

**MUSICAL GAMES AND ACTIVITIES
TO LEARN BY**

by

Judith N. Henneberger

*Dedicated to my parents, Mr. and Mrs. A. D. Nolen through whom
my love of music was made possible and developed in our family
and our church.*

Arranged and edited by
Marjorie Hershey

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FOREWORD

This book of Musical Games and Activities has been needed for some time. In its continued endeavor to find and make available practical teaching aids in ministry through music for churches of all denominations Choristers Guild is happy to be able to present this book of musical teaching activities. Judy Henneberger is well-qualified to author such a volume having been a teacher and used extensively the games and activities presented herein. It is with a sense of accomplishment for having this opportunity to present new, practical, meaningful ways of teaching the basic elements of music theory along with Christian Education fundamentals.

—Cecil E. Lapo

PREFACE

The realization that persons learn as much through games as through a much more structured “traditional” learning situation has caused a great deal to be done in creating “games” through which teaching-learning may take place in order to assimilate knowledge. Judith Henneberger has done just this in creating and adapting the games and learning activities in this book for use in her public school music classes. While the orientation of schools normally is to put an emphasis on the acquiring of knowledge, the church should have a primary concern for the growth of the individual. God works through persons so that each individual can respond to Him. Knowledge is important, but is secondary to the individual and his whole-being growth. Thus, subject matter needed in church music situations has a slightly different orientation than in the school situation. In editing I have tried to suggest additional variations which will help fulfill the particular needs of the church situation. However, many of these ideas can easily be adapted for the public school music teacher.

Church choirs have a certain disadvantage in that usually there are vast differences in the musical knowledge of the participants. This can create a problem if each individual is to have a feeling of achievement. Grouping individuals into teams, watching that there are different levels of musical knowledge represented on each team, will help to take the pressure from the individual who lacks some of the knowledge. Team working will also create a group awareness by several persons working together for an answer rather than just one person. Any of the games can easily be adjusted so that teams rather than single individuals are playing. One should always start simply so that a foundation is laid for all. The musical knowledge is more of a factor in the selection of the games than is the age of the participants within the grade school level.

It is most important that the “successes” each person feels must far outnumber the “failures” if that person is to grow to his or her greatest potential. The director must be sensitive to each person’s need at all times and try to fulfill as many as possible. All persons are competitive to some degree. In using competition one must be aware of what is happening not only to the loser and winner, but to all individuals. A “contest” should not be used to generate interest in order to cover the director’s feeling of inadequacy or lack of preparation. A concern for individuals with thorough preparation by the director far outweighs the creation of interest through “contests” of any kind.

Additional interest is created by involving the group in planning. The group should be given a choice of activities. The games included in this book should be used to stimulate both the director’s and the group’s creativity. Adjust the rules and the ideas to the group. If new ideas and games are generated serving as a media through which to learn, then this book has served its purpose.

The book is organized from the simpler and basic to the more advanced, first in the *games* section and then in the *activities* section. Your attention is called to the introduction of the activity section on page 13.

—Marjorie Hershey

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MUSICAL GAMES

MUSICAL FRUIT BASKET

Materials needed: 3 in. x 5 in. cards on which are written musical symbols.

Directions: The group sits in a circle. Each person has a card which may be pinned or paper-clipped to them. In the center of the circle is the leader. The leader calls out two music items. The people holding cards with the music items must quickly exchange seats before the leader sits in one of their seats. If the leader is successful in getting a seat, the person left without a seat becomes the leader. The leader may also call out "Music Basket" which means that all in the game get up and attempt to exchange seats before the leader gets a seat.

TOSS A NOTE

Materials needed: Have a minute kitchen timer or clock available. Pencil and paper, or chalk and chalkboard, are needed for scorekeeping. On the inside bottom of a large gift box with low sides, draw squares. In each square draw musical symbols. In each square is also written the number of points earned when the "note" lands in that square. A note is made of cardboard cut in the shape of a whole note with a two inch diameter covered with plastic tape. (Pipe cleaners shaped as a note may also be used.)

Directions: Set the timer or agree on a time by the clock. Designate a scorekeeper. Each player attempts to toss the "note" on a square. The symbol must be identified by the player in order for that person to collect the points. The person with the most points at the end of the allowed time period is the winner.

MUSICAL DOMINOES

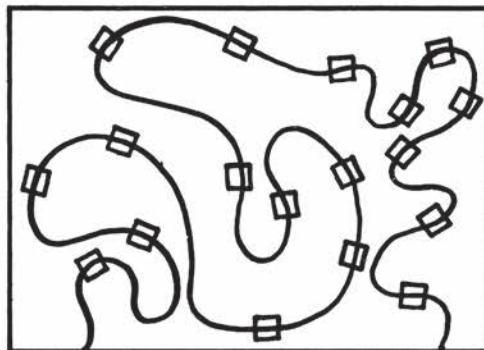
Materials needed: Thirty-six domino cards made from 3 in. x 5 in. cards on which different music items are marked on opposite ends of the card. Each music item should be duplicated four times. (For reusable dominoes see the directions for playing cards in the General Directions on page IV.)

Directions: Shuffle the cards and place them face down. If two people are playing, they draw six domino cards. If three or four are playing, they draw four cards each. Each player takes his cards and holds them in his hand. The player to the left of the card shuffler starts by taking a card from the deck and places it face up in the center of the table. Next he tries to find a match from his hand to go with either end of the drawn card. If he has a match, he lays it down. To complete his turn, he names or tells the meaning of the music item of the match. If the player cannot name it correctly, his card cannot stay on the table. The next player to the left acts similarly. When there are no more cards in the deck, a player must pass. The game continues in this manner until one player has no cards in his hand. He is declared the winner. If the game reaches the point in which no one can make a play, the player with the smallest number of cards in his hand is the winner.

Variation 1. Use the books of the Old or New Testament. The pairs become adjacent books.

SYMBOL WALK

Materials needed: A source of music, pieces of contact paper on which are written music symbols, a large heavy plastic drop cloth. (See the General Directions for marking on contact paper on page IV for the kind of felt tip marker to use.) Place the contact papers at random places on the drop cloth along the winding roadway.



MUSICAL ACTIVITIES

INTRODUCTION TO THE ACTIVITIES SECTION

The following activities are designed to reinforce concepts already introduced by the teacher to the total group. The wording of the directions is in adult language as a whole. The activities may want to be used in teacher-directed small groups at first. In further use the children could do them individually or in small groups without close teacher involvement.

All activities may be used as learning centers which are areas that are designed to teach or reinforce a specific skill or experience. Learning centers are normally self-directed. Thus, the directions need to be on the comprehension level of the child. In order for these activities to be used as learning centers, most of the DIRECTIONS should be rewritten by the teacher in short sentences and with a simple vocabulary.

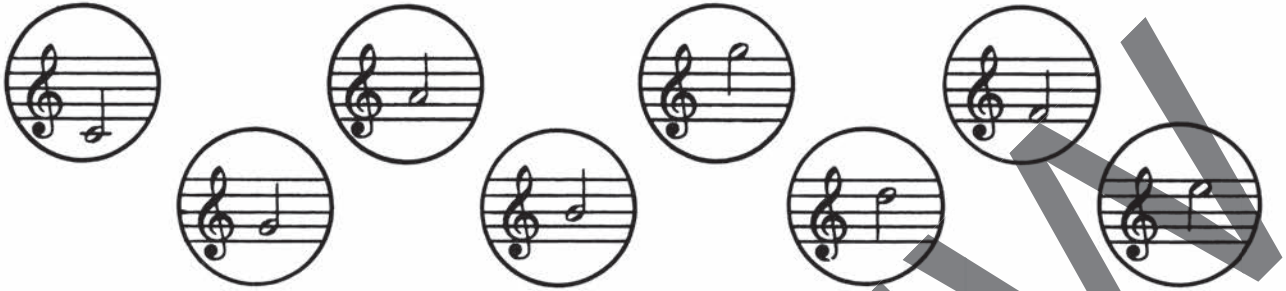
If learning centers are being used the organization of the room is important. Poster board, inexpensive notebook folders with pockets in both sides,* or 10 x 12 in. brown mailing envelopes may be used to organize the materials. Each activity would have its own envelope for DIRECTIONS and materials. The envelopes or folders may be placed in cardboard boxes which have been covered with bright contact paper. An instrument table probably would be wanted on which are untuned percussion (drums, tambourines, triangles, claves, finger cymbals, etc.), and resonator or melody bells. A decision will need to be made regarding expendable materials such as paper and pencils: are such to be kept on a general table or in each folder. Plan carefully the organization which will work best for you.

Additional ideas for activities are in the appendix. These are brief activities which are useful for those youngsters coming early or for those who need a short project while others are finishing their game or activity.

*Choristers Guild Rehearsal Folder D-64 or D-66

PARADE OF NOTES

Teacher Preparation: A magnetic board with plastic magnetic letters is excellent for this activity. Poster board circles may also be used for showing the notes on the staff. Cut slots in each circle underneath the staff picture. Cardboard alphabet letters are then inserted in the slots as the notes and letters are matched.



Directions:

1. In front of you is a parade of notes on the treble staff. Look at the note position and decide what its letter pitch name is.
2. In the box below find the plastic letter that matches the note. Put it under the note.
3. When you have matched each of the notes and letters, check yourself with the *answer key*.

RHYTHM FAMILIES

Teacher Preparation: Pencils and paper are needed. You will need to use the rhythmic syllables with the group before using this activity. They are ta-a-a-a, ta-a, ta, ti ti, ti ki.

2

3

4

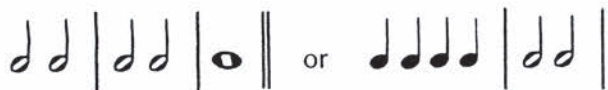
Directions:

1. Look at each of these rhythm families.
2. Clap the rhythm patterns in each family.
3. Take a piece of paper to visit one of these families.
4. Write each rhythm pattern of the family on your paper.
5. Now write the rhythm syllables underneath each rhythm pattern.
6. Choose one instrument from the instrument table and play your rhythm family.
7. Put your finished paper in the *finish* envelope.

FINISH

EVEN AND UNEVEN RHYTHMS

Materials needed: Have a supply of paper and pencils in the paper envelope. Make a cassette tape giving ten different even or uneven rhythmic patterns. (An even pattern might be



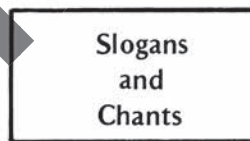
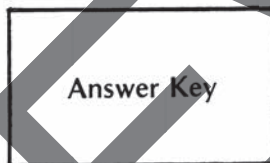
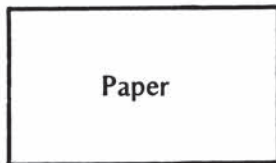
an uneven pattern might be



Make an Answer Key.

Directions:


1. Take a paper from the envelope and number it from one to ten.
2. Press the *forward* button of the tape player and listen to each of the rhythm patterns being played.
3. Play the tape again and as you listen to each pattern, write *even* or *uneven* beside each pattern number to describe it.
4. You may check your answers with the *Answer Key*.



COMPOSING WITH SPOKEN WORDS

Materials needed: Write a slogan or chant on 3 in. x 5 in. cards, using a different slogan on each card. Place these in an envelope at the center. Pencil and paper are needed.

Directions:

1. Choose a slogan or chant from the envelope or make up your own.
2. Decide on the rhythm patterns (combination of  for your words. Write this down on paper.
3. Plan the louds and softs (dynamics) and pitch variations you want to use.
4. Choose a conductor and practice your composition.
5. Make up an instrumental background for your composition.
6. Notate your piece, then perform it for the group. You may also record your performance.

Variation 1. Use Bible verses in place of the slogan.

Variation 2. Use the main idea from a church school lesson.

FINISH A SONG

Materials needed: Write a simple melody. Vary the words with the season. Staff paper and pencils.



Val- en- tine Val- en- tine will you be my Val- en- tine?

Directions:

1. Play the above melody on the bells.
2. Write a 4 measure answer to the musical question. Decide which bells you will use for your melody.
3. Notate your part of the song using the music staff cards below.
4. Add words to your melody to complete the song.
5. Have a friend join you and sing the song all the way through.