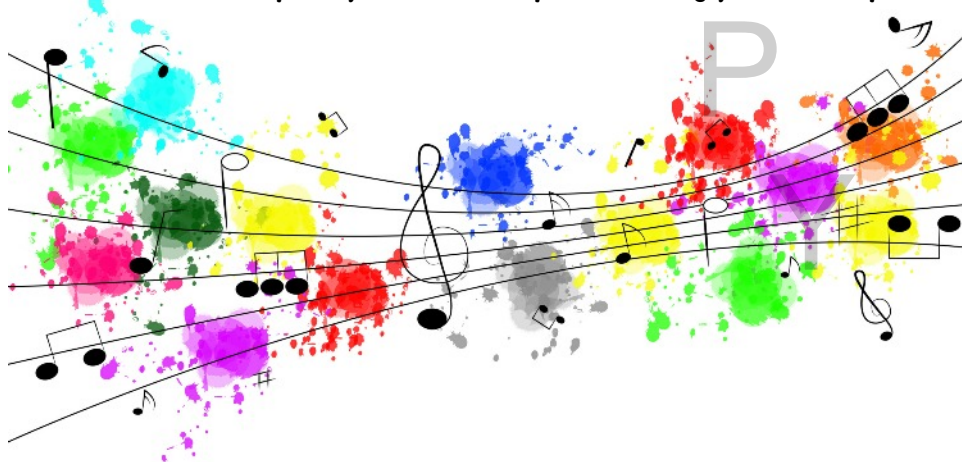


Dissonances need to be handled carefully and used sparingly. However, they are an important ingredient in all music. Dissonances provide the spice to music. They provide tension, turmoil, conflict and clashes, and they make music interesting. Without dissonance, music would be bland. Be careful how you use dissonances, and resolve them to consonant intervals. But don't be afraid of adding spice to your music! Distance also helps make dissonances less pungent. By putting different melodies in different octave ranges, you can take away some of the harsh clash and make a dissonance less objectionable.



Tonalities, major and minor, have their own characteristics and can provide unpleasant results if casually mixed. Avoid combining major and minor keys in your mash-ups.

In your mash-ups, dissonances will occur naturally between the various melodies. A little bit of dissonance is fine, as long as it doesn't dominate. If dissonances are more frequent than consonances, perhaps it is not a successful mash-up. Remember, you don't have to start melodies together. You can break up phrases or sections of melodies with rests. See which parts fit together the best and plan your mash-up accordingly. Most importantly: Enjoy!



Composing Your Own Mash-Ups

Guidelines and Suggestions



1. The hardest part is getting started. Don't be afraid to try anything. The more options you try, the more you learn. Be creative!
2. Avoid mixing keys or major and minor tonalities. Also avoid mixing time signatures. If there are different time signatures, you should work it out so they match. Avoid mixing compound and simple meters.
3. Pick melodies to mash-up that are different and unique enough to be distinctive in the mash-up. The melodies should have some common characteristics, such as phrase length and harmonic structure, so they will fit together.
4. You don't have to start everything together at the beginning. All parts do not have to be active all the time. Don't combine too many things at once. Too thick a texture can muddy the mash-up. Simpler is better.
5. You don't have to use the whole melody straight through from beginning to end. Often, some sections fit together with different parts of the other melody. You can use short phrases, as long as they are distinctive and recognizable. Rests can be very helpful.
6. Remember the various techniques at your disposal: inversion (upside down), retrograde (backwards), augmentation (stretched) and diminution (shrunk).
7. Sometimes it helps to plan your mash-up first: number of parts, melodies and which parts to use, compositional techniques, rhythmic combinations. A "roadmap" for the whole mash-up can make it easier putting it all together.
8. Get together with a friend. Try playing different options together first, then you can write them down. Share your mash-ups and learn from each other.
9. Upload your mash-up. You can upload an audio file, video file, or pdf to stringplayforall.com and receive feedback and suggestions.



10. Have fun!