

# Punchinello's Band

Traditional - Arr © Paul Wilson, David Faulkner, Matt Norman

Section A with a gentle swing - Section B with energy and rhythm



## Section A

5 What can you play, - when you play with Pun - chin - ell - o?  
What can you play, when you join in with the band?

The musical notation for Section A is written on two staves in 6/8 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Chord symbols C, G, and C are placed above the staff. The second staff continues the melody with similar note values and chord symbols. The lyrics are written below the notes.

## Section B

9 I can play the tri - ang - le tri - ang le tri - ang - le  
13 I can play the tri - ang - le tri - ang - le

The musical notation for Section B is written on two staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of quarter and eighth notes. Chord symbols C, G7, and C are placed above the staff. The second staff continues the melody with similar note values and chord symbols. The lyrics are written below the notes.

### Section A

**What can you play when you play with Punchinello?**

**What can you play when you join in with the band?**

### Section B

**I can play the tri-ang-le, tri-ang-le, tri-ang-le**

**I can play the tri-ang-le, tri--ang--le**

### Section B

**2nd Time Gui-iro**

**3rd Time On The Drum**

This is a great song for trying out instruments and varying the speed and the energy -- why not practice being really loud one minute and very quiet the next?

Try starting by singing Section A unaccompanied, so that no-one's tempted to play anything.

Then in Section B, when we want to hear a solo instrument everyone might almost whisper the words as an accompaniment while that instrument plays. Try replacing *triangle* with other words and phrases that fit for other instruments - for example *gui-ro* or *on the drum*

This can be followed by once more round the Section B music with everybody making a delightful anarchic racket and no singing at all.

You might then need a huge pause - a deep breath - even a group SSSSHHHH or three before starting Section A again fairly quietly with just unaccompanied singing.

If you use this format, no-one has time to get bored, everyone is focussed and there's a useful repeating structure to the whole thing.



# **Punchinello's Band**

Traditional

Arr Paul Wilson, David Faulkner, Matt Norman

## *Section A*

**What can you play  
When you play with Punchinello?  
What can you play  
When you join in with the band?**

## *Section B*

**I can play the tri-ang-le,  
Tri-ang-le, tri-ang-le  
I can play the tri-ang-le,  
Tri--ang--le**

*In section B, try replacing tri-angle with other  
instruments, for example  
I can play the gui-iro  
or I can play on the drum*

# Punchinello's Band

Some suggestions on how to use this song

This song works well in small or larger groups. The verses are very flexible and you can insert the names of whatever items you have.

Everyone can sing and sign the key words for the chorus. A group member then chooses an instrument or noisemaker and we sing as he/she plays. Sing the chorus again and it is someone else's turn. It can be fun, when everyone has their instrument at the end of the song, to scroll back around the group just singing the verses – very fast!

It is ideally suited for AAC singers, who can use their voice output devices in a variety of ways.

An AAC 'conductor' can take on the role of leader, and ask the chorus question 'What can you play when you play with Punchinello &c.' he/she will learn to wait and listen until it is time to activate the device again.

Then other members of the group can make their choices. Some examples of the ways they can choose are by looking, by responding positively to a sound, by selecting a symbol or photo, by using an AAC voice output device or by speaking. That participant then gets the chance to play solo while the group sings about them and mimes the action of the instrument.

## Multisensory possibilities

You do not have to have expensive 'proper' musical instruments. Almost anything that makes a noise will do –

I can play the shiny beads,

I can play the crinkly paper,

I can play the whoopee cushion – the possibilities are endless.

Notes written by Shan Greabe

Speech & Language Therapist

## Punchinello

### Science –

#### PLevel 4

- To make sounds using their own bodies, for example, tapping, singing, or vocalising, and imitate or copy sounds.
- To explore objects and materials provided.

### English - Speaking and Listening – KS1 &2

#### PLevel P1(i) – P3(ii)

- To show a simple reflex response
- To show emerging awareness of activities and experiences
- To communicate consistent preferences and affective responses, to communicate intentionally
- To use emerging conventional communication

#### P4 -5

- To respond appropriately to simple requests which contain one key word, sign or symbol in familiar situations
- To follow requests and instructions containing at least two key words, signs or symbols.

### Mathematics – shape space and measures

#### PLevels P1(i) - P3 (ii) as for English

#### P4-5

- To search intentionally for objects in their usual place

Music –

## KS 1 &amp; 2

Unit 1 Ongoing Skills

Unit 2 Sounds interesting – exploring sounds

Unit 4 Feel the Pulse and rhythm

Unit 6 What's the score? – exploring instruments and symbols.

Unit 8 Ongoing Skills

Unit 11 The Class orchestra – Exploring arrangements

Unit 15 Ongoing Skills

## PLevel P1(i) – P3(ii)

- To show a simple reflex response i.e. sudden noises, any participation is fully prompted.
- To show emerging awareness of activities and experiences, may give intermittent reactions. To engage in coactive exploration.
- To communicate consistent preferences and affective responses, i.e. to relax to a piece of music but not others. To perform actions, often by trial and improvement.
- To use emerging conventional communication, i.e. clapping hands to initiate a particular song or choosing a shaker to shake rhythmically in an activity. To actively explore objects and events for more extended periods.

## PLevel P4-5

- To use single words, gestures, signs, objects, pictures to communicate about a familiar musical activity.
- To be aware of cause and effect in familiar events.
- To repeat, copy and imitate actions, sounds or words in songs.
- To take part in simple musical performances
- To listen to and imitate distinctive sounds played on a particular instrument.

PSHE-

## Plevel P1(i) – P3(ii)

- As above for English

## P4-5

- To engage in parallel activity with several others.
- To maintain interactions and take turns in small groups with some support