

Obo Asi Me Nsa

Akan Children's Game from Ghana

found in Let Your Voice Be Heard, World Music Press & Share the Music, gr. 3, MacMillan McGraw-Hill



Ss seated in a circle; speak pattern, practice without rock, then with rock:

- 1) Grab Pass Grab Pass (G P G P) OR 2) Grab Tap Pass Clap (G T P C)

Translation: "Grandma, the rock smashed my hand."

Alcitron (A citron)

Mexican (-American) Children's Game

As played by children at Neighborhood House, St. Paul, MN, 2003

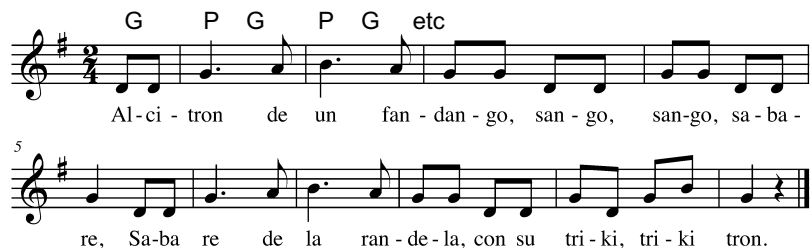
Also found in Sail Away, Boosey & Hawkes & Global Voices DVD, gr 6, Global Voices Series

Ss seated in circle;

- review G P pattern clockwise;
 practice 3 2 1 "Al-citron" begin

Add ending pattern:

- Tap L – Tap R – Pass L
 "tri-ki, tri-ki, tron"



Play with stones, beanbags, toys, or any combination of things on hand.

Variations: repeat as desired getting faster each time;

or, as an elimination game, players who break the pattern are "out" at end of each round

Translation: Spanish sounding nonsense text; text varies depending on source

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For the purpose of these notes:

T. = teacher; S. or Ss. = student or students; ID = identify; UPP = unpitched percussion; BI = barred instruments

Questions about today's workshop?

Contact Jay at: broekermusic@gmail.com

Hei Tama Tu Tama

Maori (New Zealand) counting rhyme/stick game

Present pattern with hands: Pat Clap Snap Clap Pat; as T sings, perform pattern for each "hei tama tu tama"

With partner, try variation: Pat Clap Partner clap Clap Pat

Substitute sticks for hands as: Floor Click Partner Click Floor

Perform with each verse; increase tempo as desired



2. Ka wha / rima / ono

3. Ka whitu / waru / iwa

Mariposa

(also played as *Chocolate*) as played in *Juegos populares de manos*, youtu.be/a0J5UOGbN_8 also in *Mariposa*, youtu.be/2hV6latjQc4

Partners in pairs, clap as follows:

Line 1: partners shake their hands in front of body

Line 2: P P B B

Line 3: P P F F

Line 4: P B P F

Line 5: P B F

P = clap palms of both hands with partner

B = pat back of both hands with partner

F = pound bottom of fists together with partner

Ma - ri - po - sa
Ma- ri, ma-ri, po po
Ma-ri, ma-ri, sa sa
Ma-ri po ma-ri sa
Ma-ri-po - sa

Al corro de la patate

singing game in Spanish

As sung by Rebeca de la Fuentes

And as found in *Los pollitos dicen*, N. Hall/J. Stork, Little Brown & Company

Formation: circle of Ss holding hands

Ss walk CCW around circle to the beat, stopping at “Achupe”; Ss pat knees during final line as follows:

P P P P P

On last word, Ss drop to seated position, eat potato salad

“Achupé, achupé, sentadita me que dé”

Alternate version found in (commercially produced) online videos:

Al co - rro de la pa - ta - ta, co-me - re-mos en - sa - la - da co-mo
 co - men los se - ño - res, na-ran - ji - tas y li - mo - nes. ¡A-chu-
 pé, a-chu - pé! Sen-ta - di - ta me que - dé.

Al co - rro de la pa - ta - ta, co-me - re-mos en - sa - la - da co-mo
 co - men los se - ño - res, na-ran - ji - tas y li - mo - nes. ¡A-chu-
 pé, a-chu - pé! Sen-ta - di - ta me que - dé.

Onnu Kudam Thanni

Singing game from Southern India/Malaysia, sung in Tamil

As found in *Games Children Sing – Malaysia*, J. Lew/P. Campbell, Alfred.

Formation: Line or circle of Ss

holding hands, two Ss join both hands to make an arch for line to pass through.

Ss pass under arch while singing; on last word of song, one S is “caught” and takes the place of an arch maker.

- | | | |
|-------------|-----------------------|---------------------------|
| 1. On - nu | ku dam than ni koo-ri | on - na puu puu-thach chi |
| 2. Ren - du | | ren - du |
| 3. Moo - nu | | moo - nu |
| 4. Naa - lu | | naa - lu |
| 5. In - ju | | in - ju |

Translation: One bucket of water, bring it here. One flower to grow.
 Successive verses = Two/Three/Four/Five buckets/flowers

Akar Bakar

Hide-and-Seek rhyme from India/Pakistan, in Punjabi

As found in *Folk Rhymes From Around the World*. E. Neaman. Pacific Educational Press.

Further discussion online at pkpolitics.de/discuss/topic/akar-bakar-bambay-boo and at gupshup.org/gs/gupshup-cafe-/325814-akar-bakar-bambay-boo-help

Commonly chanted by the person who is “it” while others hide.

Procedure adapted for “Musical Hide-n-Seek”:

Akar bakkar bambay bo
Assi nabay (nawway) poora so
So kalota, titter mota
Chal madari paisa khota

Ah-kar bah-kar bom-bai bo
Ah-see nah-bay poo-rah s ^o
S ^o kah-lo-tah, tee-tar mo-ta
Chal mah-dah-ree pay-sah ko-tah

T/Ss chant choosing rhyme (“In and Out”?), S chosen select UPP instrument to bring to circle seat; repeat until multiple/all Ss have instrument.

S chosen as it sits in middle of circle with blindfold/eyes closed, invited to “seek” an instrument or instruments by listening; Ss in circle recite rhyme, playing beat or text rhythm with UPP as desired; at end S in center points to ID instrument location.

New “it” selected, repeat rhyme, Ss pass UPP around circle in rhythm, repeat as desired.

I Promise

Clapping game from Liberia

As played in online video at www.africaheartwoodproject.org

Formation: Pairs of Ss facing each other

Clap pattern throughout = Clap own hands (C), clap partner RHs (R), clap partner LHs (L), clap own hands in a 3 against 2 feel. No clapping during spoken interjections.

	C R L C	C R L C	C R L C	C R L C
I, I, I, I promise,	Please show me,	Television,	For example,	
C R L C	C R L C R L C	C R L C R L C R L C		
One meter,	two meter,	three meter,	(then 4, etc.)	

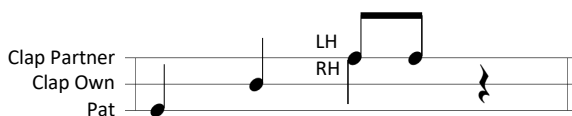
Ouahad jout tlat (One, two, three)

Clapping game from Morocco

As found in Songs in the Shade of the Olive Tree. Favret, Lerasle, Novi. Secret Mountain Press © 2012.

Formation: Pairs of Ss facing each other

Clap pattern throughout:



Ouahad jout tlat	One, two, three,
Ba mcha lasbata	My daddy went to Sbata
Chra liyya qamija	He bought a shirt
Ana oua khti Khadija	For my sister Khadija and me
Khadija, Khadija	Khadija, Khadija
Tal'a ibirou	She goes to the office
Katchrab assirou	She drinks syrup
Ana'na'oua chiba	Mint, absinthe
Assoukar lilklifa	And sugar, for the mayor
Ouahad jout tlat	One, two, three

Tic Tac Toe

Clapping game from England

As played in online video at www.videojug.com/film/how-to-play-the-tic-tac-toe-clapping-game

Formation: Pairs of Ss facing each other, each with hands together in front

“Tic, tac, toe,” – swipe back of hands together L R L, stop with back of hands together

“Going high” – clap outside hand on joined hands, then above hands

“Going low” – clap outside hand on joined hands, then below hands

“Going criss cross” – clap outside hand on joined hands, then place RH on L shoulder, then LH on R shoulder (arms crossed in front)

“lollipop” – make stop sign with RH, pull downward

“Board/Fly/Back” – RH wavy motion across front, then LH, then RH

“Tice Tac Toe” – tap fist on palm 2x, then make Rock/Paper/Scissors

Tic, tac, toe, Going high, going low, Going criss-cross lollipop, Board a train, Fly to Spain, Back again, Tic, tac, toe!

Sei, sei, sei

Singing game from Japan

As sung by C. Hall/as played by S. Manes (Hiroshima)

Formation: Pairs of Ss facing each other around the room, both hands joined.

“Sei sei sei” – bounce hands down/up 4 times

“no yoi, yoi, yoi” – cross arms to make an X, bounce hands down/up 3 times

“ocha laka, ocha laka, ocha laka” – left

palm up, RH makes a fist; pound fist on own hand, then partners hand 3 times. On “HOI!” show rock/paper/scissors. Winner wiggles fingers by shoulders, loser bows to winner.

Newspaper variation: each S stands on single sheet of newspaper; after each round, loser folds paper in half; continue playing until one player can no longer stand on their paper.

The image shows two staves of musical notation in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: Sei, sei, sei, no, yoi, yoi, yoi. The second staff has a treble clef and a key signature of one sharp. The melody consists of quarter notes: O - cha la - ka, o - cha la - ka, o - cha la - ka HOI!

Achim Baram

Singing game as sung by Alice Kim

As found in Roots & Branches: a Legacy of Multicultural Music for Children.

Campbell, McCullough-Brabson, Tucker. World Music Press © 1993.

Speak “Gawee, bawee, bo!” text by imitation, tap fist in palm of hand, show “rock”, “paper”, or “scissors” on “bo!”

Imitate teacher’s motions which match pictures on board; speak & do each motion separately, then in sequence; perform motions in sequence while teacher sings or plays recording of song.

After sufficient repetitions, echo sing phrases of text; sing song while playing game.

Translation:

Sei, sei, sei, (rhythmic syllables)

Cold morning wind.

Seagull crying in the morning.

While our teachers are staying here,

Write him/her a postcard.

Not one but two postcards.

Rolling, rolling, rolling,

Rock, scissors, paper.

Gestures:

Partners hold hands and bounce up & down

Clap own hands, then partners; repeat 3x

Wipe eyes, point to seagull

Cross chest with RH then LH, nod R then L

Act out writing postcard in hand

Brush hands together 8x

Roll hands in circles

Show rock, scissors, or paper

El Juego Chirimbolo

Singing game from Ecuador, in Spanish

As found in Roots & Branches: a Legacy of Multicultural Music for Children.

Campbell, McCullough-Brabson, Tucker. World Music Press © 1993.

Formation: Pairs of Ss in a line or “set” of partners.

ID body parts with appropriate Spanish text: pie = foot, mano = hand, codo = elbow; T sings song, Ss present appropriate body part when sung in song; repeat, touching feet, hands, elbows with partner during “pie,” “mano,” “codo.”

Partners join both hands, swing arms side to side and step sideward with partner/set for beats 1-8; reverse direction of sideward step on each repeat.

Sing song three times through, last time ending with “wring the dishrag” move and spoken “Jue!”

The image shows musical notation for 'El Juego Chirimbolo' in 2/4 time with a key signature of one sharp (F#). It includes a vocal line with lyrics: 'El jue-go chi-rim - bo - lo, que bo-ni-to es, con un pie, ot-ro pie, u - na ma-no, ot-ra ma-no, un co-do, ot-ro co-do, El jue-go chi-rim - bo - lo, que bo-ni-to es. Jue!'. Below the vocal line are three parts for instruments: SR (String Quartet), AG (Agogo), and AM/BX (African Maracas/Bongos). The notation includes various rhythmic patterns and rests.