

Music IQ Songs

A new dimension in music for young people

presents

You Are Not A Dog!

**an easy and fun
song for young people**

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

**by
Brent Hugh**

You Are Not A Dog

Moderately moving, ♩ = 60-84 (keep ♩ constant throughout)

a song by Brent Hugh
lydian mode, alternating triple
and duple subdivisions

Introduction

Piano

1

F G Amin B \flat C F

9

F G Amin B \flat F G

Dogs have flip - py, flop - py ears, Dogs have flip - py,
Dogs have wig - gly, wag - gly tails, Dogs have wig - gly,
Dogs have four legs and four paws, Dogs have four legs
Dogs have long, brown fur - ry snouts, Dogs have long, brown

15

Amin B \flat F Emin Dmin C

flop - py ears, You don't have flip - py, flop - py ears,
wag - gly tails, You don't have a wig - gly, wag - gly tail,
and four paws, You don't have a four legs or four paws,
fur - ry snouts, You don't have a long, brown fur - ry snout,

21

C Emin Dmin C C F

You don't have flip - py, flop - py ears, You are not a dog!
 You don't have a wig - gly, wag - gly tail, You are not a dog!
 You don't have four legs or four paws, You are not a dog!
 You don't have a long, brown fur - ry snout, You are not a dog.

More sample verses:

Cats have fur and say, "Meow", (2x)
 You don't have fur or say, "Meow" (2x)
 You are not a cat.

Bunnies hop and have long ears, (2x)
 You don't hop or have long ears, (2x)
 You are not a bunny.

Squirrels climb trees and have long tails, (2x)
 You don't climb trees or have long tails, (2x)
 You are not a squirrel.

Horses have four legs and hooves, (2x)
 You don't have four legs or hooves,
 You are not a horse.

Cows give milk and say, "Moo, moo", (2x)
 You don't give milk or say, "Moo, moo", (2x)
 You are not a cow.

Trucks drive fast and have four wheels, (2x)
 You don't drive fast or have four wheels, (2x)
 You are not a truck.

Clocks go round and have three hands, (2x)
 You don't go round or have three hands, (2x)
 You are not a clock.

Clocks have numbers on their face, (2x)
 You don't have numbers on your face, (2x)
 You are not a clock.

Ducks have feathers and webbed feet, (2x)
 You don't have feathers or webbed feet, (2x)
 You are not a duck.

Humans have hands and legs and hair, (2x)
 You have hands and legs and hair, (2x)
 You are a human!

As in all the Music IQ Songs, the verses given are examples only and singers are encouraged to alter verses or make their own.

There are a lot of fun verses you can make in this vein:

Dump trucks go fast and carry dirt, (2x)
 You go fast and carry dirt, (2x)
 You are a dump truck!

Squirrels eat nuts and climb tall trees, (2x)
 You eat nuts and climb tall trees, (2x)
 You are a squirrel!

Worms are covered with dirt and grime, (2x)
 You are covered with dirt and grime, (2x)
 You are a worm!

Race cars go fast around the course, (2x)
 You go fast around the house, (2x)
 You are a race car!

*Of course, the objective in the first set of verses is to figure out how we are **different** from the various animals/objects. In the second set of verses, the idea is to find the **similarities** between us and different animals/objects. So learning different verses, and especially making up new verses, develops some good cognitive skills in young people.*

It can be fun to sing this song it two groups. The first group sings first two lines ("Dogs have flippy, floppy ears, Dogs have flippy, floppy ears"), possibly showing the animal attributes through props or actions.

The second groups replies with the last three lines ("You don't have flippy, floppy ears, You don't have flippy, floppy ears, You are not a dog!").

Alternatively, you can have a soloist sing the first two lines and the entire group reply with the last three lines; a different soloist (or small group) could sing each verse.

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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/musicig.spm.

This Song

With these ideas in mind, I began making a series of songs for my four-year-old son Jonathan. They are designed to be in a variety of scales, modes, rhythms, and meters--the ones found less often in the usual children's songs. They were made to fit specific interests of Jonathan, and in fact he helped choose the topics and words for many of them.

At the same time, the songs are designed to be flexible and adaptable, so that teachers, parents, and children in other situations can use the tunes and adapt the words to their interests. In particular, I have tried to give enough options to make the songs useful at home, at school, and at camps. In addition, I have tried to give options to make the songs simple enough to be singable by younger children, yet fun and engaging for older children as well.

Jonathan thinks he is a dog. Everyone he knows has proven conclusively, using razor-sharp logic, that in truth he isn't a dog. But (as every parent knows) four-year-olds are rarely swayed by logic, and so he still thinks he is a dog. That is how this song came about.

Teaching this song

Please remember that this is fun and humorous song. You can make it even more fun by making actions to go with the words or making little props (ears, tails, snouts, etc) to use with each verse.

Children really enjoy singing about topics they are interested in, so ask them to suggest animals or things and instantly make new verses about them. This is easy to do and a lot of fun.

You might try chanting the words as well as singing them. Clapping or patsching (clapping hands against legs) can also be fun.

Because of the change of rhythm (in measure 17), it can be very helpful to have students clap on the downbeat of every measure. This beat, on the downbeat of every measure, should remain steady throughout the song (some the measure is divided up into three smaller beats--measures 9-16--and sometimes into two smaller beats--measures 17-end, but the once-per-measure beat should never change)

Teachers or parents 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 music, internalized in this way, will become much easier to grasp and to teach.

Recordings of this and other Music IQ Songs can be found at mp3.com/MusicIQ.

The Accompaniment

This piece is in F Lydian mode, so B naturals are correct as written. Please don't change any of them to B flats!

It is easy to do this if you are used to playing in the key of F major.

The Free Music Philosophy

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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 downloadalbe Music IQ 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

--Brent Hugh

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