

# 6 MUSICAL GAMES

## PUNCHINELLA



O look who's here! Pun-chi - nel - la, Pun-chi nel la!\_ Look who's here! Pun-chi nel - la, from the zoo!  
O what can you do?\_\_  
O we can do it too!  
O who do you choose?

Circle formation – one player in the middle

Singing verse one song all point to the person in the middle

While circle sings verse 2 the person in the middle performs an action (goofy is OK!)

While singing verse 3 all players imitate the action of verse 2.

While singing verse 4, the person in the middle closes eyes, while pointing and then turns in a circle. Whoever is being pointed at as the songs ends is the next to go in the middle.

### *Some purposes:*

- Individual leadership
  - Physical activity
  - Imagination and movement
  - Syncopated rhythms
  - Low SOL up to DO (interval of a Perfect Fourth)
  - SOL LA TI DO
  - Fermata
  - Variation
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## NAUGHTY PUSSY CAT

Naugh - ty pus - sy cat: you are ve - ry fat!

You have but - ter on your whis - kers, naugh - ty pus - sy cat! SCAT!

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of lyrics: 'Naugh - ty pus - sy cat: you are ve - ry fat!'. The second staff contains the melody for the second line: 'You have but - ter on your whis - kers, naugh - ty pus - sy cat! SCAT!'. The melody consists of quarter notes and quarter rests.

### Circle Formation - seated

Essentially the same game as 'Duck Duck Goose' – one person is 'it' – i.e. is the 'cat' – who runs around the circle during the singing of the song and touches the head of a seated singer during the 'scat' beat. The seated person chases the 'cat' around the circle – if she catches the 'cat' the cat is still 'it' – if not the formerly seated person is 'it.'

Variations – move the pitch up – increase tempo  
Seated singers keep beat in knees , play *ostinati*

### *Purposes*

TiTi Ta

Quarter rests

So Fa Mi Re Do

Movement – co-ordination of rests and phrase endings.

# Doggie Doggie Where's Your Bone?

Traditional Song

Dog - gie, dog - gie, where's your bone? Some - one stole it from my home.

5  
Who stole the bone? \_\_\_\_\_ I stole the bone!

Children sit in circle, with hands palm upwards behind their backs. (eyes closed)  
One child places a 'bone' in the hands of another child, while the group sings the song

Children must guess the name of the person who sang "I stole the bone"  
(encourage them to SING this answer)  
The child who guesses the correct bone-stealer, gets to place the bone in someone else's hand...  
etc.

Good for Primary - maybe to Grade 1....

reinforces SML ti-ti-ta. Unison, Solo

# HOT POTATO

Hot po - ta - to, pass it on. Hot po - ta - to, pass it on.

Hot po - ta - to, pass it on. Get rid of the hot po - ta - to!

Circle Formation (seated is likely best)

As the song is sung, pass a 'potato' around the circle.

Whoever has the 'potato' at the conclusion of the song is 'out'

('out' people can remain on the outside of the circle and become judges....)

variations – pass 'potato' behind backs,

keep eyes closed (judges will be helpful here!)

Sing the song at increasingly higher pitches and possible tempo

Purposes:

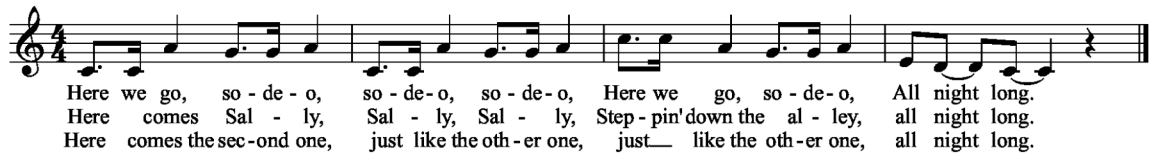
Co-ordination, predictions of ends of phrase

Dotted quarters, syncopation

Rests (quarter and half)

Sequence

# SO-DE-O



Here we go, so - de - o, so - de - o, so - de - o, Here we go, so - de - o, All night long.  
Here comes Sal - ly, Sal - ly, Sal - ly, Step - pin' down the al - ley, all night long.  
Here comes the sec - ond one, just like the oth - er one, just like the oth - er one, all night long.

Form two lines – parallel (the ‘alley’) – with facing ‘partners’

As song is sung – the first in one of the lines is ‘Sally’ – and  
‘Steps Back’ - struts/walks in some sort of creative way through the ‘alley’ to the other  
end of the line.

As the second verse is sung, the ‘partner’ must imitate the first ‘strutter’

Game continues until all have an opportunity to ‘step back’

Purposes

Individual movement creativity

Imitation

DO LA SO LA (ascending major sixth)

(High) DO LA (minor third descending)

Syncopation

# Goin' Down the Railroad

rolled eighths are appropriate

Folk Song

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six phrases across three staves. The lyrics are: 'Go-in' down the rail road, re so doh' (Phrase 1); 'Go-in' down the rail-road, re so doh' (Phrase 2); 'O Nicole...has to run all a-round,' (Phrase 3); 'O Sylvie...has to run all a-round,' (Phrase 4); 'Go-in' to turn a-round' (Phrase 5); and 'Go-in to go back home.' (Phrase 6). The melody is simple and repetitive, using a 're-so-doh' pattern.

Two lines - partners facing each other - with some distance between.

PHRASE 1: First set of partners clasp hands, and skip sideways 'down the railroad'

PHRASE 2: same partners skip back along the railroad...

PHRASE 3: 1 of the 1st partners runs from one end of the railroad to the other (outside) waiting there

PHRASE 4: 2nd of the 1st partner runs from one end of the railroad to the other (outside); faces partner

PHRASE 5: 1st set of partners, holding hands, twist back-to-back, arms over heads...

PHRASE 6: Partners return to lines, but now at the new end of the line.

repeat song, with next set of partners Goin' Down the Railroad!

Those waiting in line may want to clap to the beat as they sing...

This activity reinforces the 're - (low) so - do' melodic pattern - which is commonly heard as the root progression of ii-V-I