

Music IQ Songs

A new dimension in music for young people

presents

The Left-legged Waltz

**an easy and fun
camp song**

**includes
easy piano accompaniment
and
chord and fretboard symbols for guitar**

**by
Brent Hugh**

Left-legged Waltz

Introduction

Moderate to Moderately fast, $\text{♩} = 52-84$

a camp song by Brent Hugh
dorian mode, alternating 3 & 2 meter

Piano

1 **Dmin** **Emin**

One leg - ged, two leg - ged, waltz waltz,

4 **Dmin** **C**

One leg - ged, two leg - ged, three leg - ged waltz waltz.

Chorus 1

8 **Dmin** **Emin**

This is the left - leg - ged waltz,

One leg - ged, two leg - ged waltz waltz,

11 **Dmin** **C**

This is the waltz for two left feet!

One leg - ged, two leg - ged, three leg - ged waltz waltz.

Verse

15

Dmin

Emin

This waltz was writ - ten by Pete, Sue, Her
 This is what hap - pened to Jan, Fred, His
 This is what hap - pened to

One leg - ged, two leg - ged, waltz waltz,

18

Dmin

C

He was run born ov - er with two left feet! He
 foot was run ov - er with two left feet! She She
 She stubbed her toe on by a kan - ga roo! She
 foot went to sleep and stayed in bed! can! She
 He

One leg - ged, two leg - ged, three leg - ged, waltz waltz.

Chorus 2

22

Dmin

Emin

dan - ces the left - leg - ged waltz, (S)he -

One leg - ged, two leg - ged, waltz waltz,

25

Dmin

C

dan - ces the waltz for two left legs! [(S)he]

One leg - ged, two leg - ged, three leg - ged, waltz waltz.

Left-legged Waltz, page 3

Dance Interlude

29

Dmin

One leg - ged, two leg - ged waltz waltz,

One leg - ged, two leg - ged waltz waltz,

32

Dmin

One leg - ged, two leg - ged,

One leg - ged, two leg - ged,

34

C

Final ending

(Go to verse)

Dmin

three leg waltz waltz. Yeah!

three leg - ged waltz waltz. Yeah!

5. This is what happened to Harry,
His toe was pecked by a yellow canary!

6. This is what happened to Joe,
Scraped his right foot with a garden hoe!

7. This is what happened to Liz,
Her right foot slipped in some cheeze whiz!

8. This is what happened to Mary,
Stepped on a nail on the way to the dairy!

9. This is what happened to Kevin,
Size ten shoe mashed his foot size eleven!

10. This is what happened to Lance,
Blister on his heel the size of France!

11. This is what happened to Amy,
Shoe near the fire became rather flamey!

12. Your foot may be pecked, smashed, or asleep,
You may have been born with two left feet,
But you can dance this waltz!
The waltz for people with two left feet . . .
Anyone can dance this waltz!
The waltz for people with two left feet . . .

These verses are provided as samples, but of course the fun is in making your own verses (using names of people you know or who are in your group) and in making your own left-legged waltz to perform in the Dance Interlude.

The Dance Interlude can be repeated twice after each Chorus, as indicated in the music, or you may repeat it as many times as needed for the performance of your left-legged dance, before going on to the next verse.

If you don't want to use to Dance Interlude you can just sing verse-chorus-verse-chorus.

Possible alternate words for ostinato:

Oom-pah-pah oom-pah-pah oom-pah,
Oom-pah-pah oom-pah-pah oom-pah-pah oom-pah.

Or

Left foot-ed, left foot-ed waltz waltz,
Left foot-ed, left foot-ed, right foot-ed waltz waltz.

Or (a bit more of a tongue-twister)

Left leg-ged, left leg-ged waltz waltz,
Left leg-ged, left leg-ged, right leg-ged waltz waltz.

The Theory

These camp songs came about as a result of my doctoral research at the University of Missouri-Kansas City Conservatory of Music into music preferences of different age listeners. This research had some very surprising and interesting conclusions about how to help young people become more natural and spontaneous musicians. Briefly, the research showed that:

- Music preferences become more set with age; for the general population of school children, music preferences seem to become quite set by the age of 15 or so. However, students younger than this age are amazingly open to many different kinds of music. In general, the younger the student, the more open the student is to new kinds of music.
- This hardening of musical taste with age is (surprisingly!) an important part of the learning process. Without this development of definite musical preferences, refined taste and discrimination cannot develop.
- In some groups (i.e., trained musicians) the hardening of musical preference happens at a much slower rate. Musicians may be quite open to new musical styles, even into their twenties and thirties.
- There are surprising benefits to developing an interest in a broad range of musical styles. (1) Musical prejudice is strongly associated with social prejudice; breaking down musical prejudices is a powerful way to start breaking down cultural prejudices such as racism and sexism. (2) The musically cultured person in the U.S. (and, apparently, most Western/European countries) is no longer a classical music snob, but a musical omnivore who appreciates quality in any kind of music from bluegrass to bebop to Baroque opera.

• Although hardening of musical taste with age is inevitable, it is advantageous to slow down the hardening of preference as much as possible. This is the way that the broadest, deepest, most profound, and most detailed knowledge develops (in music and in other areas of knowledge, as well).

• The reason for this is rather simple: knowledge is a "play of differences". The person with a broad musical taste has a wide field of differences in which to place any new piece of knowledge; new knowledge is seen in comparison and contrast with many, many previous areas of knowledge. Because of this broad range of similar but contrasting knowledge, the new knowledge is understood both in greater depth and in greater detail.

For instance, a school of first grade were divided into three groups.

Group 1: Trained to sing in major keys

Group 2: Trained to sing in major & minor

Group 3: Trained to sing in major, minor, modal scales.

After a year of this training, students in Group 3 sang songs in major keys better than students in both Groups 1 and 2--despite the fact that Group 3 had spent less total time singing songs in major keys. Group 3 understood major keys better because they had several similar but slightly different things (minor scales, modal scales) as a basis for comparison and understanding.

A similar study involved students learning songs using different rhythms.

Group 1: Sang in 2/4, 4/4

Group 2: Sang in 2/4, 4/4, 3/4, 6/8

Group 3: Sang in 2/4, 4/4, 3/4, 6/8, 5/8, 7/8, changing meters

Again, Group 3 outperformed both Groups 1 and 2, even in singing songs in 2/4 and 4/4. Group 1 was the worst of the three groups at singing songs in 2/4 and 4/4, despite the fact that they had been "specializing" in singing these songs for an entire year.

• Research shows that children learn music exactly as they learn language. That is to say, learning starts with listening--for many hours and years. Learning then progresses during a long stage of listening, imitating, and experimenting, during which skills are progressively refined. In language development, this begins with "baby talk", progresses to simple sentences, more complex sentences, and ends with fluent speech. In musical development, the imitating and experimenting stage of learning is best approached through singing--lots of singing, in many different scales, modes, and meters.

• Unfortunately, our popular and mass media musical culture favors a quite narrow range of music. Over 80% of music on radio, television, and the movies is in major keys and in 2/4 or 4/4 meter. Over 90% of music in elementary school music books surveyed was in major and 2/4 or 4/4. Over 90% of song topics on radio involve romantic love and/or sex (not only is this topic of little interest to young children, but even worse, the fixation on this one area of life--admittedly a very interesting one to older age groups--locks out expression of the dozens of human feelings and emotions that young children should have the opportunity to feel through music).

The Practical Application

What are the practical results of these ideas for parents and teachers?

• Young people need to be exposed to a wide variety of music, first by listening and then by singing. They should listen to and sing music in a wide variety of scales, modes, meters, rhythms, and tempos. They should listen to and sing music expressing a wide variety of feelings and emotions and from a wide variety of musical styles.

• Children should start listening to this variety of music at a very young age; the older the child the more set the preferences.

• Parents and teachers--who determine the listening agenda for young children--are older and, so, almost always set in their musical opinions. Adults should realize that much music their children should be listening to is going to sound strange, bizarre, off-beat, weird, or just not interesting to the adult. (Although adults who keep an open mind can develop new music preferences, too, and doing so is good for the adult for the same reason it is good for the child.)

• World musics, jazz, classical music, musicals, religious music, folk music, popular music from different eras (1940s, 50s, 60s, 70s, 80s, 90s) are all quite easily available and can help to round out your child's listening. If you start when your child is young, you will find them surprisingly open to a variety of musical styles.

• You may find that it is easy to work a variety of music into your daily routine if you make music a functional part of your activities. For instance, whenever you're cleaning up the front room, put on that "Classical Music of India" CD. When you're doing dishes, listen to a Big Band CD and while taking a bath, a Beethoven Symphony. Have certain songs you sing while you're getting ready for bed, combing hair, or getting dressed. "Music to help with an activity" is the way most every culture throughout the ages has used music, and you will find that using music in this way helps your child (and you!) keep on task, regulate emotions, and enjoy routine or boring activities.

• Music in different modes and meters suitable for singing by children is quite difficult to find. Most children's songs are in major keys and 2/4 or 4/4 meters. There is nothing wrong with these songs, but it would be ideal to have children sing and hear a wider spectrum of tonalities and rhythms.

My study on changeability of music preference involved 682 adults and public school students. Edwin Gordon has spearheaded innovative research (some of which is mentioned above) on the language model of music learning and the benefits of teaching young students to sing in a variety of scales, modes, rhythms, and meters. See www.unm.edu/~audiate/home.html. My conclusions, summarized above, rely on the work of many, many researchers--far too many to be cited on this brief page. A complete list of studies cited can be found at oz.sunflower.org/~bhugh/musiciq.spm.

Camp Songs

With these ideas in mind, I realized that a perfect venue for children to learn to sing songs in a wider variety of scales and rhythms is at camp. Many camps use songs extensively; camps are one of the last holdouts in our culture to have a true oral folk song tradition. Many campers have a repertoire of dozens of complex songs, all learned in a natural, fun, and social way. With this solid base of music-making as a starting point, if camps broaden their musical spectrums even a little by including a few songs in modes and unusual rhythms, the beneficial effect of camp singing will only be multiplied.

Teaching this song

Teach the ostinato (Introduction) first; it may be helpful to sing this alone for a day or two before complicating things by adding the melody line. It will help to internalize the rhythm if singers also clap, patsch (clap hands against legs), or dance rhythms to go along with the words (for instance, they could patsch Right and Left hands in this pattern: RLL RLL RL RLL RLL RLL RL). You might try chanting the words as well as singing them. A solid and steady rhythm by those singing the ostinato helps keep the melody (which is slightly more difficult) on track.

Leaders who having difficulty mastering the rhythm or melody of the song should listen to the recorded version of the song several times daily for a period of days or a few weeks. The rhythm, internalized in this way, will become much easier to grasp and to teach.

The Free Music Philosophy

This sheet music is distributed under the Free Music Philosophy (see <http://www.ram.org/ramblings/philosophy/fmp.html>). Permission to copy, modify, and distribute the musical composition and lyrics in this sheet music is given for noncommercial use.

Basically this means that this music is reproducible for any normal home, school, or camp use. You may make copies and give them to friends. You may post copies of the music on the internet, as long as you do not charge for downloads. You can make arrangements of the music, record it, change or alter the words, and so on, as long as it is on a non-commercial basis. For instance, schools, camps, or day-care centers can copy the music, or just the words, and give a copy to each student.

If you wish to support the composer of this music, the best and easiest way to do so is to visit one of the internet sites listed below and listen to some music or purchase a CD.

Internet Sites

- mp3.com/MusicIQ - free downloadable MusicIQ recordings, CDs, free Music IQ sheet music, and information.
- mp3.com/brent_d_hugh - classical piano recordings by Brent Hugh
- mp3.com/VictorianChristmas - Victorian-era Christmas Carols
- oz.sunflower.org/~bhugh/pathetic.spm - various sheet music, recordings, and other music-related items--many free for the download--by Brent Hugh

Music IQ Songs

A new dimension in music for young people

Text and Music Copyright © 2001 by Brent Hugh

5916 Arlington Ave, Raytown, Missouri USA 64133

bhugh@oz.sunflower.org

mp3.com/MusicIQ