

Music IQ Songs

A new dimension in music for young people

presents

I Broke the Bed

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

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

by

Brent & Jonathan Hugh

I Broke the Bed

Moderate, ♩ = 96

a song by Brent & Jonathan Hugh
dorian mode, triple subdivisions

Piano

The musical score is written for piano in 6/8 time, featuring a Dorian mode and triple subdivisions. It consists of three systems of music. The first system (measures 1-4) includes guitar chord diagrams for Gmin (3fr), F, and Eb. The second system (measures 5-8) includes guitar chord diagrams for F, Dmin, and C. The third system (measures 9-12) includes guitar chord diagrams for Bb and C, and is divided into a 'To Next Verse' section and a 'Final ending' section, both with a Dmin guitar chord diagram. The lyrics are written below the piano part, with some lines repeated for multiple measures.

1. I broke the bed, I broke the bed, I broke the
broke the car, I broke the car, I broke the
broke the couch, I broke the couch, I broke the
broke the door, I broke the door, I broke the

5 bed, I broke the bed, I broke the bed, and
car, I broke the car, I broke the car, it
couch, I broke the couch, I broke the couch,
door, I broke the door, I broke the door, it

8 now it's dead. 2.I
won't go far. 3.I
it said, "Ouch!" 4.I
made me sore.

To Next Verse

Final ending

5. I broke the wall, I broke the wall, I broke the wall,
I broke the wall, I broke the wall, it's now quite small.

6. I broke the ceilings, I broke the ceilings, I broke the ceilings,
I broke the ceilings, I broke the ceilings, they hurt my feelings.

7. I broke the roof, I broke the roof, I broke the roof,
I broke the roof, I broke the roof, it just went poof.

8. I broke the house, I broke the house, I broke the house,
I broke the house, I broke the house, I'm a louse.

9. I broke the dirt, I broke the dirt, I broke the dirt,
I broke the dirt, I broke the dirt, it made me hurt.

10. I broke the town, I broke the town, I broke the town,
I broke the town, I broke the town, it made me frown.

11. I broke the city, I broke the city, I broke the city,
I broke the city, I broke the city, it wasn't pretty.

12. I broke the state, I broke the state, I broke the state,
I broke the state, I broke the state, I was irate.

13. I broke the planet, I broke the planet, I broke the planet,
I broke the planet, I broke the planet, I just said, "Ban it!"

14. I broke sun, I broke sun, I broke sun,
I broke sun, I broke sun, and now I'm done.

*Jonathan and I made this song one day when we sat
down on the bed and broke it.*

*As with all the Music IQ Songs, most of the fun is in
making your own verses. The verses given here are just
examples.*

*When something makes you mad or hurts you, do you
want to break it? Or, when you break something
accidentally does it make you mad? Maybe, instead of
breaking something OR getting mad, you could just sing
this song . . .*

I Broke the Bed, page 3

The Theory

These songs for young people 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 first graders in a school 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 the child 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.

The Songs

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.

Teaching this song

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

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

If the left-hand accompaniment is difficult for you, you can play simple block chords in the left hand.

The Free Music Philosophy

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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 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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We Thank The Lord Today

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

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

**by
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We Thank The Lord Today

a song by Brent Hugh
dorian mode, triple rhythm with triple subdivision

Moderately, ♩ = 82-96

Piano

1

Dmin Emin Dmin Emin

We thank the Lord to - day, We thank the Lord to - day,

2

Dmin Emin Dmin Emin

3

5

3 3 3

thank the Lord to-day for all that's giv - en us, We thank the Lord to-day for all that's giv - en us, We
thank the Lord to-day for moun-tain, tree, and stream, We thank the Lord to-day for moun-tain, tree, and stream, We
thank the Lord to-day for sun-shine, cloud, and rain, We thank the Lord to-day for sun-shine, cloud, and rain, We
thank the Lord to-day for fun we had with friends, We thank the Lord to-day for fun we had with friends, We
thank the Lord to-day for food we have to eat, We thank the Lord to-day for food we have to eat, We

We thank the Lord to - day, We thank the Lord to - day,

4

Dmin Emin Dmin Emin

9

thank the Lord to - day for all that's giv - en us. 2. We
thank the Lord to - day for moun - tain, tree, and stream. 3. We
thank the Lord to - day for sun - shine, cloud, and rain. 4. We
thank the Lord to - day for fun we had with friends. 5. We
thank the Lord to - day for food we have to eat.

We thank the Lord to - day, We thank the Lord to - day,

We Thank The Lord Today, page 2

13

Dmin Emin Dmin Emin Dmin E

rit.

Upper part: A - men, a - men, a - men, A - men, a - men, a - men, A - men, a - men, a - men.

Middle part: A - men, a - men, a - men, a - men, a - men, a - men.

Lower part: A - men, a - men, a - men, a - men, a - men.

The ground (written on the lower staff, "We thank the Lord today, We thank the Lord today . . .") will, of course, be sung (or doubled) an octave higher than written if children's or women's voices are used.

The ground actually consists of three voices, and is meant to be performed like this:

Upper Part

Middle Part

Lower Part

We thank the Lord to - day,

We thank the Lord to - day,

We thank the Lord to - day,

If this proves difficult, or if your group does not have enough voices to cover all three parts, the Upper Part can be sung alone, and the Middle and Lower Parts omitted.

The main melody ("We thank the Lord today for all that's given us, . . .") can be sung as a two-, three- or four- part round. The first, second, third, and/or fourth parts enter at the points marked **1, 2, 3** and/or **4** in the score.

At the conclusion of each verse, the song can be performed two ways:

#1. Group 1 can immediately proceed to the next verse, before Groups 2, 3, and 4 have finished their verses. (Group 1 follows the notes and rests exactly as written in measures 11 and 12 of the score.)

#2. Group 1 can wait until Groups 2, 3 and 4 have completed their verse, then begin the next verse. It works out rather well if the end of Group 4's verse and the beginning of Group 1's following verse dovetail as shown in the figure below. (It works out that Group 1 must rest two extra measures, beyond the the rests marked in the score, after finishing their verse in measure 11.)

The phrases "We thank our God" or "We give our thanks" can be substituted for "We thank the Lord"; one of these phrases may be more appropriate in some situations.

For the phrase "for all that's given us", you can substitute "for all He's given us".

As with all the Music IQ Songs, the verses given are only samples. Feel free to make your own verses that fit your situation and inclinations.

Here are some possible additional verses;

We thank the Lord today for friends and family. (3x)

We thank the Lord today for friendship that we've shared. (3x)

We thank the Lord today for beauty, love, and grace. (3x)

Dovetailing the end of Group 4's verse with the beginning of Group 1's verse:

(Group 1) We thank the Lord to - day for...

(Group 3) giv - en us.

For more ambitious performing groups, the words of the ground (ostinato) can be given at different speeds by upper, middle, and lower voices in the ground:

Upper: We thank the Lord to - day, We thank the
Middle: We thank the Lord to - day
Lower: We thank the

(U) Lord to - day, We thank the Lord to - day
(M) We thank the Lord to - day
(L) Lord to - day

We Thank The Lord Today, page 3

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The 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.

Many camps have traditional "graces" they sing before meals. This song is such a grace.

Of course, the camp songs can be used at home, church, or school, as well.

Teaching this song

You might sing the melody as a simple song (without ostinato or round) several times over a period of days before trying it as a round and/or adding the ostinato.

You might introduce the "simple" version of the ostinato (Upper Part only) for a few days before complicating matters with the three part ostinato.

Teachers or parents who having difficulty mastering the 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.

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Each measure in this song has three beats and each beat is divided into a triplet rhythm. This three by three rhythm (which in our musical notation can be written as 9/8 meter or as 3/4 meter with triplet subdivisions) is an ancient musical way of celebrating the holiest Three of all: God, His Son, and the Holy Spirit.

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- 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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dorian mode, triple rhythm with triple subdivision

Moderately, ♩ = 82-96

Piano

1. We give our thanks to-day for
give our thanks to-day for
give our thanks to-day for
give our thanks to-day for
give our thanks to-day for

We give our thanks to-day, We give our thanks to-day, We give our

all that's giv-en us, We give our thanks to-day for
moun-tain, tree, and stream, We give our thanks to-day for
sun-shine, cloud, and rain, We give our thanks to-day for
fun we had with friends, We give our thanks to-day for
food we have to eat, We give our thanks to-day for

thanks to-day, We give our thanks to-day,

give our thanks to-day for all that's giv-en us. 2.We
give our thanks to-day for moun-tain, tree, and stream. 3.We
give our thanks to-day for sun-shine, cloud, and rain. 4.We
give our thanks to-day for fun we had with friends. 5.We
give our thanks to-day for food we have to eat.

We give our thanks to-day, We give our thanks to-day,

We Give Our Thanks Today, page 2

13

Dmin Emin Dmin Emin Dmin E

rit.

Upper part: We give our thanks to - day, We give our thanks to - day, We give our thanks to - day.

Middle part: We give our thanks to - day, We give our thanks to - day.

Lower part: We give our thanks to - day.

The ground (written on the lower staff, "We give our thanks today, We give our thanks today . . .") will, of course, be sung (or doubled) an octave higher than written if children's or women's voices are used.

The ground actually consists of three voices, and is meant to be performed like

Upper Part: We give our thanks to - day.

Middle Part: We give our thanks to - day.

Lower Part: We give our thanks to - day.

If this proves difficult, or if your group does not have enough voices to cover all three parts, the Upper Part can be sung alone, and the Middle and Lower Parts omitted.

The main melody ("We give our thanks today for all that's given us, . . .") can be sung as a two-, three- or four- part round. The first, second, third, and/or fourth parts enter at the points marked **1, 2, 3** and/or **4** in the score.

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As with all the Music IQ Songs, the verses given are only samples. Feel free to make your own verses that fit your situation and inclinations.

Here are some possible additional verses;

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We give our thanks today for friendship that we've shared. (3x)

We give our thanks today for beauty, love, and grace. (3x)

Dovetailing the end of Group 4's verse with the beginning of Group 1's verse:

(Group 1) We give our thanks to - day for...

(Group 4) giv - en us.

For more ambitious performing groups, the words of the ground (ostinato) can be given at different speeds by upper, middle, and lower voices in the ground:

Upper: We give our thanks to - day, We give our
Middle: We give our thanks to - day
Lower: We give our

(U) thanks to - day, We give our thanks to - day
(M) We give our thanks to - day
(L) thanks to - day

We Give Our Thanks Today, page 3

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, first graders in a school 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 the child 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.

The 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.

Of course, the camp songs can be used at home, church, or school, as well. It can be used as a general song of thanks (especially appropriate around Thanksgiving time, of course!) or to express thankfulness for a particular thing (you may need to write appropriate verses).

Teaching this song

You might sing the melody as a simple song (without ostinato or round) several times over a period of days before trying it as a round and/or adding the ostinato.

You might introduce the "simple" version of the ostinato (Upper Part only) for a few days before complicating matters with the three part ostinato.

Teachers or parents who having difficulty mastering the 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.

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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 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

--Brent Hugh

Music IQ Songs

A new dimension in music for young people

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5916 Arlington Ave, Raytown, Missouri USA 64133

bhugh@oz.sunflower.org

mp3.com/MusicIQ

Music IQ Songs

A new dimension in music for young people

presents

Rings Go On my finger

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

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

**by
Brent Hugh**

Rings Go On My Finger

Moving, ♩ = 76-96

a song by Brent Hugh
phrygian mode, 3+2+3 meter

Introduction

Piano

Emin Dmin C Dmin Emin

Emin F Emin F

1. Rings go on my finger,
2. Watch - es go on my arms,
3. Hats go on my head,
4. Socks go on my feet,

Rings go on my finger,
Watch - es go on my arms,
Hats go on my head,
Socks go on my feet,

Emin Dmin C Dmin Emin

Rings go on my finger,
Watch - es go on my arms,
Hats go on my head,
Socks go on my feet,

Bells go on the ring - er.
tract - ors go on farms.
hon - ey goes on bread.
cars go on the street.

Chorus

Emin Fm Emin F

Ev - 'ry - thing has a place, now, Ev - 'ry - thing has a place,

25

Emin Dmin C Dmin Emin

Ev - 'ry - thing has a place, From your toes up to your face.

5. Glasses go on eyes, (3x)
Swatters go on flies.
(or, Cherries go on pies.)

6. Gloves go on my hands, (3x)
Newspapers in rubber bands.

7. Pants go on my legs, (3x)
And cartons go on eggs.

8. Shirts go on my tummy, (3x)
Ice cream goes down yummy.

9. Pants go to the waist, (3x)
And pepper to the taste.

10. Belts go under my belly, (3x)
And bread goes under the jelly.

11. Arms come out of shoulders, (3x)
Rocks come out of boulders.

12. Coats go on my back, (3x)
And ducks go on the quack.

13. Wraps go on my neck, (3x)
And cards go in a deck.

14. Combs go in my hair, (3x)
And clouds go in the air.
(or, for those with impossible hair:
And hair goes everywhere.)

15. Brushes go on curls, (3x)
And oysters go on pearls.

16. Earrings go on ears, (3x)
And bullies go on sneers.

17. Bracelets on my wrist, (3x)
And gorillas in the mist.

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

This is an especially fun song to make your own verses to. You can pick your own topic and make up verses to go with that topic. The idea is that the first line stays on-topic while the second line is a nonsense phrase just to round out the rhyme. You can also make a chorus to fit your particular subject. For instance, if I picked the topic "animal groups" I might come up with this:

1. Birds go in flocks, (3x)
Minerals go in rocks.

2. Buffalo go in herds, (3x)
And earthworms go in birds.

etc.

(chorus)
Animals have their place, now,
Animals have their place,
Animals have their place,
So does the human race.

On the subject "what things go on" you might sing something like this:

1. Big trucks go on wheels, (3x)
Whiskers go on seals.

2. Horses go on hooves, (3x)
Shingles go on roofs.

3. Fishes go on flippers, (3x)
Grandmas go in slippers.

(chorus)
Everything goes on something,
Hooves or wings or toes,
Everything goes on something,
That's how the world goes.

If you like to have more words in each verse, you can sing it this fast-moving way:

1. Rings go on my finger,
Phones go on the ringer,
Watches on my arm,
And tractors on the farm.

2. Hats go on my head,
And honey on the bread,
Glasses on my eyes,
And cherries in the pies,
3. Socks go on my feet,
And cars go on the street,
Gloves go on my hands,
Newspapers in rubber bands.

4. Pants go on my legs,
And cartons on the eggs,
Shirts go on my back,
And ducks go on the quack.

5. Combs go in my hair,
And clouds up in the air,
Brushes on my curls,
And oysters on the pearls.

6. Earrings on my earlobes,
Judges in their robes,
Bracelets on my wrist,
And gorillas in the mist.
(etc.)

(chorus)
Everything has its place, now,
From my toes up to my face,
I don't know how things got there,
I don't really care.

Rings Go On My Finger, page 3

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The Songs

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.

Teaching this song

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

It is tempting to try to turn the melody into minor by singing f# instead of f (on the words "so" and "us" in the chorus). Try to resist this temptation. It might be helpful to have a melodic instrument play along (or play the CD as you sing) to help keep the melody on track.

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.

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The Accompaniment

For variety's sake, the piano accompaniment in the chorus is different from the pattern in the verse. If the left-hand pattern in the chorus is too difficult, you can simply play the waltz-like pattern from the verse throughout.

If singers or conductor need a moment between verses (perhaps to think of the next verse or to line out the next verse to the singers), the accompanist can play the introduction before each verse. If a longer break is needed, the accompanist can simply repeat the entire chorus before each verse.

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presents

The Rainbow Song

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

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

**by
Brent Hugh**

The Rainbow Song

Moderate, ♩ = 60-80

a song by Brent Hugh
phrygian mode, alternating duple and triple rhythms

Piano

1

Emin F Emin F/C Dmin Emin

5

Emin Amin/E Emin Dmin

I like red and or - ange and yel - low, Green, blue, in - di - go, vi - o - let,
I see blue and tur - quise and a - qua, I see red and cher - ry and pink,

9

Emin Amin/E Emin F/C Dmin Emin

These are col - ors found in the rain - bow, But you can find more col - ors yet.
I see or - ange, choc' - late and brown, But you can see more col - ors, I think.

Interlude

13

Emin F Emin Dmin

The Rainbow Song

Red, orange, yellow, green, blue, indigo, and violet are the traditional "colors of the rainbow" (you can remember these in order by the acronym "Roy G. Biv", which is made from the first letter of each color). But experts know that the human eye can easily perceive millions of different colors--at least a million or so in the rainbow itself. Can you make more verses about some of the million colors found in the rainbow?

For a visual demonstration of how many colors are really in the rainbow, go to

www.sunflower.org/~bhugh/rainbow.spm

On that page you can *see* that there are more than 7 colors in the rainbow--more than 25--more than 100--even more than 1000.

If you have a hard time thinking of color names, you might get a color swatch book from a paint store, or lists of thread, embroidery floss, or fabric colors from a fabric store, or look online:

www.dmc-usa.com/tools/colors/colors1.html
ultrascraps.com/colormain.htm
alice.port25.com/jc/colornames.html

Another fun activity with this song is:

The Color Song

I see red and orange and yellow,
 Green, blue, indigo, and violet,
 These are colors found in the rainbow,
 Such pretty colors, I can't forget.

I see blue and orange and ruby,
 I see pink and flaming red.
 These are colors found in the sunset,
 When the sun is going to bed.

Can you make verses telling about the colors you see in different places? In a forest, in a meadow, on an elephant, on a bird, on cars, on a horse, in the sky, in a painting, in a photo, in a sunrise, in the mountains, in a field, in the playground, on a caterpillar, on a butterfly, on a ladybug, in a lake, in a stream . . .

In a religious context you might use these words:

God's Gift

I love red and orange and yellow,
 Green, blue, indigo, violet.
 These are colors found in the rainbow,
 Where the sun and mist have met.

I love blue and orange and ruby,
 I love pink and flaming red.
 These are colors found in the sunset,
 When earth, sky, and sun go to bed.

I love orange, brown, and yellow,
 I love red and pink and rose.
 These are colors found in the autumn leaves,
 When the summer's come to a close.

God made rainbows, sunsets, and autumn leaves,
 God made streams and mountains and plains,
 These things are God's gift to his children,

For younger children, you might use these simpler words:

I Like Green

I like green and yellow and purple,
 And I like white and orange and black.
 I like blue and turquoise and aqua,
 And I like pink and cherry and red.

I like gray and charcoal and drab,
 And I like tan and chestnut and brown.
 I like white and snowy and milky,
 And I like black and dismal and dark.

You can easily make up other words about colors or different objects around the house ("I like peas and carrots and hot dogs", "I like trucks and airplanes and fast trains", etc.).

Jonathan loves clocks, so he made these words:

The Clock Song

The big hand is pointing to three,
 Little hand is pointing to four,
 It is fifteen after four o'clock,
 I know 'cause the clock tells me so.

The big hands on clocks count by five,
 Little hands on clocks count by one,
 Second hands go 'round really fast,
 Now its time our clock song is done.

The Rainbow Song, page 3

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- 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, first graders in a school 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 the child 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.

The Songs

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.

Teaching this song

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

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.

If the high E-D-C (measure 10) is too high for children to sing, the lower notes C-B-A can be substituted.

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

The Accompaniment

If the three against two rhythms (RH triplets against LH eighth notes, for instance in measures 2 and 4) are difficult for you, you can simply change the left-hand part and make it line up with the right-hand triplets. For instance, in measure 2, the left hand could become:



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<http://www.ram.org/ramblings/philosophy/fmp.html>).

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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 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

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5916 Arlington Ave, Raytown, Missouri USA 64133

bhugh@oz.sunflower.org

mp3.com/MusicIQ

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.



Left-legged Waltz, page 2

Verse

15  

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



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

18  

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



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

Chorus 2

22  

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

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

25  

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

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

Dance Interlude

29

Dmin

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

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

Emin

32

Dmin

One leg - ged, two leg - ged,

One leg - ged, two leg - ged,

Final ending

34

C

(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 the 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.

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

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Emin

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4

Dmin

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Left-legged Waltz, page 3

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34

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three leg - ged waltz waltz. Yeah!

C

Dmin

(Go to verse)

Final ending

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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.
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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.

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Jesus Loves Me

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

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

**by
Brent Hugh**

Jesus Loves Me

Moderately moving, ♩ = 52-63

a song by Brent Hugh
dorian mode, triple meter

Introduction

Piano

1

Dmin C F/A F/C G/D Dmin

9

Dmin C F/A F/C G/D Dmin

Je - sus loves me, Je - sus loves me, Je - sus loves me.
I love Je - sus, I love Je - sus, I love Je - sus.

17

Dmin C F/A F/C G/D Dmin

Je - sus loves me, Je - sus loves me, Je - sus loves me.
I love Je - sus, I love Je - sus, I love Je - sus.

More sample verses:

Mommy loves me,
Mommy loves me,
Mommy loves me.

I love Mommy,
I love Mommy,
I love Mommy.

I love Daddy,
I love Daddy,
I love Daddy.

Daddy loves me,
Daddy loves me,
Daddy loves me.

*(Grandma, Grandpa, Sister, Brother, Uncle, etc.
love me, and I love them.)*

I like Jenny,
I like Jenny,
I like Jenny.

Jenny likes me,
Jenny likes me,
Jenny likes me.

*(Various friends, schoolmates, etc. like me and I
like them.)*

*This song works really well as a lullaby, partly
because when you sing it you feel secure and
surrounded by love in just about every possible
direction. Here are some lyrics you can use when
singing as a lullaby:*

I feel sleepy,
I feel sleepy,
I feel sleepy.

I feel tired,
I feel tired,
I feel tired.

I'll close my eyes,
I'll close my eyes,
I'll close my eyes.

I'll have some dreams,
I'll have some dreams,
I'll have some dreams.

I'll lie in my bed,
I'll lie in my bed,
I'll lie in my bed.

I'll go to sleep,
I'll go to sleep,
I'll go to sleep.

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

You Are Not A Dog, page 3

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.

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- 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

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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.

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

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- 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

Children really enjoy singing about topics they are interested in, so ask them to suggest relatives, friends, and other things they love or like, and instantly make new verses about them. This is easy to do and a lot of fun. Jonathan loves to sing, "I love my pink clock, I love my pink clock, . . ."

Recordings of this and other Music IQ Songs can be found at mp3.com/MusicIQ. Listening to the recording can be the best and easiest way for both older and younger people to learn the song.

The Accompaniment

The accompaniment given is only a sample. Feel free to improvise your own accompaniment on the chord progression given or on other chord progression you might work out.

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--Brent Hugh

Music IQ Songs

A new dimension in music for young people

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5916 Arlington Ave, Raytown, Missouri USA 64133
bhugh@oz.sunflower.org
mp3.com/MusicIQ

Music IQ Songs

A new dimension in music for young people

presents

I Love To Hide

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

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

**by
Brent & Jonathan Hugh**

I Love To Hide

Moderately fast, ♩ = 104

a song by Brent & Jonathan Hugh

Introduction

lydian mode, triple subdivisions

Piano

1

G F Emin F

5

F Emin Dmin C G F

I love to hide! One, two, three, four, five, six,
Read - y or not here I
You'll nev - er to catch catch me! I'll
I'm look in your clos - et where
I'm going to catch catch you, I'll

11

Emin Dmin F Emin Dmin C

sev - en, eight, nine, ten. I love to hide! sev - en, eight, nine, ten.
come here I come. look. hide. I
you al - ways hide. I'm going to catch catch me! I'll
you al - ways hide. I'm going to catch catch you, I'll

17

G F Emin F

One, two, three, four, five, six, sev - en, eight, nine, ten.
Read - y or not here I
I'm look in your clos - et where you al - ways hide.
I'm look in your clos - et where you al - ways hide.
I'm look in your clos - et where you al - ways hide.

**5.You'll never find me,
I'm in my tent where you'll never catch me.
(repeat)**

**6.You'll never catch me,
I'm under the table where you'll never look.
(repeat)**

**7.I see your feet there!
Under the table--they're sticking right out.
(repeat)**

**8.You'll never catch me!
I'm keeping so quiet, I'm hiding so well.
(repeat)**

**9.I'm going to catch you!
I hear some strange noises, I hear them so well.
(repeat)**

**10.You'll never catch me!
Don't look in my bedroom I'm here in the hall!
(repeat)**

**11.Now I have caught you!
I caught you, I caught you, I finally caught you!
(repeat)**

Jonathan loves to play "Hide and Seek" more than anything, so we wrote this song about it.

As with all the Music IQ Songs, most of the fun is in making your own verses. The verses given here are just examples.

I Love To Hide, page 3

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Teaching this song

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

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. For adults, the main difficulty in this song will probably be singing B natural rather than B flat (measures 9 and 17), because the B natural sounds unusual to ears brought up on music written in the major scale. (The key signature for this piece is no sharps and no flats, which is the key signature for F Lydian mode, so B natural *is* the correct note in these measures.)

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The Accompaniment

The first left-hand note of each measure can be brought out slightly; these notes form the bass line. Using pedal will help to bring this bass line out.

If the left-hand accompaniment is difficult for you, you can play simple block chords in the left hand.

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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 four legs or four paws,
fur - ry snouts, You don't have 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.

You Are Not A Dog, page 3

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- 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.

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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

Music IQ Songs

A new dimension in music for young people

Music IQ Songs

A new dimension in music for young people

presents

Do You Know God's Prophets?

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

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

**by
Brent Hugh**

Do You Know God's Prophets?

a song by Brent Hugh
mixolydian mode, triple subdivisions,
triple and irregular groupings

Moderately, $\text{♩} = 80$

Piano

1. Mo-ses came from E-gypt, he led the child-ren of
2. En-och built a ci - ty, filled with right - eous
3. Ja-cob saw a lad - der, reach - ing in - to

Is - rael, in - to the Prom - ised Land.
peop - le, God took it up to heav - en.
heav - en, God blessed him and his fam - 'ly

Chorus

Do you know God's pro - phets? Pro - phets from the

16

D E D C#min Bmin C#min

Bi - ble,* Do you know God's chos - en pro - phets?

22

E F#min E D E

Do you know God's pro - phets? Pro - phets from the

27

D E/G# D/F# E D E

Bi - ble,* Do you know God's chos - en pro - phets?

Do You Know God's Prophets? page 3

"Do You Know God's Prophets" is not really a finished song. On the contrary--it is a song for you to finish. A few sample verses about prophets from the Bible have been included, but to really make this song your own, you should make verses about prophets and righteous people from the scriptures who are most meaningful for you personally.

Part of the challenge (and fun!) of writing verses about the different prophets is figuring out how to condense a person's entire life and teaching into three short lines. Writing these lines is a lot like writing a haiku--there are very few words, so each one must tell.

If you really can't fit a prophet's story into one verse, you can, of course, write a series of verses about one prophet. For example, here are two verses about Jonah:

**Jonah tried to run and hide,
from God and his command to
save a wicked city.**

**Jonah thought God's children,
Were a small select few, but
God loves all who repent.**

When singing such verses, you can repeat the verse twice (or more) in a row before singing the chorus, if you prefer.

*When you write your own verses, the rhythms of the melody can be re-arranged slightly if need be. It is very easy to convert a half note in the melody into two quarter notes, if you need to fit in an extra syllable; the places you can do this are indicated in the music by two quarter notes tied together. The most important thing is to make the natural stresses of the words come in the right places in the music. In my example above, I have indicated the strong beats (the first beat of each measure) by making that syllable **underlined and bold**.*

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

XXXXXXXXXX _____ XXXXXXXXXXXX _____ XXXXXXXXXXXX _____

If you want students to write their own verses, it may be helpful to use one of the two templates shown at the bottom of this page (templates may be reproduced for student use).

The upper template is simpler and shows strong beats with Xs and weaker beats with underlines. Put one syllable per beat, trying to keep strongly accented syllables on strong beats.

The lower template is slightly more complicated; it shows places where "extra" syllables can fit it. Strong beats are indicated by Xs, weak beats by underlines, and optional weak beats by dashed underlines. Again, put one syllable per strong or weak beat; use the optional beats for syllables if necessary.

**In the Chorus, the phrase "Prophets from the Bible" can be altered to fit your particular situation. These alternatives might be helpful in some situations:*

Do you know God's prophets,
Prophets from the scriptures,
Do you know God's chosen prophets?

Do you know God's prophets,
Prophets from church history,
Do you know God's chosen prophets?

Do you know God's prophets,
Prophets from the Pentateuch,
Do you know God's chosen prophets?

Do you know God's prophets,
From the Book of Judges,
Do you know God's chosen prophets?
(also "From the Book of Kings",
"From the Book of Samuel", etc.)

By making a small change in the rhythm (change the melody in m. 14 to a dotted half note and in m. 15 to three quarter notes), you can use these words:

Do you know God's prophets,
New Testament prophets,
Do you know God's chosen prophets?

Do you know God's prophets,
Old Testament prophets,
Do you know God's chosen prophets?

The Theory

These songs for young people 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, first graders in a school 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).

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- 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. Associate specific CDs or songs with certain 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.

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The 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 in church youth groups. Many most youth groups, Sunday Schools, and religious camps for young people use songs extensively. Many religious youth have a repertoire of dozens of complex songs. With this solid base of music-making as a starting point, if youth groups broaden their musical spectrums even a little by including a few songs in modes and unusual rhythms, the beneficial effect of singing will only be multiplied.

Many church groups are looking for a style of music that is vigorous and fun, yet distinct from the popular music of the world. There is nothing intrinsically wrong with much popular music, but the fact that the popular style is almost always paired with lyrics dealing with romantic love and sexual attraction leads many religious people to search for a different style of religious music for their youth.

Teaching this song

I suggest letting young people hear this music, either by playing the music from the CD or simply by playing the accompaniment, several times--over a period of days or weeks--before trying to sing the song with them. Listening is the first step in learning.

Chanting the words in rhythm is a good activity for learning both the words and the rhythm.

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 melody and rhythm, internalized in this way, will become much easier to grasp and to teach. Adults may have more difficulty than children in learning this music, because the music (purposefully!) goes against some melodic and rhythmic conventions of our musical culture. Young children, who haven't yet been completely indoctrinated into our melodic and rhythmic stereotypes, will learn the song rather easily.

Each measure in this song has three beats, (most) musical phrases have three measures, and each section (verse and chorus) has three phrases. This three by three structure is an ancient musical way of celebrating the holiest Three of all: God, His Son, and the Holy Spirit.

The Accompaniment

The first left-hand note of each measure can be brought out slightly; these notes form the bass line. Using pedal will help to bring this bass line out.

If the left-hand accompaniment is difficult for you, you can play simple block chords in the left hand.

If you want to play an introduction, measures 22-end works well, but it may be more helpful to play the verse through once (mm. 1-10) as an introduction, so that singers hear the melodic rhythm immediately before they sing it.

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- oz.sunflower.org/~bhugh/pathetic.spm - various sheet music, recordings, and other music-related items--many free for

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presents

Fire Song

**an easy and fun
camp song**

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

**by
Brent Hugh**

Fire Song

a camp song by Brent Hugh
phrygian mode, 3+2 meter

Softly moving, $\text{♩} = 66$

Piano

1

Emin F G F Emin Dmin Emin

Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing,

Chorus

5

Emin F Emin F Emin F Emin

Fire is burn - ing, oh, so bright, Fire

Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing,

Verse

9

Emin F G F Emin Dmin Emin Emin F

gives us heat and gives us light.

5. May

1. Friends meet
2. Stor - ies
3. Cour - age,
4. Things we
friend - ship

Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing,

14

Emin F Emin F Emin Emin F

'round the burn - ing fire, glow,
told in fi - re's bright,
hon or, burn - ing re's
don't so warm as these coals, And
burn light Shar - ing
Tell of
Friend ship,
Just when
light our

Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing, Fi - re is burn - ing,

Chorus

The musical score for the Chorus of 'Fire Song' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). Chord diagrams are provided above the vocal line for each measure. The lyrics are written below the vocal line, and the piano part has a continuous bass line.

System 1 (Measures 18-22):

- Measures 18-22: Chords G, F, Emin, Dmin, Emin. Lyrics: hearts things rev' - and we soul's need de - sire. know. light. care. souls.
- Measures 23-27: Chords C, Dmin7, Emin, Emin, FM7, G, Dmin. Lyrics: burn - ing, oh, so bright, Fire gives us heat and

System 2 (Measures 28-32):

- Measures 28-32: Chords C, Dmin7, Emin, Dmin7, Emin, Dmin7, Emin. Lyrics: gives us light. oh

System 3 (Measures 33-37):

- Measures 33-37: Chords C, Dmin7, Emin, Dmin7, Emin, Dmin7, Emin. Lyrics: gives us light. oh

As in all the camp songs, the verses given are examples only and singers are encouraged to alter verses or compose their own verses reflecting their particular experiences and insights.

The ostinato can be altered after each verse to reflect the content of the verse. For instance after verse one, the ostinato could become

Heart-fire is burning

After verse two, it could become

Stor-ies are glow-ing

After verse three, it could become

Cour-age is burn-ing,

or Spir-it is burn-ing

After verse four, it could become

Fi-re is car-ing

The descant (which is complete optional) could be added at any time in the song, even at the very beginning. Like the ostinato, its words could be altered to match the content of the verses:

Heart-fire burn-ing

Stor-ies glow-ing

Cour-age burning

Spir-it burn-ing

Fi-re car-ing

Friend-ship burn-ing

Fire Song, page 3

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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 ("Fi-re is burn-ing") to everyone first. 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 RL RLL RL). You might try chanting the words as well as singing them. It is tempting to try to turn the melody into minor by singing f# instead of f (on the words "so" and "us" in the chorus). Try to resist this temptation. It might be helpful to have a melodic instrument play along (or play the CD as you sing) to help keep the melody 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 music, internalized in this way, will become much easier to grasp and to teach.

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The Free Music Philosophy

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Internet Sites

- mp3.com/MusicIQ - free downloadable 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

Music IQ Songs

A new dimension in music for young people

Music IQ Songs

A new dimension in music for young people

presents

Falling Snow

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

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

**by
Brent Hugh**

Falling Snow

Moving, ♩ = 76-96

a song by Brent Hugh
mixolydian mode, 3+3+2 meter

Introduction

Piano

The piano introduction consists of six measures. The first measure is marked with a '1' and a key signature of three sharps (F#, C#, G#). The subsequent measures have a key signature of two sharps (F#, C#). The meter changes from 3/4 to 2/4 in the second measure and remains there. Chord diagrams for D, A/C#, and E/B are provided above the staff. The piano part is written in a grand staff with treble and bass clefs.

The vocal entry begins in measure 7 with a key signature of two sharps (F#, C#). The meter is 3/4. Chord diagrams for D, A/C#, and E/B are shown above the staff. The first verse lyrics are: 1. I see the snow fall-ing, fall - ing, 2. The yard is white and bright, 3. I like to run and play, 4. I like to slip and slide.

The second verse begins in measure 13 with a key signature of two sharps (F#, C#). The meter is 3/4. Chord diagrams for D, A/C#, and E/B are shown above the staff. The lyrics are: I see the snow fall-ing, fall - ing, The yard is white and bright, I like to run and play, I like to slip and slide, Fall White - ing with the the snow. snow. snow. snow.

The third verse begins in measure 19 with a key signature of two sharps (F#, C#). The meter is 3/4. Chord diagrams for D, A/C#, and E/B are shown above the staff. The lyrics are: Snow-flakes are danc-ing, are danc-ing, Snow-flakes are danc-ing, I like to go out - side, I like to ride on a sleigh, I like to duck and hide, I like to duck and hide.

Falling Snow, page 2

(to continue with verses) (final ending)

D A/C# E/B C# 4fr.

25

Danc - ing snow.
In the snow.
In the snow.
In the snow.

5. I like to drive my blue truck, (2x)
In the snow.
I like to play with my duck, (2x)
In the snow.

6. I see the big yellow thing, (2x)
In the snow.
Scooping up big globs of dirt, (2x)
In the snow.

7. I like to see yellow things, (2x)
In the snow.
I like to drive yellow things, (2x)
In the snow.

*The last two verses came about
because we have large yellow earth
mover parked across the street from
our house, in the snow. Going to visit
it does create some excitement
around the house.*

*It is possible to compress the content
and make two lines per verse, like
this:*

1. I see the snow falling, falling,
Snowflakes are dancing, are dancing,
I see snow.

2. I like to go out and play,
I like to ride on a sleigh,
In the snow.

3. I like to slip and slide,
I like to run and hide,
In the snow.

4. I like to drive my blue truck,
I like to play with my duck,
In the snow.

*This song can easily be adapted to
different weather and seasons. It can
be a fun weather song that you sing
every day about that day's weather.
Examples:*

I see the snow falling, falling (2x)
Falling snow.

I see the sun shining, shining, (2x)
Shining sun.

I hear the wind blowing, blowing, (2x)
Blowing wind.

I feel the warm wind a-blowing (2x)
Blowing wind. (also "cold wind", "hot
wind", "cool wind", etc.)

See the rain falling, falling, (2x)
Falling rain.

I slip on freezing rain falling, (2x)
Freezing rain.

I see the clouds floating, floating (2x)
Floating clouds.

I see the colored leaves turning, (2x)
Colored leaves.

I see the leaves falling, falling (2x)
Falling leaves.

I see the green grass just sprouting (2x)
Sprouting green.

I feel the cold weather coming, (2x)
Feel the cold.

I see the lightning exploding,
I hear the thunder kabooming,
It's a storm.

*This is a good tune for singing about
nature--it could make a nice camp song:*

Pine trees have hard pointy needles, (2x)
Pine needles.

Fir trees have soft squishy needles, (2x)
Fir needles.

Aspens have white bark and round leaves,
(2x)
Aspen leaves.

Oak trees have jaggedy leaves, (2x)
Jagged leaves.

Moss on the north side of trees, (2x)
Mossy trees.

Buffalo grass comes apart, (2x)
Near the stream.

I feel the nettles stinging, (2x)
On my arm.

Lamb's ear has soft silky fur, (2x)
Rub it on.
(Lamb's ear helps cure stinging nettle--at
least in folklore.)

I see the brook trout go swimming, (2x)
In the stream.

I see the full moon shining, (2x)
Shining moon.
(or new moon, quarter moon, etc.)

I see the Big Dipper pointing,
Right where the North Star is shining,
North star shines.

I see a big double-u,
Those stars are Cassiopeia,
In the north.
(Cassiopeia is a W-shaped constellation
near the North Star.)

Vega is the brightest star,
In the summer sky,
Brightest star.
(The star Vega, in constellation Lyra, is the
brightest star in the Northern Hemisphere's
summer sky.)

*Naturally these are just samples--you'll
need to make up verses about the plants,
trees, and wildlife in your area.*

Falling Snow, page 3

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.

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The Songs

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.

Teaching this song

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

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Be sure to have children make up their own verses to the song (help them if necessary, but even small children can suggest topics for verses). Singing your own words is a lot more fun than singing pre-printed words. Making your own words is a big step in making the music your own.

The Accompaniment

For variety's sake, the piano accompaniment changes several times. If these changes are difficult for you, simply pick a simple left-hand pattern and continue it throughout the piece.

If singers or conductor need a moment between verses (perhaps to think of the next verse or to line out the next verse to the singers), the accompanist can play the introduction before each verse.

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Music IQ Songs

A new dimension in music for young people

Introduction and Prelude

Lobe den Herren-Kyrie

Sw.: Viola Celeste 8
Gt.: Krummhorn 8
Ped.: Strings 8, 16

Brent Hugh, 1995

I. Introduction

Moderato espressivo

Gt. *mp* Sw.

1

Sw. *p*

7

Gt. *p*

12

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Sw.

21

This system contains measures 21 through 24. The top staff is for Soprano (Sw.) in 4/4 time, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The piano accompaniment consists of a bass line with whole notes and a treble line with whole notes. Measure 24 ends with a double bar line.

Gt.

RH

25

This system contains measures 25 through 28. The top staff is for Guitar (Gt.) in 4/4 time, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The piano accompaniment consists of a bass line with whole notes and a treble line with whole notes. Measure 28 ends with a double bar line.

Sw.

29

This system contains measures 29 through 32. The top staff is for Soprano (Sw.) in 4/4 time, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The piano accompaniment consists of a bass line with whole notes and a treble line with whole notes. Measure 32 ends with a double bar line.

Thanks for trying *Introduction--Lobe den Herren-Kyrie*. If you liked *Introduction*, you might be interested in these other works by Brent Hugh:

Organ Preludes

- \$2.00 Passion Chorale
- \$2.00 In Memory of the Crucified-Lauda Sion
- \$2.00 Alleluia-A Poor Wayfaring Man of Grief
- \$2.00 Introduction and Prelude--Lobe den Herren-Kyrie
- \$2.00 Alleluia
- \$8.00 All five Organ Preludes

Piano Preludes

- \$2.00 In Memory of the Crucified-Lauda Sion
- \$2.00 Alleluia
- \$3.00 Both Piano Preludes

Piano Solo

- \$5.00 Fractal Variations--A Mathematical Fantasy for Piano (Difficult)
- \$5.00 Sonatina in Three Styles (Intermediate)
- \$8.00 Both works for Piano Solo

Voice

- \$5.00 Psalm 137 "By the Waters of Babylon" (Soprano & Piano)

Unaccompanied Horn in F

- \$4.00 Tri-antella

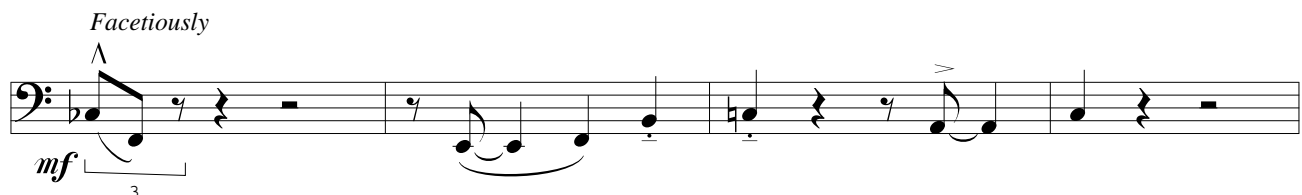
Beginning Piano

- \$2.00 Blast Off (Primer Level)
- \$2.00 The Music of the Spheres (Primer-Level 2)
- \$3.00 Both works for Beginning Piano

Please include \$1.00 shipping and handling for orders under \$10.00.

Send check or money order to:

Brent Hugh
5916 Arlington
Raytown, MO 64133
USA



Sonatina

in

Three

Styles

by

Brent

Hugh

Sonatina

in

Three Styles

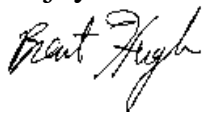
Sonatina in Three Styles is a fun-to-play piece of intermediate difficulty. Each of the three movements is in a different style, and each presents a different set of technical and musical challenges.

One of the most interesting musical challenges is the development of the first movement (Jazz Allegro). In the spirit of the jazz idiom of this movement, the development is to be freely improvised. Those with good improvisation skills will want to improvise the development on the spot, but those with less developed skills should know that it is traditional and quite proper for “improvised” sections to be worked out and practiced beforehand. Students may wish to write out a development and practice it as they would any other piece. Although this written out development may lack the spontaneity of an on-the-spot improvisation, it is still a great opportunity for performers to show individuality and creativity. A sample written-out development section is included, and performers may use this as an example or as a starting point for their own creativity.

The second movement is a sad song or dirge. It began life as a Halloween song I composed as a sample for a class I was teaching. At one time, it even had some really scary words that went with it!

The third movement is an energetic Scherzo. True to the original meaning of the word *Scherzo*, this movement is full of little musical jokes and puns. It is a lot of fun to play.

Enjoy!



Sonatina

in

Three Styles