

# Games for 3-6 Year Olds

by the music educator

## How To Use This Resource

Thanks so much for downloading my resource.

This is a collection of four games to get any music teacher started on incorporating games into lessons. The spirit behind this is that once any teacher becomes used to including games in lessons, that further games get added that are designed by you, or perhaps even your students themselves! From our experience here at *the music educator*, there is no one right way to play games within lessons, and that different students respond to playing games in a variety of ways.

With this in mind, four games (that have been tried and tested) have been published in this resource. All these games have a clear learning outcome, levels of differentiation, as well as materials included when required. As is usual in all *the music educator* resources, there is optional colour coding in the resources. These are randomly chosen, and not associated with synesthesia. It is possible to print these resources in black and white if colours are not wanted. Throughout the resource, both alphabet and solfa names are used.

An objection that could easily be raised about these games is that they do not place a student at their instrument. This is entirely deliberate, and a decision based on some hard won experience. With very young students, especially ones who have had a full day at school already, sitting still at their instrument can easily lead to rebellion or a clear lack of enjoyment on their part. These games allow them to move and engage without putting pressure to sit at/hold their instrument for the entire duration of their lesson, which is often an unfair expectation for these students.

Although some of these games come with pre-prepared resources to support you in incorporating them, they are by no means the only resources that could be used with your students. Depending on your resources, you may choose not to use the provided resources. Some of these options have been outlined for you to decide what will suit your individual situation, but creativity to alter these and make them even better will always be encouraged! You, after all, are the expert here.

**Please note:** Throughout this document, there are references to a ‘pitch sounding device’. This is to raise the point that it is entirely acceptable to not only use one instrument, but digitised sounds/a variety of instruments can and should be used.

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# Where's The Note?

**Learning Outcome:** To associate pitch with the name of the note, without accompanying visual support.

**Materials:** Pitch sounding device and space to move!

**Aim of the game:** to move (as fast as possible) to 'where' the note is, singing and naming the note in the process.

## How to play:

First, introduce the notes that you will be using for the game. It often works to start with do, so, re, mi, fa, so (C, D, E, F, G). Spend some time singing those notes, with whatever naming system you choose.

Next, choose spots around the room to be 'where' each note is. Depending on the child and their current understanding, this could be done in a straight line, or if more movement would be beneficial, can spread them out around the room. Even though notes do exist in relation to each other, there is nothing wrong with making it as random as possible, and getting the student to **really** listen to the note itself.

Have a practice round: Using the notes and spaces chosen, send the student to the different locations by sounding each note. This can be done with the name, or without, depending on the confidence of the student.

Now it's time to play! Sound the notes in random order, with increasing speed to burn out that extra energy.

## Differentiation:

**Beginner:** When the note is sounded, the teacher also provides the **name** of the note.

**Medium:** The note is sounded with no further support of the name of the note.

**Expert:** Instead of sounding the instrument, say the name of the note. The student must go to the associated spot and sing the note independently.

# Sing After Me

**Learning Outcome:** To reinforce pitch recognition and aural retention.

**Materials:** Note paper and pen (for use by teacher only).\*

\*these are optional resources, however it can be useful to record the melody you create. This is to enable you to focus on the student rather than on retaining a melody yourself. Although you are capable of retaining the whole melody you create, it is more important to focus on what the student is doing, rather than making sure you remember what you have made.

**Aim of the game:** To sing back the longest possible melody from memory.

## How to play:

In this game, the teacher constructs an entirely random melody, alongside the student. The melody should be constructed to suit the student's own individual prior knowledge, e.g. if sharps/flats have not been fully introduced, they might not be used yet.

Starting with three notes, the teacher sings the melody. The student then sings it back. The teacher should record the notes they chose as they go with a note paper and pen.

The teacher then sings the same three notes, adding a fourth. The student then sings it back.

This pattern continues until the student makes a mistake. That is then the students new 'record' (which could be recorded in their lesson notebook). It is each individual teacher's choice how long this game is carried on, and different students will react differently to the challenge.

## Differentiation:

**Beginner:** Note names are not necessary at this level. For extra support, an instrument such as a piano could be used, with the teacher playing along with both themselves and the student (within reason).

**Medium:** Include note names at this level. An instrument could still be used sparingly for extra support.

**Expert:** Note names and no supporting instrument at this level - the student should be able to retain the melody mostly independently.

# Note Memory

**Learning Outcome:** Reinforcing reading treble note positions in relation to keyboard instruments.

Please note: This is a game designed for keyboard instruments. However the concept can easily be adapted to suit other instruments.

**Materials:** Memory cards (appendix A), pitch sounding device/instrument (keyboard).

**Aim of the game:** To get the highest number of pairs of cards.

## How to Play:

This is a take on the classic ‘memory’ card game. In the game of memory, the cards are spread out on a surface face down. Players take turns to turn over two cards, in the hope of finding a matching pair. A matching pair in this game is a picture of where a note is found on a keyboard, and where it is represented on the grand stave. This game is designed to get students to associate sound (away from the keyboard) with where a note is found on the stave. Players take it in turns to find pairs until all cards are claimed as pairs. Once a student is comfortable (at any differentiated level), the note on the cards must be produced, either by singing or playing the instrument, before the pair can be claimed.

It is possible to create your own cards to extend/alter this game to suit your students. Although the resources provided here attempt to do that work for you, there is nothing wrong with adding your own twist! Maybe the students would like to make their own cards; adapt it to suit your own teaching style and students.

## Differentiation:

Beginner: All note names are included on the cards.\*

Medium: Note names are only included on the keyboard cards.

Expert: Note names are found on none of the cards.

\*this differentiation is clear in the appendix A resource.

# Transcription Time

**Learning Outcome:** To transcribe simple melodies, reinforcing note reading and pitch recognition.

**Materials:** Transcription materials (appendix B), pitch sounding device/instrument. (It is possible to create other resources to support this game, depending on your own resources. A whiteboard is a popular option.)

**Aim of the game:** To accurately order (transcribe) notes arranged into short melodies.

## How to play:

While reading these instructions, please site appendix B for clarity.

In this game, the teacher sounds out a short melody on the instrument of their choice (singing is entirely acceptable). Depending on the confidence of the student, the teacher can say what notes they are planning to use in the melody to limit the choice of the student. Note names could be included in the sharing of the melody, depending on the confidence of the student.

Using the materials provided in appendix B, the student begins to order the notes. This can be directly onto the grand stave, or it could be ordered using the named note cards. This is part of the differentiation found in the game.

The teacher should sound out the melody three times, with a short pause each time. If the student requires another listen, do it once more. It is not recommended to keep going at this point; if they haven't got it yet, it may be too difficult for the student to transcribe.

At the end of the game, the melody should be checked for accuracy. If the student has not been putting it onto the grand stave, take the opportunity to transfer their work to the stave with teacher support.

This game can be played several times, and the student can also challenge the teacher to a round.

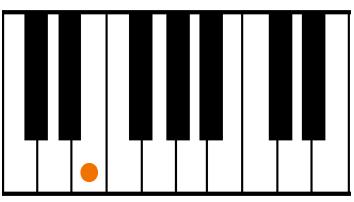
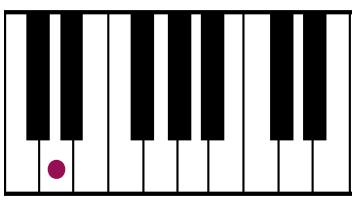
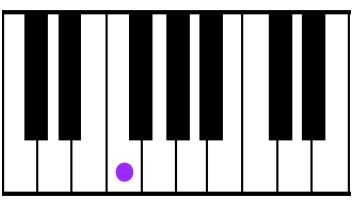
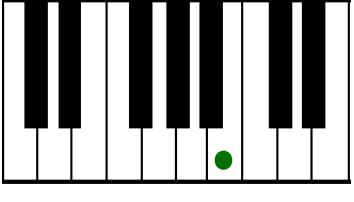
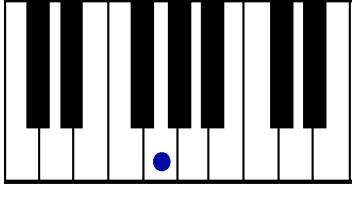
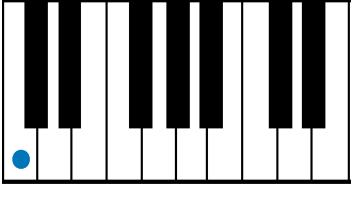
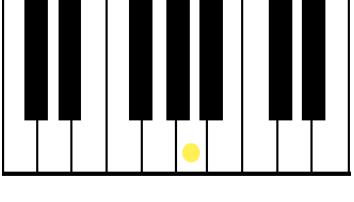
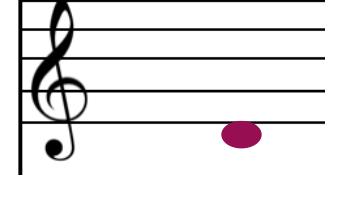
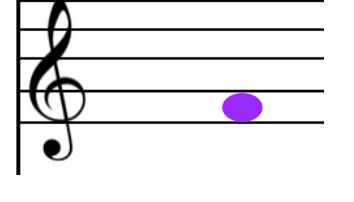
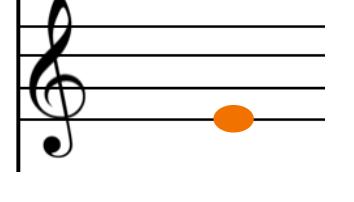
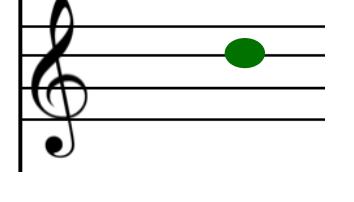
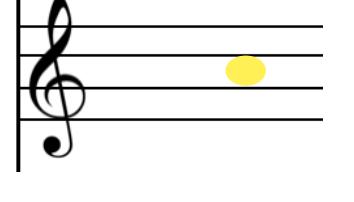
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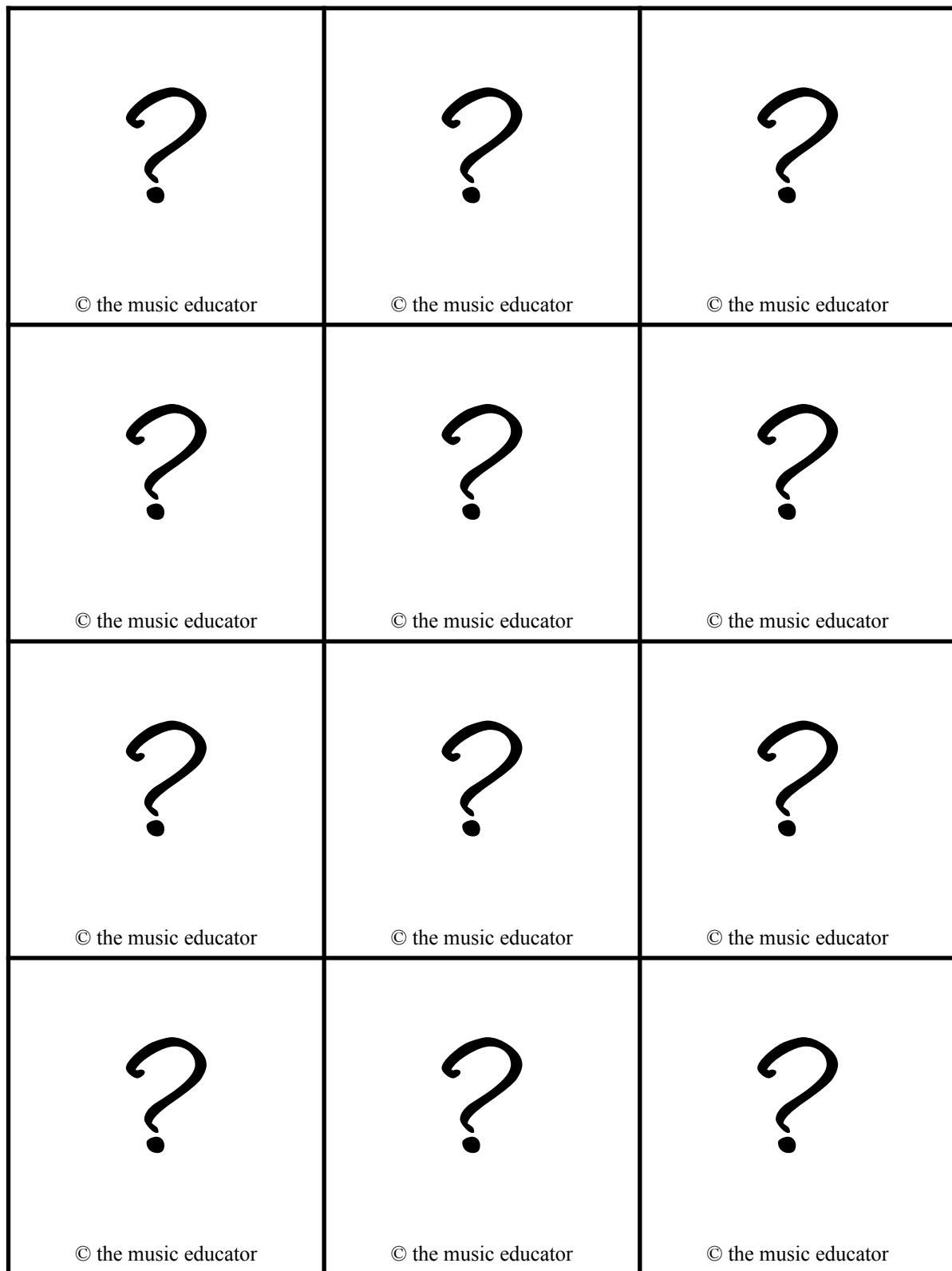
**Beginner:** All note names are included, and there is a supporting 'cheat' sheet. At this level, guide the students as to which notes you are going to include.

**Medium:** Use note cards that include names. The student can transfer their work onto the stave with or without teacher support.

**Expert:** Do not use the supporting cards. Students should work directly onto the stave.

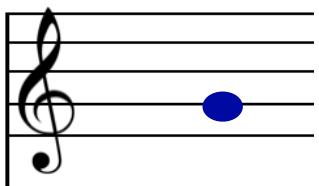
Please note: appendix B could easily be printed out expanded to A3, rather than A4. It is by no means necessary, but may support the youngest students to do so.

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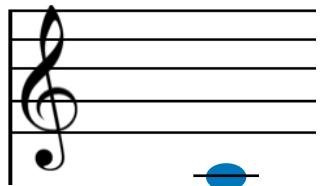
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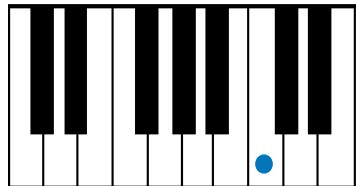
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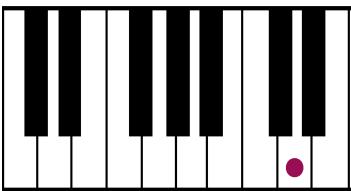
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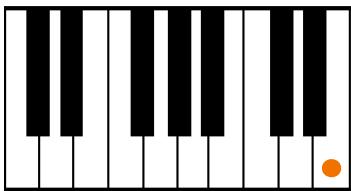
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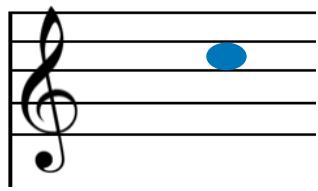
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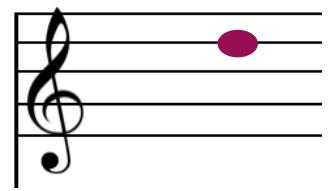
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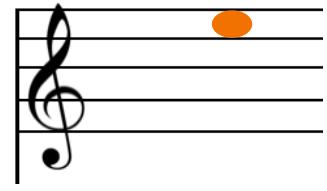
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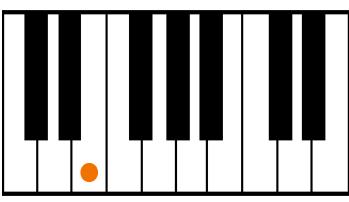
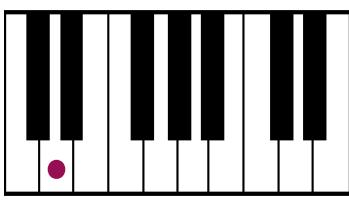
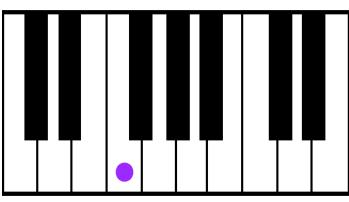
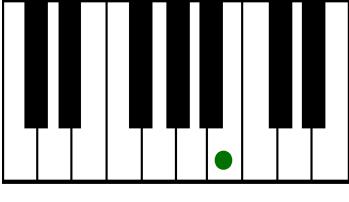
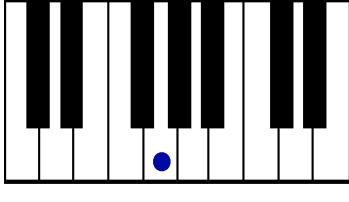
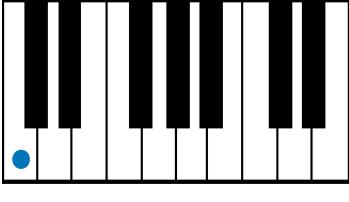
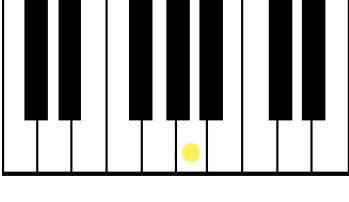
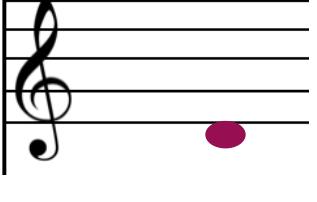
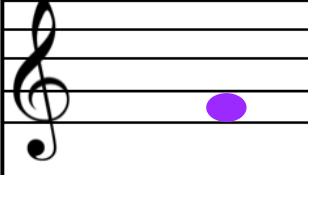
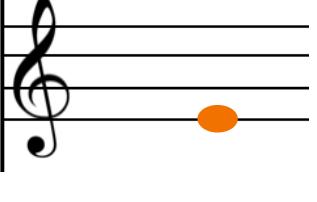
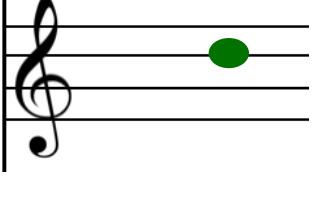
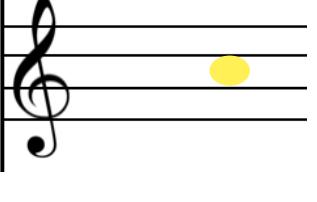


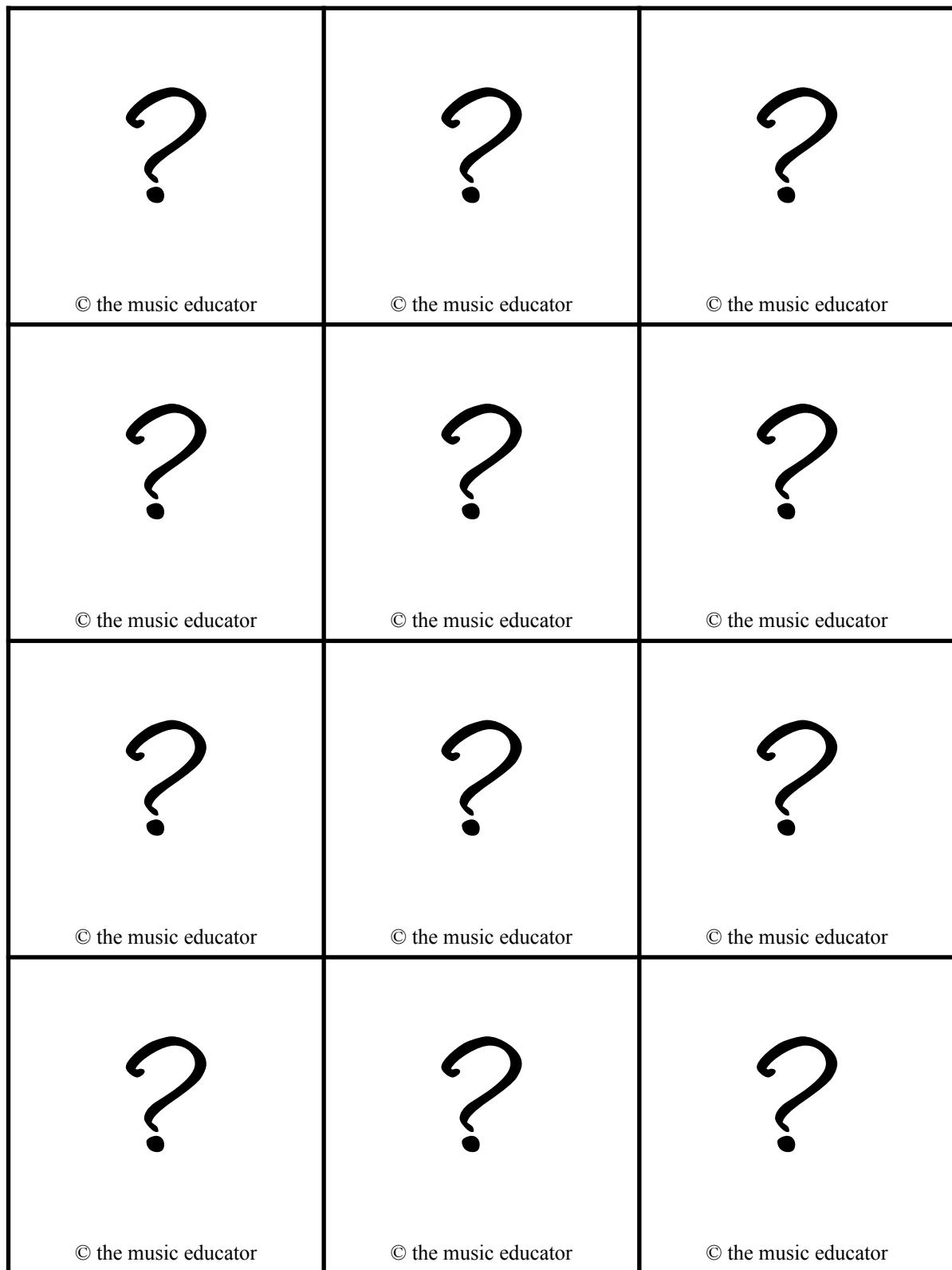
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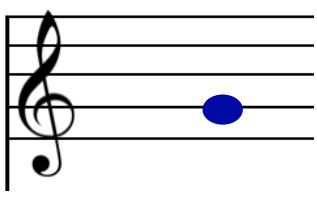
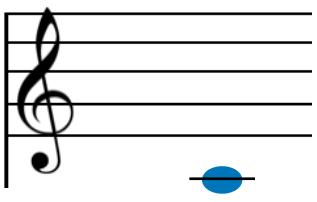
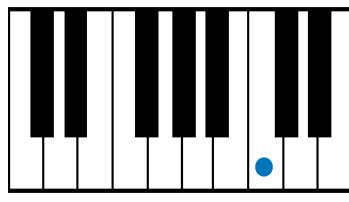
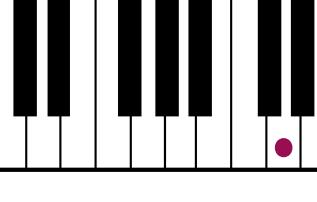
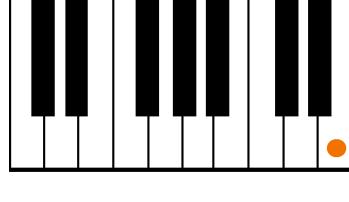
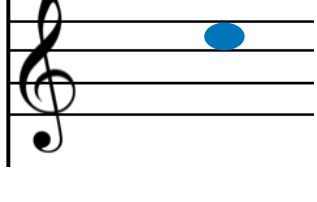
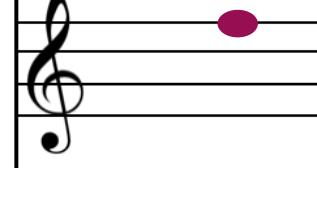
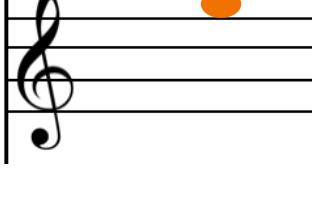
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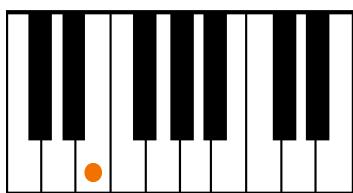
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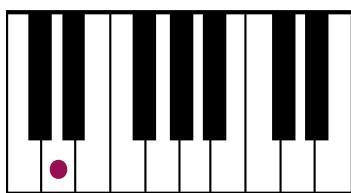
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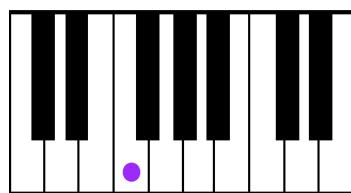
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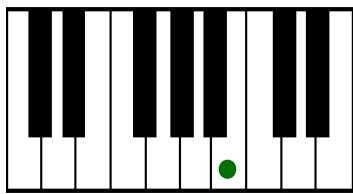
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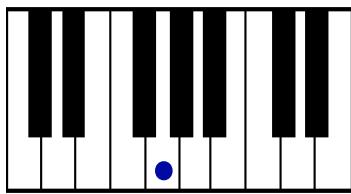
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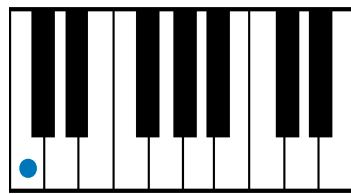
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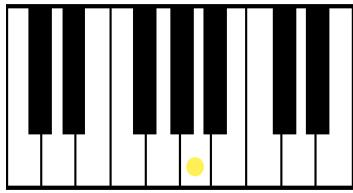
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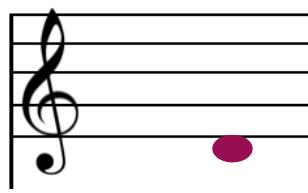
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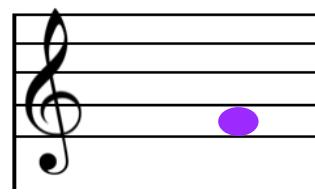
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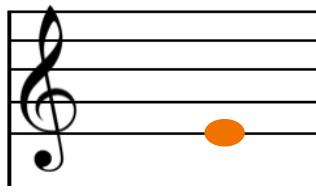
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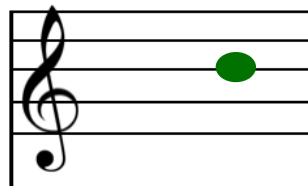
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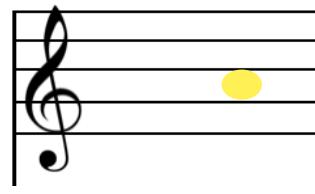
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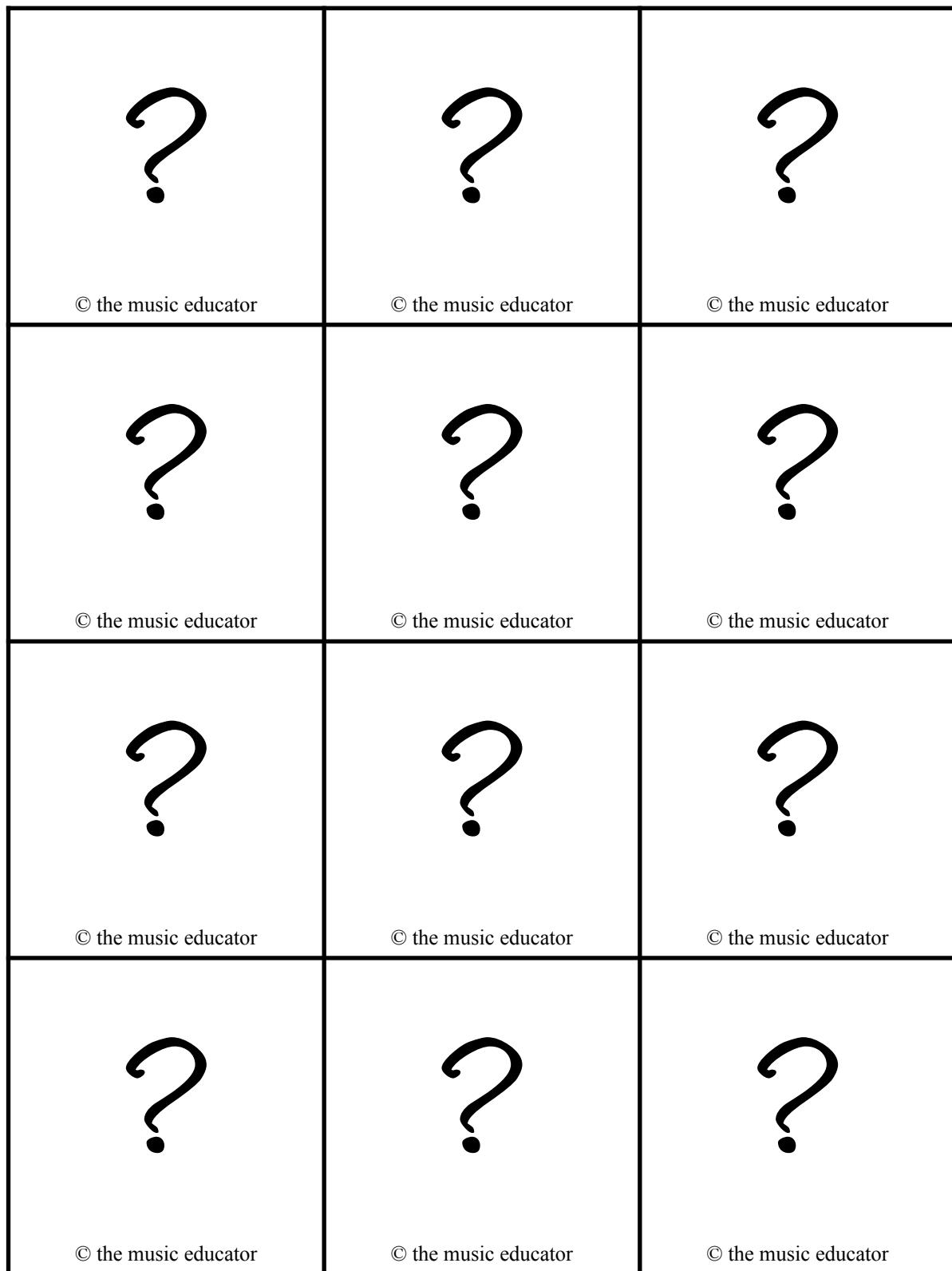
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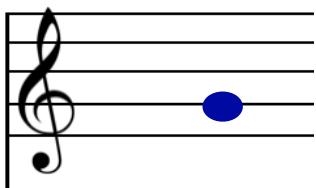


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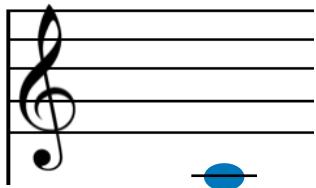


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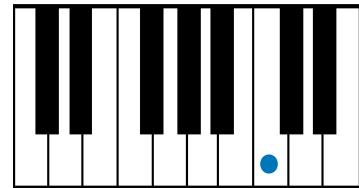




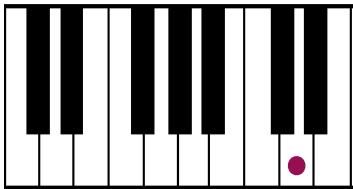
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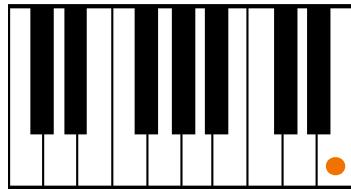
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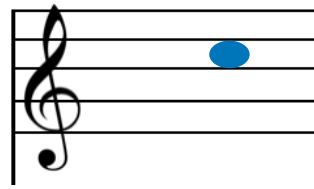
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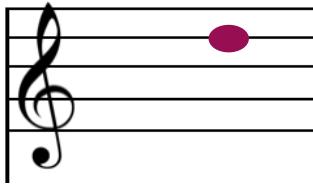
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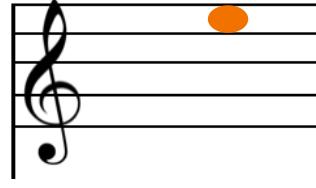
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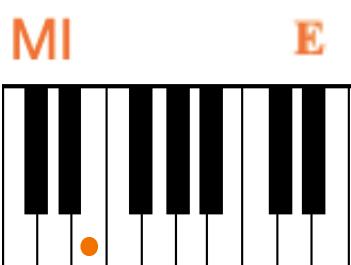


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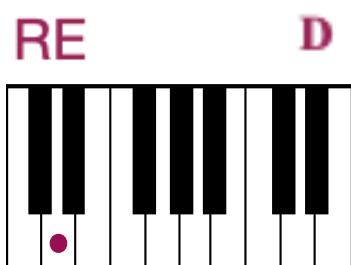
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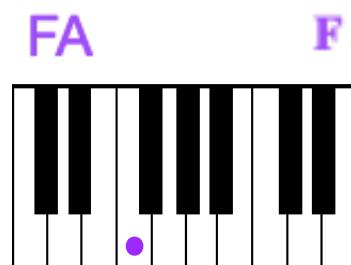
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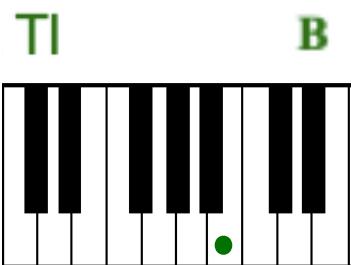
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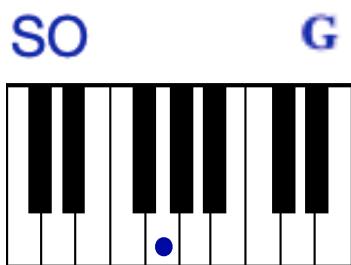
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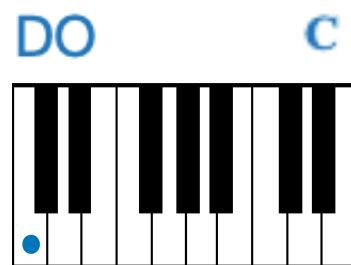
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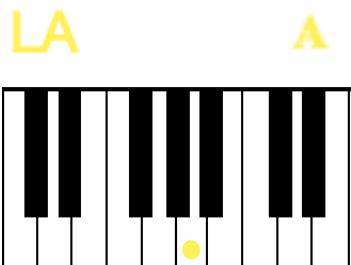
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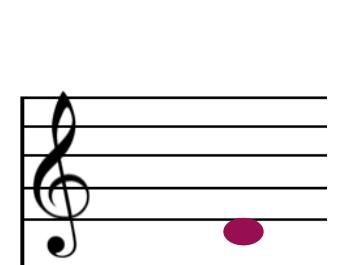
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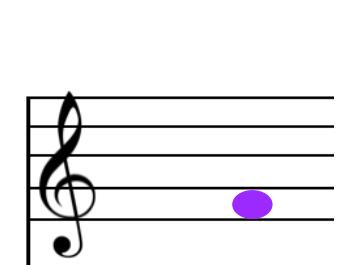
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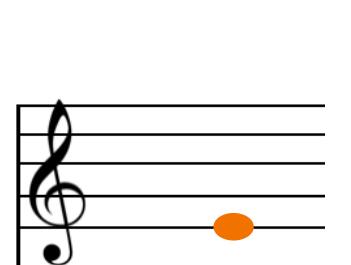
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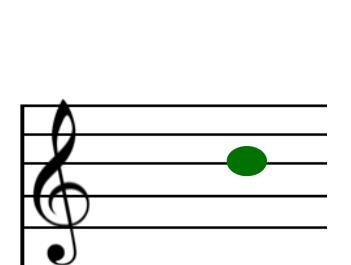
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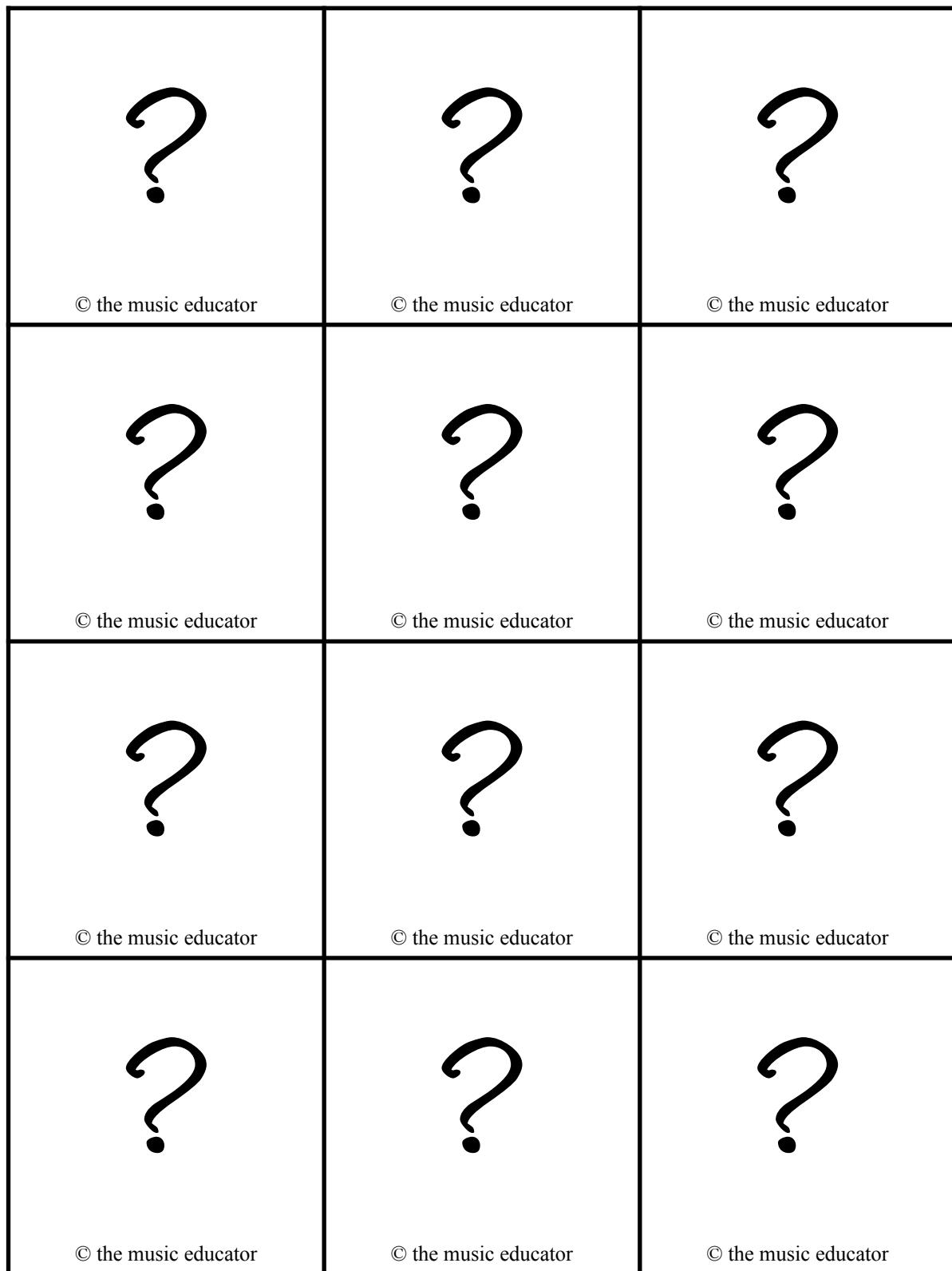
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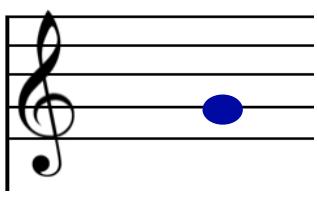
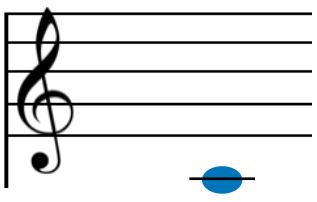
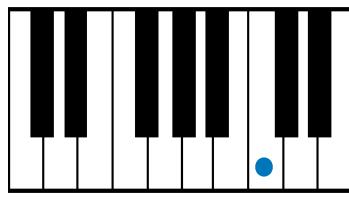
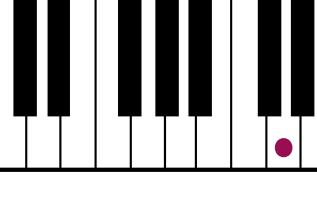
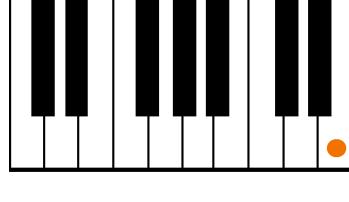
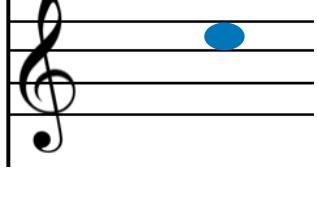
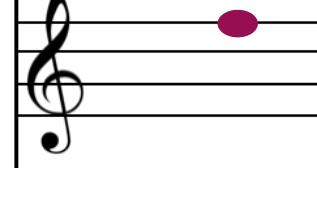
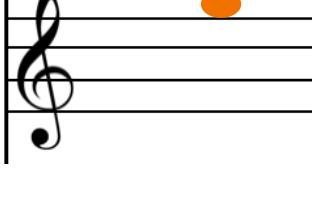


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