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# Introduction

This set of 35 game songs and folk songs are part of the repertoire set developed by the Music Education Program (MEP) at the Australian National University School of Music. The aim of the Music Education Program is to help teachers and students, as well as the general community, find easy, enjoyable, non-threatening ways of engaging with music making on an on-going basis.

These songs represent just a small part of the wide-ranging repertoire used in the MEP, which includes music from all periods but with a particular focus on popular song from the 'Tin Pan Alley' era (1900-1950). The songs and games in this set have been chosen, like all the MEP repertoire, by the children themselves, researched over many years. Some are perennial favourites, and it is not unusual for a group of Year 6 students to beg for a few rounds of 'Kangaroo'!

While simple songs like these are both enjoyable and 'useful' in the educational sense, you don't have to limit yourself to songs of this type. In some music education methodologies, much is made of the importance of folk repertoire, particularly pentatonic songs, for the successful musical development of children. However, in my experience, there is absolutely no need to be slavish in one's devotion to this idea. Children can sing a large range of repertoire if the teacher is thoughtful in his/her choices. The best way to work out which songs are both singable and enjoyed by children is to experiment and monitor the results.

Don't be afraid to either try a new song, or give it up if it seems too difficult or not popular with the students. There are so many songs that children can sing and like to sing that you don't have to persevere with any dubious material, whatever its perceived educational value. Singing the songs with energy and enjoyment is much more important than learning which can interfere with the child's natural affinity with music.

You will notice that none of the songs have bar lines. With simple songs like this, they are not necessary. The lyrics indicate how the songs should be sung. By following the natural flow of the words, you will avoid undue focus on the beat and help the children sing with a natural emphasis that fits each song. For those interested in the use of tonic solfa, the first note of each song has the solfa letter written above. No key signatures are used, therefore if you are unsure as to key, you can use the solfa to help you.

For more information, contact details for the Music Education Program can be found on the last page of this book.

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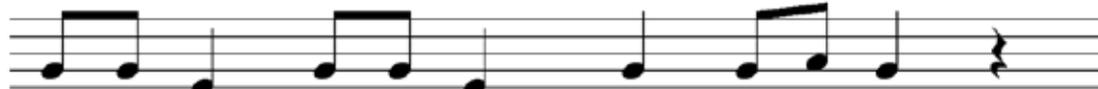
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# Bell Horses

**S**



Bell hor-ses, bell hor-ses, what's the time of day?



One o - clock, two o - clock, Time to a - way.

## Game

Requires hobby horse with wheels. Circle formation.

One child is chosen as the 'bell horse' and walks around the outside of the circle as the children sing the song. At the end of the song, the rider passes the horse to the child he is nearest to.

## Variations

1. Children can face outwards in the circle after having a turn so that the rider can try to stop near someone who hasn't yet had a turn.
2. Children can be scattered randomly around the room, with the rider trying to ride, in time to the music, to someone who hasn't yet had a turn. Previous riders could sit in their place while non-riders could stand.



# Bluebells

S



Blue - bells, coc - kle shells, Ee - vy ei - vy o - ver,

Blue - bells, coc - kle shells, Ee - vy ei - vy o - ver.

The image shows two staves of musical notation. The first staff begins with a treble clef and a common time signature 'C'. The melody consists of quarter and eighth notes. The lyrics 'Blue - bells, coc - kle shells, Ee - vy ei - vy o - ver,' are written below the first staff. The second staff repeats the same melody and lyrics.

## Game

### Pair formation.

The children stand facing their partner holding both hands. They swing arms in time to the music and, on each 'eevy eivy over' they duck under one pair of arms (as in 'Wash the dishes'). Children may do a complete rotation each time to return to the facing position, or go back to back the first time and return to facing each other the second time.



# Bluebird

s



Here comes a blue - bird, Through my win - dow,  
Hey, did - le did - le dum dum day,  
Take a lit - tle part - ner, If you can find one,  
Hey, did - le did - le dum dum day.

The image shows four staves of musical notation for the song 'Bluebird'. Each staff has a treble clef and a key signature of one flat (B-flat). The first staff begins with a 's' above it. The lyrics are written below the notes. The melody consists of quarter and eighth notes, with some slurs and accents. The second and fourth staves end with a double bar line and a fermata.

## Game

Circle formation.

Children stand with hands joined and arms up-raised to form windows.

One child is chosen as the first bluebird and flies weaving in and out of the windows as everyone sings. At 'take a little partner' the bluebird chooses a child in the circle to become a bluebird and they dance together in the middle of the circle until the end of the song. As the song recommences, the children become individual bluebirds and both start flying through the windows. They each choose a partner from the circle at the appropriate place. Gradually the number of bluebirds increases and the number of windows decreases until everyone is a bluebird.

## Variations

To simplify the game for very young children, the cumulative element can be dispensed with. One child starts as the bluebird and picks a partner to dance with. When the song restarts, the original bluebird becomes a window, and the new bluebird flies through the windows. Alternatively, the bluebird can stand behind a window at 'take a little partner,' tapping them on the shoulder until the song ends. Then the new bluebird moves forward and the old bluebird steps into the empty spot.

# Bounce High



## Game

Requires at least one ball. Circle formation.

This song can be used for all sorts of throwing games in time to the music. The simplest involves the teacher in the middle of the circle throwing to each child several times (ie. half the song for each child) while everybody sings. The teacher can go around the circle or pick randomly, getting the children to sit down after they have had a turn. As an easy introduction to individual singing, the child who is catching the ball can sing their part of the song. Eventually two children can be chosen to throw the ball to each other as they sing or, with multiple balls, multiple pairs can play at the same time.



# Bow Wow Wow

d



Bow wow wow, Who's dog art thou?  
Lit - tle Tom - my Tuck - er's dog, Bow wow wow.

The image shows two staves of musical notation. The first staff contains the lyrics 'Bow wow wow, Who's dog art thou?' with notes and rests. The second staff contains the lyrics 'Lit - tle Tom - my Tuck - er's dog, Bow wow wow.' with notes and rests. The notation includes quarter notes, eighth notes, and rests.

## Game

Circle formation with children facing alternate directions to create a single circle with partners.

The children, facing their partner, stamp their feet three times on 'Bow wow wow.' On 'Who's dog art thou?' they point to their partner in time to the words. On 'Little Tommy Tucker's dog' they join hands with their partner and, in four steps, walk a half circle so that they are standing in the opposite place. The three stamps are repeated on the last 'Bow wow wow' and on the final rest the children jump around and face the other way, giving everyone a new partner. If all progress appropriately, the two groups, moving in opposite directions, will end up back with the original partner.



# Buttercup

**m**

All a - round the but - ter - cup, One, two, three,  
If you want a pret - ty girl, Just choose me.  
hand - some boy

The image shows two staves of musical notation. The first staff begins with a dynamic marking 'm' (mezzo-forte). The melody consists of quarter notes and eighth notes. The lyrics are written below the notes. The second staff continues the melody and lyrics.

## Game

### Circle formation.

One boy walks around the inside of the circle in one direction while the circle walks in the other with hands held. At 'pretty girl' the boy in the centre chooses a girl to take his place. He takes her place in the main circle, facing outwards. The game continues, alternating boy and girl with each verse until all children are facing outwards. The game can be simplified by keeping the outside circle still until children are confident.



# Chiney Doll

**m**

Ma - ma buy me a chi - ney doll, Ma - ma buy me a chi - ney doll,  
Ma - ma buy me a chi - ney doll, Do, ma - ma do.

The image shows two staves of musical notation. The first staff contains two measures of music, each with the lyrics 'Ma - ma buy me a chi - ney doll,'. The second staff contains two measures of music, with the lyrics 'Ma - ma buy me a chi - ney doll, Do, ma - ma do.' The notation includes a dynamic marking 'm' at the beginning of the first staff.

There is no game with this song but it can be used for various question/answer activities with group and individual singing. The words can also be acted out with children playing the parts of the animals, the mother, and the child wanting the chiney doll.

## Verses

2. What would it take to buy it with?  
What would it take to buy it with?  
What would it take to buy it with?  
Do, mama, do.
3. It would take Daddy's feather bed,  
It would take Daddy's feather bed,  
It would take Daddy's feather bed,  
Do, mama, do.
4. Then where would our Daddy sleep?  
Then where would our Daddy sleep?  
Then where would our Daddy sleep?  
Do, mama, do.
5. He could sleep in the puppy's bed,  
He could sleep in the puppy's bed,  
He could sleep in the puppy's bed,  
Do, mama, do.
6. Then where would our puppy sleep?  
Then where would our puppy sleep?  
Then where would our puppy sleep?  
Do, mama, do.
7. He could sleep in the horsey's bed,  
He could sleep in the horsey's bed,  
He could sleep in the horsey's bed,  
Do, mama, do.
8. Then where would our horsey sleep?  
Then where would our horsey sleep?  
Then where would our horsey sleep?  
Do, mama, do.
9. He could sleep in the piggy's bed,  
He could sleep in the piggy's bed,  
He could sleep in the piggy's bed,  
Do, mama, do.
10. Then where would our piggy sleep?  
Then where would our piggy sleep?  
Then where would our piggy sleep?  
Do, mama, do.
11. He could sleep out on our front lawn,  
He could sleep out on our front lawn,  
He could sleep out on our front lawn,  
Do, mama, do.
12. Then where would our children play?  
Then where would our children play?  
Then where would our children play?  
Do, mama, do.
13. They could swing on the garden gate,  
They could swing on the garden gate,  
They could swing on the garden gate,  
Do, mama, do.
14. Yes and get a spanking too!  
Yes and get a spanking too!  
Yes and get a spanking too!  
Do, mama, do.

# Dance Josey

**d**



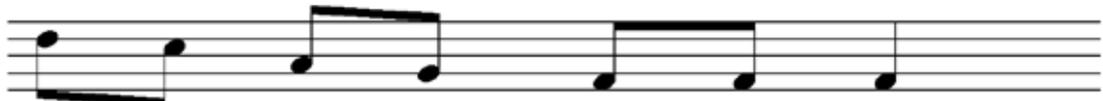
Chic - ken on the fence post, can't dance Jo - sey,



Chic - ken on the fence post, can't dance Jo - sey,



Chic - ken on the fence post, can't dance Jo - sey,

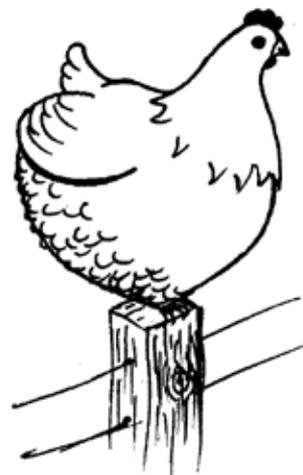


Hel - lo Su - san Brown - i - o.

There is no game with this song but children can make up different words to replace 'Chicken on the fence post, can't dance Josey'.

For example:

2. Hold my mule while I dance Josey.
3. Shoestrings broke and I can't dance Josey.
4. Crank my Ford while I dance Josey.



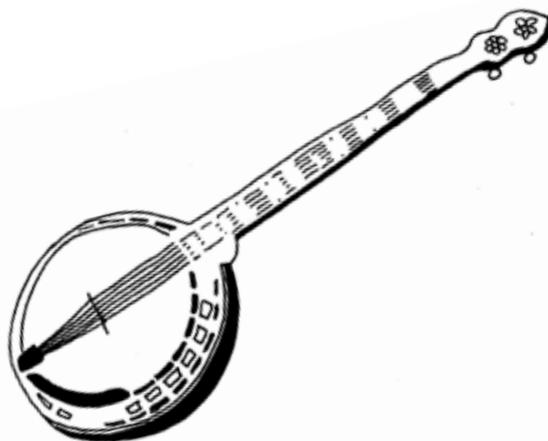
# Dinah

d



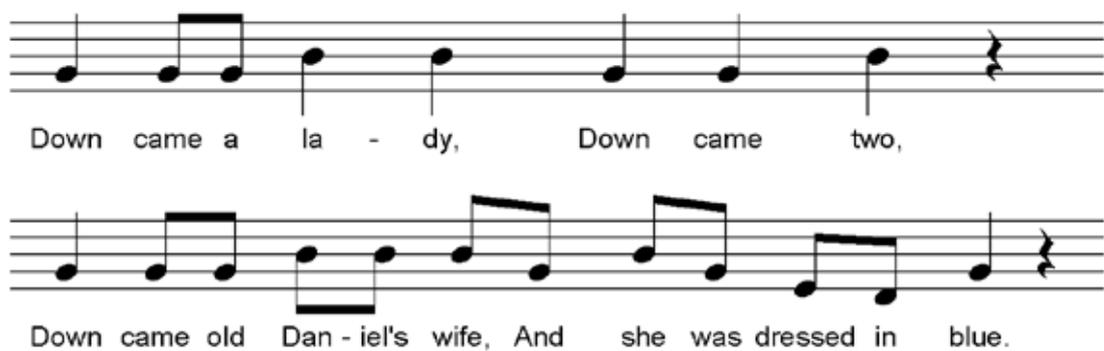
No - one in the house but Di - nah, Di - nah,  
No - one in the house but me I know,  
No - one in the house but Di - nah, Di - nah,  
Play - ing on the old ban - jo.

This song has no game but works well with a variety of simple ostinati and rhythm instruments.



# Down Came a Lady

d



Down came a la - dy, Down came two,  
Down came old Dan - iel's wife, And she was dressed in blue.

The image shows two staves of musical notation. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes. The time signature is 'd' for common time.

## Game

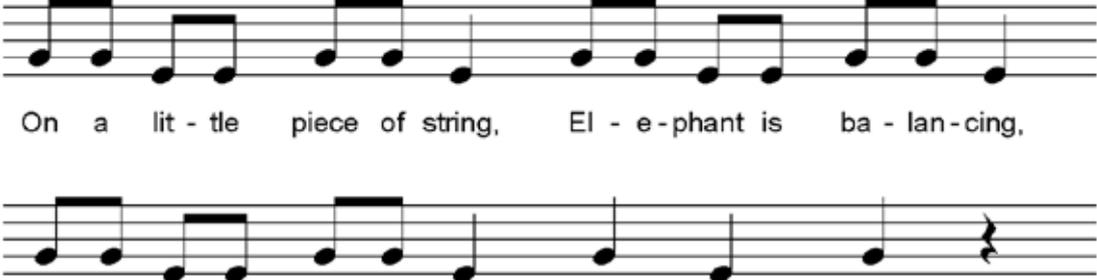
### Circle formation.

One child is chosen to start in the centre of the circle. As everyone sings, the circle holds hands and walks in one direction while the child in the middle walks in the opposite direction. On the word 'blue' the centre child points to a child in the circle and calls out a colour they are wearing. The chosen child takes the centre place while the choosing child goes through the hole created in the circle before the children join hands again. He then walks outside the circle in the opposite direction, like the new child in the centre. Gradually the main circle gets smaller as more children join the new, outside circle which walks the opposite way without holding hands. When the last child goes into the centre and the initial circle has disappeared, everyone sings and walks while pointing to the child in the middle and all shout out a colour at the end.



# Elephant

**s**



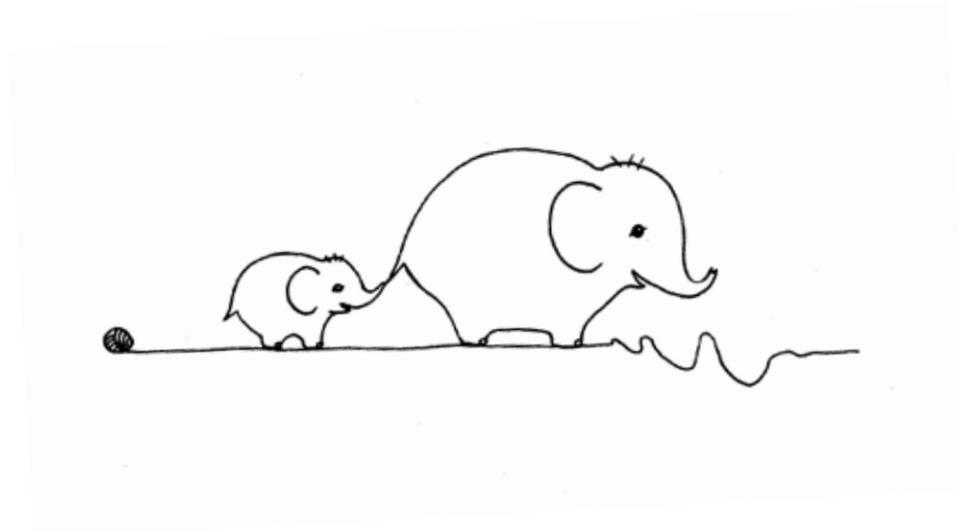
On a lit - tle piece of string, El - e - phant is ba - lan - cing,  
Can you do this fun - ny thing? Step, step, step.

The image shows two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes. The lyrics are written below the staff. The second staff continues the melody and ends with a double bar line and repeat dots. The lyrics continue below the staff.

## Game

Requires 'string' or rope. Variable formation.

As the song suggests, the children step on the rope in time to the music as 'elephants.' The teacher can help by holding each child's hand and walking beside them. As the children become more confident, the song can continue with each chosen child waiting at the end of the rope to start as the song recommences.



# Grizzly Bear

d



Griz - zly bear, oh griz - zly bear is sleep - ing in a cave,  
Please be ve - ry qui - et, Ve - ry ve - ry qui - et,  
If you shake him, if you wake him, he'll be ve - ry mad!

The image shows three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter notes and eighth notes. The lyrics are written below the notes. The second and third staves continue the melody and lyrics. The first staff ends with a double bar line and repeat dots.

## Game

### Circle formation.

Children hold hands in a circle while one child is chosen as the bear and goes to sleep in the middle. The children step around singing the first section. At the repeat, they turn around and go the other way. At 'Please be very quiet' they begin to sing softer and softer while walking in towards the sleeping bear. At 'If you shake him' the brave ones can gently tap the bear on the back. At the end of the song, the bear wakes up and chases the children who run to the edges of the room and touch the wall for 'safety'. The child who is caught becomes the new bear.



# Haarlem

d

I've been to Haar - lem, I've been to Do - ver,  
I've trav - elled this wide world all o - ver,  
O - ver, o - ver, three times o - ver,  
Drink up the bran - dy wine and turn the glas - ses o - ver.  
Sail - ing east, sail - ing west,  
Sail - ing o'er the o - cean,  
Bet - ter watch out when the boat be - gins to rock,  
Or you'll lose your girl in the o - cean.

## Game

Double circle with children in pairs facing the same direction holding inner hands (inside circle can be one gender and outside the other so that girls and boys are partnered).

From 'I've been to Haarlem' until 'this wide world all over' the children walk holding hands with their partners in the same direction around the circle. During 'Over, over, three times over' the children stop walking and face their partner. They join both hands and quickly turn under the joined arms three times to go with the words (as in 'Wash the dishes'). During 'Drink up the brandy wine and turn the glasses over' still facing their partner, the children act out the words - they drink the brandy, turn the glass over, and on the word 'over' give two pats on the bottom of their imaginary glass. From 'Sailing east' to 'boat begins to rock' the outside circle turns and faces the same direction as the original travel. The inside circle faces the opposite direction. Both circles walk in opposing directions. At 'Lose your girl in the ocean' the inside circle changes direction and partners with the nearest person from the outside circle ready to repeat from the beginning when the song starts again. Those who don't manage to find a partner go into the middle of the circle and, having found another lost person, take their places again and continue.



# Hot Cross Buns

**m**

Hot Cross Buns, Hot Cross Buns,  
One a pen - ny, Two a pen - ny, Hot Cross Buns.

The image shows two staves of musical notation. The first staff contains the melody for 'Hot Cross Buns, Hot Cross Buns,' with lyrics written below. The second staff contains the melody for 'One a pen - ny, Two a pen - ny, Hot Cross Buns.' with lyrics written below. The music is written in a simple, child-friendly style with a treble clef and a common time signature.

## Game

Circle formation.

One child is the baker and walks around the outside of the circle. On the last 'Hot Cross Buns' he taps someone in the circle on the head in time with the words. They join in the line behind the baker. The game continues until all children have been tapped. The last child is the new baker.

## Variations

The game can be sped up by allowing the baker to tap three children on each 'Hot cross buns.'



# I'll Not Marry At All

d

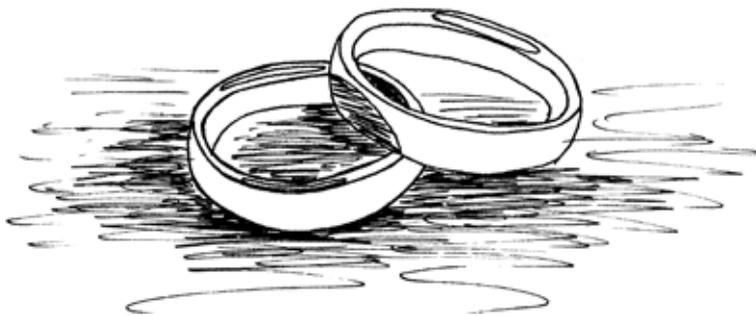


I'll not mar-ry a man that's old, He'll come home to fret and scold,  
I'll not mar-ry at all, at all, I'll not mar-ry at all.

## Verses

(sung alternately by girls and boys)

2. I'll not marry a girl that's young,  
She will talk with flatt'ring tongue,  
I'll not marry at all, at all, I'll not marry at all.
3. I'll not marry a man that's poor,  
He'll go beg from door to door,  
I'll not marry at all, at all, I'll not marry at all.
4. I'll not marry a girl with gold,  
She won't love me when I'm old,  
I'll not marry at all, at all, I'll not marry at all.



# Kangaroo

**S**



Kan - ga - roo, Skip - py roo, doz - ing in the mid - day sun,  
Comes a hun - ter run, run, run, Guess who's caught you just for fun?

The image shows two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. The lyrics are written below the staff. The second staff continues the melody with similar note values and lyrics.

## Game

Circle formation.

Children sit in a circle while one child is chosen to be the kangaroo and 'sleeps', covering their eyes in the middle. As the song is sung, a child is chosen to stand in the middle behind the kangaroo. At the end of the song, the child repeats the last line 'Guess who's caught you just for fun', whilst gently tapping the kangaroo in time with the words. The kangaroo then tries to guess the singer. The game repeats with the new child in the middle to become the new kangaroo, while the old kangaroo takes their place in the circle.



## Listen Listen

**S**



Lis-ten, lis - ten here I come, Some-one spe - cial gets the drum.

### Game

Requires two hand-drums. Circle formation.

The teacher takes one drum and passes the other to the nearest child in the circle. After the song is sung, the teacher plays a short rhythm pattern (usually four beats) on the drum, which is echoed by the child. The song immediately begins again with the child who has just played passing the drum to the next child before the song ends, ready for the next turn.

### Variations

1. The child can 'echo' the teacher or improvise an 'answer' of their own.
2. The child can start first, improvising a pattern for the teacher to copy. The teacher can either copy 'correctly' or make a 'mistake' then ask the children if the pattern was the same.
3. The child can improvise a pattern without repetition by the teacher. The pattern can be any length and continue until the child feels it is 'finished.'



## Lucy Locket

**s**



Lu - cy Loc - ket lost her pock - et, Kit - ty Fish - er found it,  
Not a pen - ny was there in it, On - ly rib - bon 'round it.

The image shows two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are written below the notes. The second staff continues the melody and lyrics.

### Game

Requires a purse to be the 'pocket'. Circle formation.

One child is chosen to be the first Lucy. Children sit in a circle, eyes closed. Lucy walks around the outside of the circle holding the pocket. At the end of the song, Lucy drops the pocket behind the closest child and begins running around the circle to the place where the pocket was dropped. The child receiving the pocket gives chase and tries to catch Lucy before she arrives at the empty space.

### Variation

If a child is caught they can be made the 'plum pudding' and sit in the middle of the circle. Younger children do not always like this feature and the 'tickling' which can follow at the end of the game can become too rough if not supervised.



# Mister Rabbit

s,



Mis - ter Rab - bit, Mis - ter Rab - bit, your ear's migh - ty long,



"Yes my Lord, they're put on wrong," —



Ev - 'ry lit - tle soul must shine — shine, —



Ev - 'ry lit - tle soul must shine, — shine, shine.

## Verses

2. Mister Rabbit, Mister Rabbit, your foot's mighty red,  
"Yes my Lord, I'm almost dead,"  
Ev'ry little soul must shine, shine,  
Ev'ry little soul must shine, shine, shine.
3. Mister Rabbit, Mister Rabbit, your coat's mighty grey,  
"Yes my Lord, 'twas made that way,"  
Ev'ry little soul must shine, shine,  
Ev'ry little soul must shine, shine, shine.
4. Mister Rabbit, Mister Rabbit, your tail's mighty white,  
"Yes my Lord, and I'm gettin' out of sight,"  
Ev'ry little soul must shine, shine,  
Ev'ry little soul must shine, shine, shine.



# Mourning Dove

s



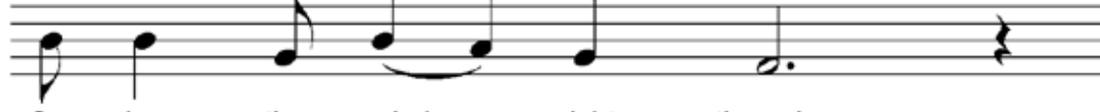
Some-times I feel like a mour-ning dove,



Some-times I feel like a mour-ning dove,



Some-times I feel like a mour-ning dove,



Cry - ing the whole \_\_\_\_\_ night through.



# Oats and Beans

**m**

Oats and beans and bar - ley grow,  
Oats and beans and bar - ley grow,  
But you nor I nor no - bo - dy knows  
How oats and beans and bar - ley grow.

The image shows four staves of musical notation for the song 'Oats and Beans'. Each staff is a single line of music with a treble clef and a common time signature. The notes are simple, mostly quarter and eighth notes. The lyrics are written below each staff, with hyphens indicating syllables that span across two notes. The first staff starts with a 'm' above it, likely indicating a mezzo-forte dynamic. The lyrics are: 'Oats and beans and bar - ley grow,'; 'Oats and beans and bar - ley grow,'; 'But you nor I nor no - bo - dy knows'; and 'How oats and beans and bar - ley grow.'

## Verses

2. First the farmer sows his seeds,  
Then he stands and takes his ease,  
Stamps his feet and claps his hands,  
And turns around to view his land.

3. Waiting for a partner,  
Waiting for a partner,  
Break the ring and choose one in,  
While everybody claps and sings.

## Game

### Circle formation.

Children form a circle with hands joined and one farmer in the centre. During verse one, the circle walks or skips in one direction while the farmer skips inside the circle going the other way. During verse two, the farmer acts out the words with the circle standing still and copying him. During verse three, the circle again joins hands and moves as before while the farmer skips the other way until 'Break the ring'. At this point the circle stops and the farmer chooses a partner who comes in and joins hands with the farmer to dance until the end of the verse. On the last line the circle copies the words and claps hands while singing. The original farmer joins the circle and the new farmer begins the game again. The dancing at the end of verse three can be extended as required by adding a fourth verse of 'la la' before repeating from the beginning.

# Oliver Twist

s



Ol - i - ver Twist, you can't do this, So what's the use of try - ing,



Touch your knees, Touch your toes, Clap your hands and a - round you go.

## Game

Circle formation.

One child stands in the middle as Oliver Twist. In the first half of the song, he performs an action which the circle copies. In the second half, everyone follows the actions in the words. A new Oliver is chosen and the game repeats.



# One Two Three



The image shows two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, Bb4, followed by a quarter rest, then a beamed eighth-note pair (C5, D5), and another quarter rest. The lyrics 'One, two, three, John - ny caught a flea,' are written below the staff. The second staff continues the melody with quarter notes: E5, D5, C5, Bb4, A4, G4, F4, and ends with a quarter rest. The lyrics 'Flea died, John - ny cried, One, two, three.' are written below the staff.

## Game

Circle formation.

One child is chosen to be Johnny and stands outside the circle while another is chosen to be the flea and stands inside the circle. The circle holds hands as the song is sung. At the end of the song, the Johnny has to catch the flea by running in and out of the 'windows' created by the raised, joined hands in the circle. The circle's job is to protect the flea, letting it in and out through the windows as appropriate while trying to stop Johnny from catching it. The game ends either with the flea being caught or when the teacher decides the chase has gone on long enough! A new flea and Johnny are chosen.



# Paw Paw Patch

d

Where, oh where is pret - ty lit - tle Su - sy,

Where, oh where is pret - ty lit - tle Su - sy,

Where, oh where is pret - ty lit - tle Su - sy,

Way down yon - der in the paw paw patch.

## Verses

2. Come on boys, let's go find her,  
 Come on boys, let's go find her,  
 Come on boys, let's go find her,  
 Way down yonder in the paw paw patch.

3. Pickin' up paw paws, put 'em in your pocket,  
 Pickin' up paw paws, put 'em in your pocket,  
 Pickin' up paw paws, put 'em in your pocket,  
 Way down yonder in the paw paw patch.

## Game/Dance

Boy/girl pairs in short lines, girls to the left and boys to the right, pairs facing forwards.

Verse 1: The lead girl turns and skips down the line of girls and round the line of boys, finishing on the right side of her partner at the top of the line.

Verse 2: The top pair join hands and again skip around the girls line and back up the boys, with all the boys line following on behind. The girls line stand in their places clapping hands. At the end of the verse, the lead girl, who has led the boys around with her partner, skips around in front of her partner and goes back to her place at the head of the girl's line.

Verse 3: All partners join hands and follow the lead girl and boy around to the LEFT (around the girl's side first.) At the bottom, instead of skipping back up to the top, the lead pair makes an arch for all the other pairs to skip under. At the end of the verse the original lead pair is at the end and a new pair is at the beginning. They start all over again.





# Sailing on the Ocean

**d**

Sail - ing on the o - cean the tide rolls high,

Sail - ing on the o - cean the tide rolls high,

Sail - ing on the o - cean the tide rolls high,

You can get a pret - ty girl by and by.

The image shows four staves of musical notation for the song 'Sailing on the Ocean'. Each staff has a treble clef and a key signature of one flat (B-flat). The first three staves are for the chorus, and the fourth is for the verse. The lyrics are written below each staff, with hyphens indicating syllables that span across notes. The first three staves have a 'd' above the first staff, likely indicating a dynamic or a specific note.

## Verses

2. Got me a pretty girl, stay all day,  
Got me a pretty girl, stay all day,  
Got me a pretty girl, stay all day,  
We don't care what the other's say.

3. Eight in the boat and it won't go 'round,  
Eight in the boat and it won't go 'round,  
Eight in the boat and it won't go 'round,  
You can leave the pretty girl you just found.

## Game

Circle formation with four boys in the centre.

Verse 1: The outside circle join hands and walk in one direction while the centre boys join hands facing the outside circle and walk in the opposite direction.

Verse 2: Both circles drop hands and the boys on the inside turn to walk in the same direction as the outside circle. They find the nearest girl in the outside circle and walk beside her until the end of the verse.

Verse 3: The boys take the chosen girls back into the centre and join hands (facing inwards this time) to make a smaller circle, which again moves the opposite way to the outside circle. On the word 'leave' the boys in the centre go out and join the outside circle leaving the girls in the middle to start the game again. This time, the words 'handsome boy' are substituted where appropriate for 'pretty girl'.

# Same Train

**m**



Same train car-ry my mo-ther, same train, \_\_\_\_\_  
(fa-ther)



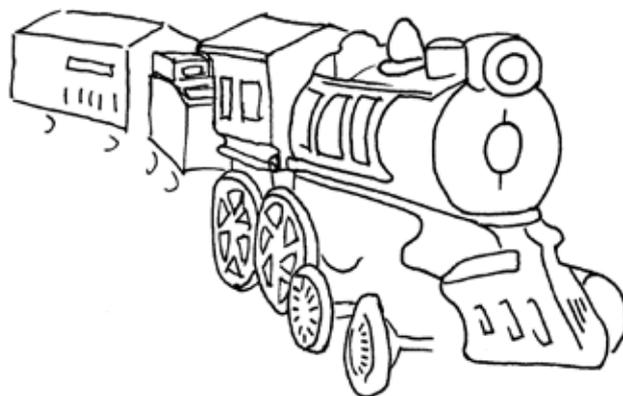
Same train car-ry my mo-ther, same train, \_\_\_\_\_



Same train car-ry my mo-ther,



Same train be back to-mor-row, same train. \_\_\_\_\_



# See-saw

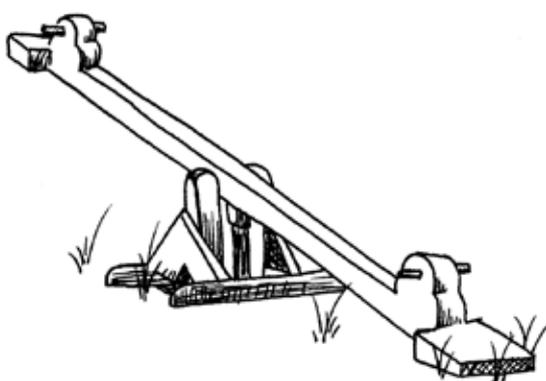


## Game

Variable formation.

Various see-saw motions can be invented to go with this song:

1. Children can be individual see-saws scattered around the room. They can raise their arms and move from side-to-side.
2. Two children can sit cross-legged facing each other holding hands and rock back and forward.
3. Two children can face each other holding hands with one standing and one crouching. At the start of the song the standing child crouches and the crouching child stands. They continue to change places, going up and down alternately through the song.
4. As in two, each pair of children can sit facing each other with hands joined but with each pair part of a longer row. One side of the row goes back first and the whole line of paired children rock back and forth together as they sing.



# Sing Together

**d**

Sing, sing to - ge - ther, Mer - ri - ly mer - ri - ly sing,  
Sing, sing to - ge - ther, Mer - ri - ly mer - ri - ly sing,  
Sing, sing, Sing, sing.

Three part canon, one line per part.



# Tideo

**m**

Skip one win - dow, Ti - de - o,

Skip two win - dows, Ti - de - o,

Skip three win - dows, Ti - de - o,

Jin - gle at the win - dow, Ti - de - o,

Ti - de - o, Ti - de - o,

Jin - gle at the win - dow, Ti - de - o.

## Game

Double circle with partners joining inside hands.

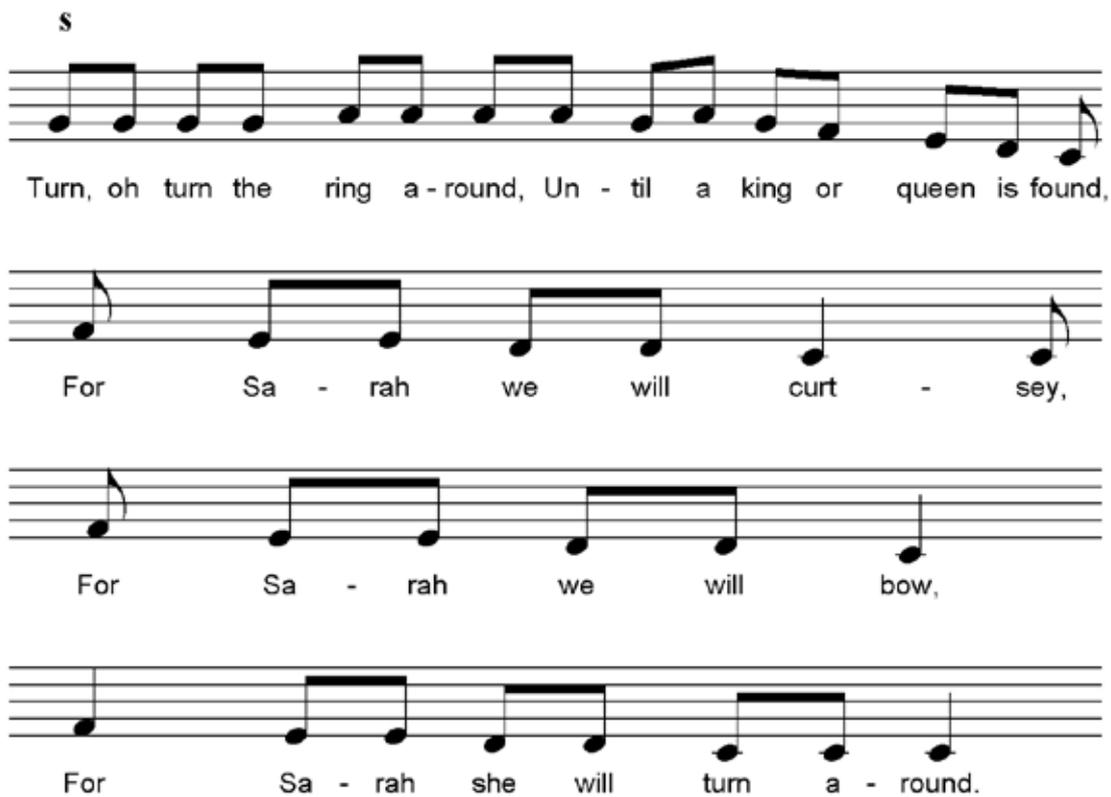
For the first four lines above, the children walk with their partners four steps forward and four steps back, then repeat. During the fourth line, the children turn to face each other as they walk backwards. At 'Tideo, Tideo' on line five, the children clap knees, own hands, partners hands in time to 'Tideo', then repeat for the second 'Tideo.' For 'Jingle at the window, Tideo' they join opposite arms with their partner and skip around each other and back to their place. This section is then repeated, with opposite arms being joined at the end.

## Variation

The game can be made progressive by the outside circle marching on the spot for 'Jingle at the window, Tideo', whilst the inside circle walks backwards to find their new partner. Game continues as above.

# Turn the Ring Around

**s**



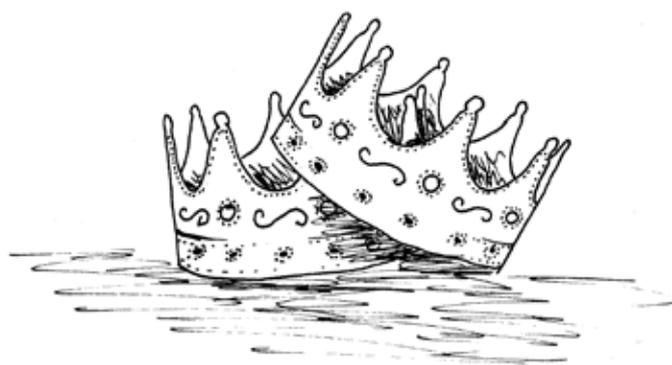
Turn, oh turn the ring a-round, Un - til a king or queen is found,  
For Sa - rah we will curt - sey,  
For Sa - rah we will bow,  
For Sa - rah she will turn a - round.

The image shows four staves of musical notation for the song 'Turn the Ring Around'. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are written below each staff, with hyphens indicating syllables that span across notes. The lyrics are: 'Turn, oh turn the ring a-round, Un - til a king or queen is found, For Sa - rah we will curt - sey, For Sa - rah we will bow, For Sa - rah she will turn a - round.'

## Game

### Circle formation.

One child goes into the middle of the circle. During the first half of the song the circle joins hands and walks in one direction while the child in the centre goes the other way. At 'For Sarah we will curtsey' the centre child stops in front of a child in the circle as the circle stops walking and drops hands, facing the centre. The name of the chosen child is substituted for 'Sarah' as the centre child and the whole circle follow the actions of the words for the chosen child. At 'For Sarah she will turn around,' the chosen child in the circle turns and faces the other way. The circle joins hands again and begins to walk for the beginning of the song and the centre child chooses a new child at the appropriate place. The centre child can be changed now and again. Initially the teacher can go into the centre while the children learn the game.



# Whoa Mule

d



1. Tried to catch an old black mule I saw him in a hol-ler,  
2. Old mule thought he had me scared, He got me in a cor-ner,



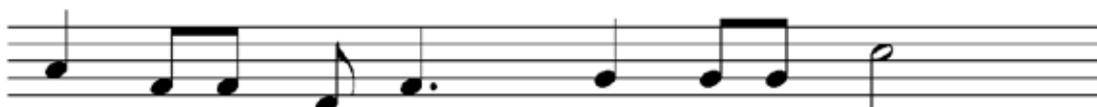
Tied a slip-knot in his tail, His head slip't through the oth-er,  
Grab'd one leg with both my hands, He kicked me with an-oth-er,



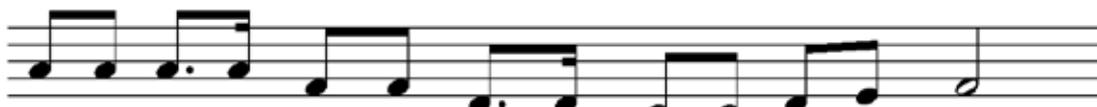
Hur-ry, hur-ry help me, Hee-haw, hee-haw, hee-haw,



Hur-ry, hur-ry help me, Hee-haw, hee-haw, hee-haw,



Whoa! mule I tell you, Whoa! mule I say,

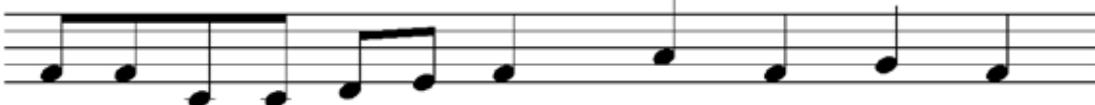


Have no time to pet you know, but don't you run a-way.



# Wooden Shoes

**d**



Who is mak - ing all that noise? Click, clack, click, clack,



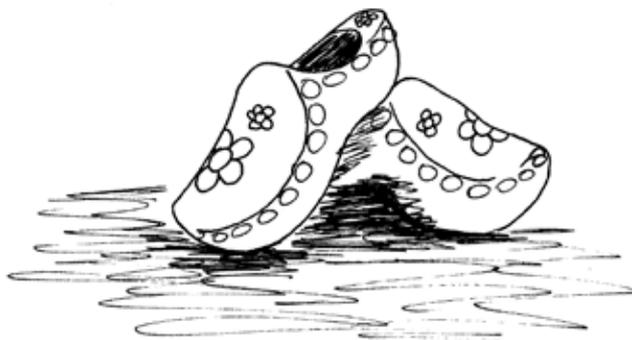
See it is Dutch girls and boys, Click, clack, click, clack,



Walk - ing round in shoes of wood, Mak - ing them go where they should,



I would do it if I could, Click, clack, click, clack.



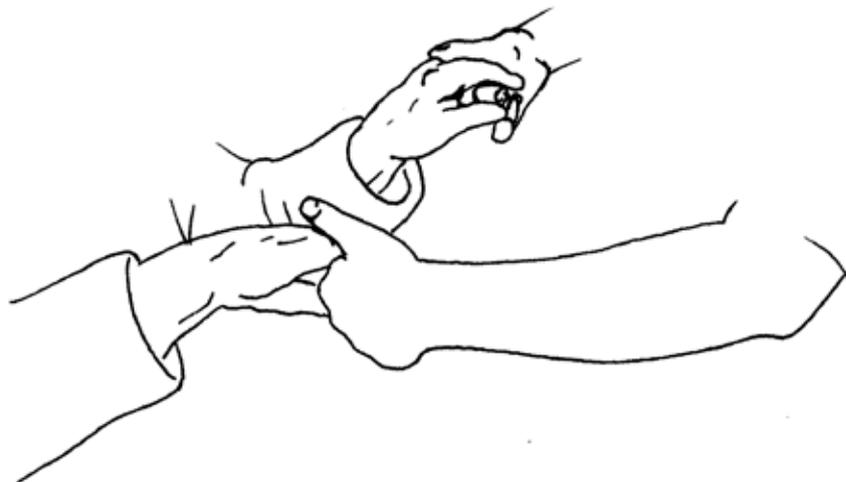
# You Take Your Hand



## Game

Children in pairs.

The children sit on the floor facing each other and pile up their hands alternately with the bottom hand on the floor. As they sing the song, the hand at the bottom of the pile is moved to the top. With older children, the pile of hands can move up in the air as the hands go from the bottom to the top of the pile. With younger children, it is more successful to always keep the pile of hands on the floor and move 'the hand touching the floor'.



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