

*Play Parties  
and  
Singing Games*



*Selected and edited by John Krumm*

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## Forward

Here is a practical collection of 29 play parties and singing games. It is not a scholarly work, I just want to get these dances out to the folks who need them. I have chosen dances and games that have a simple beauty and are accessible to the people you work with. I've formatted them in a practical way for callers, teachers, and musicians to use while working.

As a teacher and performer of traditional music and dance, I have found my greatest enjoyment in working with adults and children who are just beginning to discover community dance. The folks who are deeply involved in the fast-paced intricate figures of 21st century contra dancing are well taken care of. And yet, I think they also have much to learn from the singular beauty and community spirit embodied in our heritage of simple dances. I do get a charge when I insert a play party into a contra dance evening, and watch those highly skilled dancers playing with abandon. Play is the most important tool for growth our species has ever invented.

Some of these pieces are old children's games, and others were performed by people of all ages. The latter were done at secret gatherings called "play parties" because of religious prohibitions about music and dance. All were originally sung *a cappella* by the dancers. However, I believe we should consider bringing our musicians out of the cold. In my mind's ear, I hear a hot contra band playing *The Bear Went Over the Mountain*, an old time string band on *Goin' Down to Cairo*, and a western swing band on *Nobody's Business*.

For more information on the history of play parties and many more dances and games, see the resources section in the back of this book.

John Krumm



# The Bear Went Over the Mountain

Traditional

**A**

D G D A<sup>7</sup> D

1. Oh, the bear went o - ver the mountain the bear went o - ver the moun tain the  
o - ther side of the moun tain the o - ther side of the moun - tain the  
won't go home un - til mor - ning. We won't go home un - til mor - ning. We

5

G A<sup>7</sup> D

bear went o - ver the moun - tain to see what he could see. \_\_\_\_\_ to  
o - ther side of the moun - tain was all that he could see. \_\_\_\_\_ was  
won't go home un - til mor - ning, and may - be not at all. \_\_\_\_\_ and

**B**

9 G D G A<sup>7</sup>

see what he could see. \_\_\_\_\_ to see what he could see. \_\_\_\_\_ The  
all that he could see. \_\_\_\_\_ was all that he could see. Oh, we  
may - be not at all. \_\_\_\_\_ and may - be not at all. Oh, the

## FORMATION: Longways duple proper

### Verse 1:

A Star R/L

B All clap hands 1,2,3, - /1,2,3, -

### Verse 2

A 1s down the inside holding Rh (4), box the gnat and join crossed hands(4) /  
skip back (4), unassisted cast around 2s (2s move up)

B All clap

### Verse 3

A All 2h turn partner (straight arms, skipping)

B All take star hold with next couple and shake hands in rhythm

*Conitinue as you will. End after the A section of verse 3.*

# Bingo the Dog I

Traditional

G C G 1. D<sup>7</sup> G

There was a farm-er had a dog, and Bin-go is his name, sir. That farm-er's dog's at our back door a

2. G D<sup>7</sup> G G C

Bin-go is his name, sir. B with an I and I with an N, beg-ging for a bone, sir.

5 D<sup>7</sup> G Em Am D<sup>7</sup> G

N with a G and G with an O; B - I - N-G-O, go Bin-go was his name, sir.

**Formation:** a double circle of partners in promenade position.

1. There was a farmer had a dog,  
and Bingo is his name, sir.  
That farmer's dog's at our back door  
a begging for a bone, sir.
2. B with an I and I with an N,  
N with a G and G with an O;  
B-I-N-G-O, go  
Bingo was his name, sir.

1. All Promenade and sing. (16)
2. Drop hands. Ladies continue promenade as Gents turn and walk in reverse direction. On last word ("sir") all take a new partner.

*People who need a partner run to the middle to find a partner and join the promenade anywhere.*

# Bingo the Dog II

Traditional

G C G G D<sup>7</sup> G G C

There was a farm-er had a dog; Bin - go is his name, sir. B-I-N-G-O, go

4 D<sup>7</sup> G Em Am D<sup>7</sup> G

C - A - R - L - O, lo F - I, fi D - O, do. Fi do was his name, sir.

1. There was a farmer had a dog,  
Bingo is his name, sir.
2. B-I-N-G-O, go C-A-R-L-O, lo  
F-I, fi D-O, do.
3. Fi do was his name, sir.

<p><b>Formation:</b> a double circle of partners in promenade position. Skater's handhold. R.H on top</p> <ol style="list-style-type: none"> <li>1. All Promenade and sing. (8)</li> <li>2. Grand R&amp;L 7 hands.</li> <li>3. On the word "Fido," take a new partner for promenade (a R.H. person).</li> </ol>
---

# Bounce Around

Traditional Missouri

D A<sup>7</sup>

We come here to bounce a-round We come here to bounce a-round

5 D A<sup>7</sup> D

We come here to bounce a-round Tra - la - la - la.

9 D A<sup>7</sup> A<sup>7</sup> D

La-dies do - si - so Gents you know. Turn by the right go

14 G A<sup>7</sup> D

once and a half and all prom - en - ade.

1. We come here to bounce around 3x  
Tra-la-la-la.

2. Ladies do-si-so Gents you know.  
Turn by the right go once and a half  
and all promenade.

## Sample verses:

All of us gonna ...

Me and my honey gonna ...

Look at grandma ...

## Formation: Double circle of partners

1. All promenade. (16)

2. Partners Do-si-do  
Turn partner by the right elbow 1½x  
promenade the next



# Bow Belinda

Traditional

D A<sup>7</sup>

Bow, bow, oh Be-lin - da. Bow, bow, oh Be-lin - da.

5 D A<sup>7</sup> D

Bow, bow, oh Be-lin - da. Won't you be my dar - lin'?

1. Bow, bow, oh, Belinda 3x  
Won't you be my darlin'?

2. Right hand 'round, oh Belinda ...  
Won't you ...

3. Left hand 'round ...

4. Both hands 'round ...

5. Shake that big foot  
shy all 'round her 3x ...

6. Roll under, oh Belinda ...

**Formation:** Longways whole set. 5 or 6 couples in a line facing partner

*Verse 1* First corners (Head gent & Foot lady) forward & back. Second corners the same. *This is the pattern for the dance.*

*Verse 2* Right hand around. (Corners)

*Verse 3* Left hand around

*Verse 4* Both hands around

*Verse 5* Dosido

*Verse 6* All face up and cross-hand double cast to bottom and back to the top. When home make a two handed arch with Partner as head couple tunnels to bottom. Try to finish in one verse.  
*Repeat the verse if necessary*

# The Farmer in the Dell

Traditional

E

The Far-mer in the Dell. The Far-mer in the Dell

5

Hi! Ho! the Der-ry O! The Far-mer in the Dell

E B<sup>7</sup> E

Detailed description: The image shows two staves of musical notation for the song 'The Farmer in the Dell'. The first staff is in treble clef, key of E major (three sharps), and 6/8 time. It contains the melody for the first line of the song. Above the staff is a chord symbol 'E'. Below the staff are the lyrics 'The Far-mer in the Dell.' followed by a measure rest. The second staff continues the melody, starting with a measure rest and then the lyrics 'Hi! Ho! the Der-ry O! The Far-mer in the Dell'. Above this staff are chord symbols 'E', 'B7', and 'E' corresponding to different parts of the melody. The staff ends with a double bar line.

1. The Farmer in the dell 2x  
Hi! Ho! the Derry O!  
The Farmer in the Dell.
2. The Farmer takes a wife 2x  
Hi! Ho! the derry O!  
The Farmer takes a wife.
3. And the wife takes the child ...
4. And the child takes the nurse...
5. And the nurse takes the dog...
6. And the dog takes the cat...
7. And the cat takes the rat ...
8. And the rat takes the cheese
9. And the cheese stands alone ...
10. And the cheese stands alone ...
11. And we'll all clap the cheese ...

- Formation:** All join hands around one child "the farmer" who is standing in the center.
1. All circle left around the standing farmer
  2. Farmer chooses a "wife" from the moving circle.  
Wife holds rh in Farmers lh
  - 3 Wife etc. chooses next character who each join hands to left of previous character.
  4. to 8. continue.
  9. The chosen characters close the ring around the cheese and circle R as the remaining unchosen dancers circle left.
  10. Both rings skip
  11. All close around the cheese and clap hands over his/her head. The cheese becomes the new farmer.

# Four in a Boat

Swing 8ths Traditional

F C<sup>7</sup> F C<sup>7</sup>

Four in a boat and the tide rolls high. Four in a boat and the tide rolls high.

5 F B<sup>b</sup> F C<sup>7</sup>

Four in a boat and the tide rolls high. Get you a pret-ty one

8 F Dm Gm<sup>7</sup> C<sup>7</sup> F

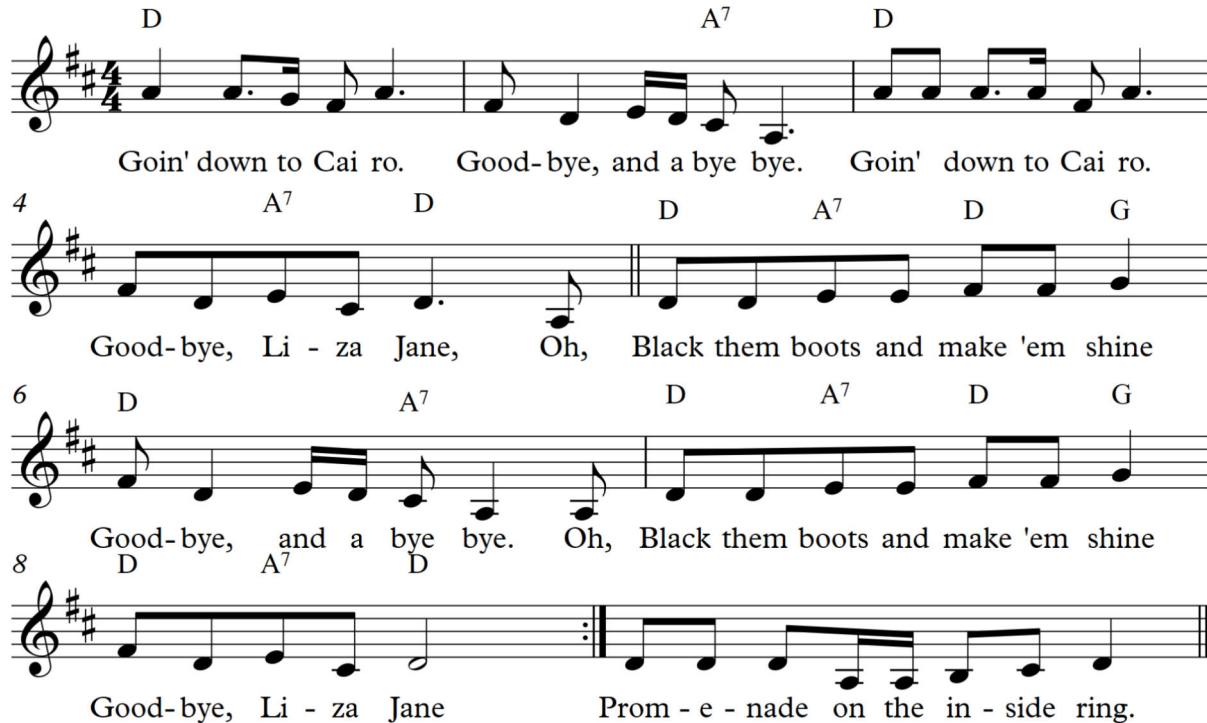
by and by. Get you a pret-ty one by and by.

1. Four in a boat and the tide rolls high 2x  
Get you a pretty one by and by. 2x
2. Get you a pretty one, stay all day... 3x  
We don't care what the old folks say. 2x
3. Eight in a boat and it won't go 'round ...3x  
Swing that pretty one that you found. 2x

- Formation:** Single Circle holding hands. No Partners. Four people in a circle in the center.
1. Players skip around and sing.  
Outsides circle left; insides circle right.
  2. Four in the center each pick a person from the outside ring and promenade the inside counter-clockwise (CCW). Outside circle continues to circle left.
  3. Inside dancers join hands and circle right. On the word "swing" break and swing your partner. The old four join the outer circle.

# Goin' Down to Cairo

Traditional Illinois



D A<sup>7</sup> D

Goin' down to Cai ro. Good-bye, and a bye bye. Goin' down to Cai ro.

4 A<sup>7</sup> D D A<sup>7</sup> D G

Good-bye, Li - za Jane, Oh, Black them boots and make 'em shine

6 D A<sup>7</sup> D A<sup>7</sup> D G

Good-bye, and a bye bye. Oh, Black them boots and make 'em shine

8 D A<sup>7</sup> D

Good-bye, Li - za Jane Prom - e - nade on the in - side ring.

**A**

Goin' down to Cairo. Goodbye, and a bye bye.  
Goin' down to Cairo. Goodbye, Liza Jane

**B**

Oh, Black them boots and make 'em shine  
Goodbye, and a bye bye.  
Oh, Black them boots and make 'em shine  
Goodbye, Liza Jane,

**A**

Oh, how I love her. Goodbye, ...

**B**

Old cow died and how I cried. Goodbye, ...

**A**

Goin' down to Cairo...

**B**

I ain't got time to kiss you now. Sorry, I'm sorry  
I ain't got time to kiss you now. Goodbye, ...

**Version 1:** from *Handy Play Party Book*

**Formation:** Single Circle of partners.

**A** Single file promenade CCW.

**B** Ladies about face and all Grand R&L

**Remainder of music:**

Continue Grand R&L for a complete circle to Partner then swing each person in the Grand R&L 1x starting with partner, and ending with partner. Last swing partner is 2x.

All sing the ending phrase.

**Version 2:** Unknown Source

**Formation:** Single circle of partners

**A** All join hands and circle Left

**B** Face partner and all Grand R&L to # 7

**A** Swing new partner

**B** Promenade new partner.

# Goin' to Boston I

Traditional  
from Jerry Jenkins, NY

D                      Em                      A<sup>7</sup>                      D

Good-bye girls we're goin' to Bos-ton. Good-bye girls we're goin' to Bos-ton.

5                      Em                      A                      D

Good-bye girls we're goin' to Bos-ton earl-eye in the morn-ing

9                      **Chorus**                      C

Won't we look pret-ty in the ball-room Won't we look pret-ty in the ball-room

13                      D                      A<sup>7</sup>                      D

Won't we look pret-ty in the ball-room earl-eye in the morn-ing

1. Goodbye girls we're goin' to Boston, 3x  
Early (Earl-eye) in the morning.  
CHORUS  
Won't we look pretty in the ballroom 3x  
Early in the morning.
2. Saddle up girls, and let's go with 'em 3x  
Early... CHORUS
3. Right's and left's will make it better...  
CHORUS
4. Swing your partner all the way to Boston...  
CHORUS

**Formation:** Longways 5 to 8 couples  
Whole Set Progression

1. Stage R line ("Boys") follow lead boy behind the "girls" line and back to the top.  
All Clap and sing the chorus
2. Stage L line ("Girls") do the same.  
All Clap and sing the chorus
3. All Right and left elbow swing your partner.  
All Clap...
4. Head couple swing to the bottom of the set. Everyone else move up one place.  
All Clap...



# Goin' to Boston II

Traditional  
from Pauline Ritchie,  
Perry County KY.

D Em A<sup>7</sup> D

Good - bye girls we're goin' to Bos-ton. Good-bye girls we're goin' to Bos ton.

5 Em A D

Good-bye girls we're goin' to Bos-ton earl - eye in the morn - ing

9 Chorus (on verses 4, 5, &6) C

Won't we look pret-ty in the ball - room Won't we look pret-ty in the ball - room

13 D A<sup>7</sup> D

Won't we look pret-ty in the ball room earl-eye in the morn - ing

1. Goodbye girls we're goin' to Boston, 3x  
Early (Earl-eye) in the morning.  
*No Chorus*
2. Saddle up girls, and let's go with 'em 3x  
Early...  
*No Chorus*
3. Get out the way, you'll get run over...  
*No Chorus*
4. Rights and lefts will make it better...  
CHORUS  
Won't we look pretty in the ballroom 3x  
Early in the morning.
5. Swing your partner all the way to Boston...  
CHORUS
6. Johnny, Johnny gonna tell your papa...  
CHORUS

**Formation:** Longways 5 to 8 couples  
Whole Set Progression

1. All face up. Promenade as couples to the right to bottom and back to the top.
2. All circle left 1x (running steps)
3. Head couple lead down middle and back
4. Head take Rh with partner and begin  
Grand Right and Left to home  
(Men follow lead man and Women follow lead W into the figure.)  
*Chorus is sung for the first time.*
5. & 6. Head couple strip the willow to bottom



# Goin' to Kentucky

Traditional  
as collected by John Krumm

I was go-in' to Ken-tuck-y I was go-in' to the fair. I met a sen-or-i-ta with  
flow-ers in her hair. Oh, shake it ba-by shake it. Shake it all a-round.  
Shake it like a milk-shake Shake it up and down, Oh, round a do bop one, two.  
Round a do bop one, two. Turn a-round and turn a-round un-  
til you make a stop. (One Two) I was

1. I was goin' to Kentucky  
I was goin' to the fair  
To see a senorita  
With flowers in her hair.
2. Oh, shake it baby, shake it  
Shake it all around.  
Shake it like a milkshake.  
Shake it up and down.
3. Oh, round-a-doo-bop, one-two.  
Round-a-doo-bop, one-two  
Turn around and turn around  
Until you make a stop.

**Formation:** Circle hands joined. One person in the center.

1. All join hands and circle left around the "senorita"
2. Senorita dance in the center while others clap.
3. All spin 1x around in place. Stomp foot on "one" and clap hands on "two" *Repeat*  
"Senorita" cover eyes with one hand, point (straight arm) ahead spin around until the word "stop." The person they are pointing to becomes the new "senorita."

**NOTES:**

*If the person picked has had a turn you can bump to the next around the circle who hasn't.*

# Green Gravel

Traditional English  
from Lady Gomme

C G<sup>7</sup> C

Green gra-vel green gra-vel your grass is so green. The fair-est young dam-sel that

The first system of music is in 3/4 time. The treble staff has a key signature of one flat (Bb) and a common time signature. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff starts on G2, moves to F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The lyrics are written below the treble staff.

7 G<sup>7</sup> C G<sup>7</sup> C

ev - er was seen. I'll wash you in new milk and dress you in silk, and

The second system of music continues the melody. The treble staff has a key signature of one flat (Bb) and a common time signature. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff starts on G2, moves to F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The lyrics are written below the treble staff.

13 G<sup>7</sup> C F

write down your name with a gold pen and ink. Oh (Ma - ry) Oh (Ma - ry) your

The third system of music continues the melody. The treble staff has a key signature of one flat (Bb) and a common time signature. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff starts on G2, moves to F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The lyrics are written below the treble staff.

19 C<sup>7</sup> F C<sup>7</sup> F


true love is dead. He's sent you a let-ter to turn back your head.

The fourth system of music continues the melody. The treble staff has a key signature of one flat (Bb) and a common time signature. The melody starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff starts on G2, moves to F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The lyrics are written below the treble staff.

# Green, Green, the Crabapple Tree


Traditional American  
from The Georgia Sea Isle Singers

25 C




Green, green, the crab-ap - ple tree, where the grass grows so sweet Miss

28



(Ma - ry) Miss (Ma - ry) your true lo - ver is dead. He

30



wrote you a let - ter to turn back your head.

*Actions are the same for both versions*

**Formation:** Single circle

All Circle Left and sing. At (Mary), someone substitutes  
The name of a child anywhere in the circle.  
At "turn back your head" that child drops hands turns  
Halfway round and rejoins hands to continue the dance backwards.  
The circle does not stop.  
Continue until all are circling backwards.

In some places the game ends here,  
In others it continues until all are forward.

*My version:*

When all are backwards I sing:

"Oh children, Oh children they're not really dead.

They wrote you new letters. All turn back your heads."

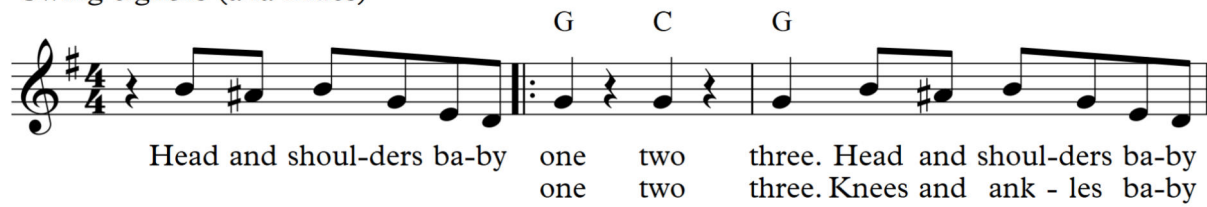
# Head and Shoulders, Baby

Traditional

Swing eighths (a la Blues)

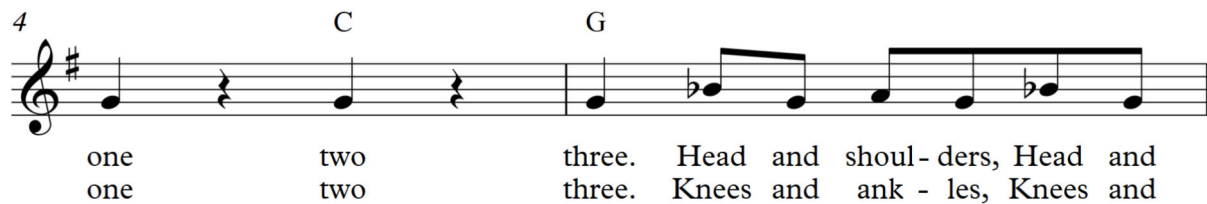
from the Georgia Sea Island Singers

G C G



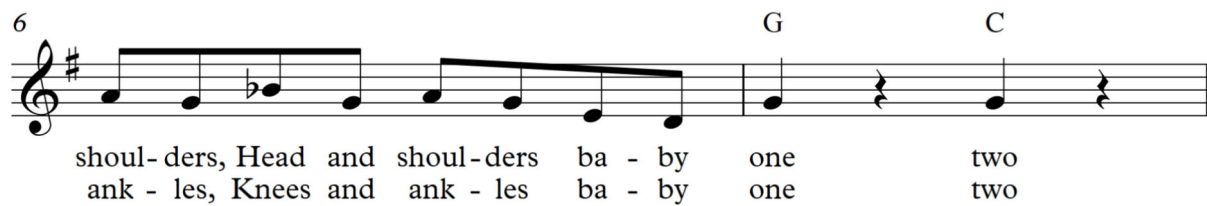
Head and shoul-ders ba-by one two three. Head and shoul-ders ba-by  
one two three. Knees and ank - les ba-by

4 C G



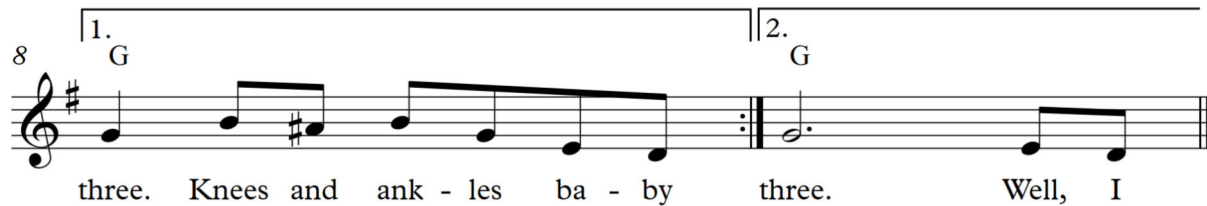
one two three. Head and shoul- ders, Head and  
one two three. Knees and ank - les, Knees and

6 G C



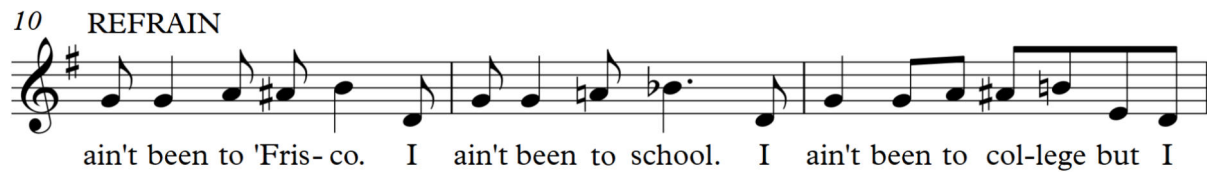
shoul- ders, Head and shoul- ders ba - by one two  
ank - les, Knees and ank - les ba - by one two

8 1. G 2. G



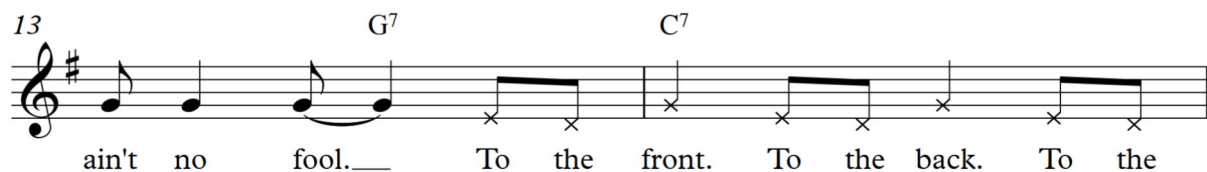
three. Knees and ank - les ba - by three. Well, I

10 REFRAIN



ain't been to 'Fris- co. I ain't been to school. I ain't been to col-lege but I

13 G<sup>7</sup> C<sup>7</sup>



ain't no fool. To the front. To the back. To the

15 G C<sup>7</sup> D<sup>7</sup> G

si - si - side.\_ To the front. To the back. To the si - si - side.\_

3. Milk the cow, baby. One, two, three.  
Milk the cow, baby. One, two, three.  
Milk the cow. Milk the cow. Milk the cow, baby.  
One, two, three.
4. Kick the bucket, baby. One, two, three. ...

#### REFRAIN

Well, I ain't been to 'Frisco. I ain't been to school.  
I ain't been to college, but I ain't no fool.  
To the front. To the back To the si-si-side. 2x

5. Throw the ball...
6. Around the world...

#### REFRAIN

7. Spin around...
  8. Head and Shoulders...
- REFRAIN

**Formation:** Partners placed randomly around the room, or in a double circle if doing the Change your partner variation.

**Verses:** Touch body part, or perform the action as you sing it.  
Clap own hands on "Baby"  
Clap partners Rh when you say "one."  
Clap own hands on beat 2  
Clap partners Lh when you say "two."  
Clap own hands on beat 4  
Clap both hands of partner on "three"

#### Refrain:

On the word "ain't" jump to R foot in front of left, and point R index finger at partner (in a gesture of reprimand).  
Reverse (Left foot and finger)  
Repeat on Right.  
Shake R finger side to side and move hips 3x on "Ain't no fool."  
Jump forward, back, and side to side 2x.

#### Variations:

"Around the World" is a circular hip roll.  
"Change your partner" (in Circle formation) everyone jumps to the right to clap with a new partner each time you sing this line.



# Jolly Miller

Traditional Michigan

D A7

Jol-ly is the mil-ler that lives by the mill. The mill turns a round of its own free will. One

9 D G D D A7

hand in the hop per and the oth er in the sack The wheel turns 'round and we all turn  
The la - dies go for-ward and the gents turn

16 D D

back. Rain - ing, hail - ing, cold stor - my weath - er,  
back. In comes the reap - er out goes the bind - er

21 Em A7 D A7

In comes the farm - er, drink - in' up his cid - er.  
I have a true love. Where shall I find her?

Jolly is the miller that lives by the mill.  
The mill turns around of its own free will.  
One hand in the hopper and the other in the sack.  
\*The wheel turns 'round and we all turn back.

Jolly ...  
\*The ladies go forward and the gents turn back.

Raining, hailing, cold stormy weather  
In comes the farmer, drinkin' up his cider.  
In comes the reaper out goes the binder  
I have a true love. Where shall I find her?

**Formation:** Double circle of couples facing Promenade direction, extra dancers can wait in the middle to join in single file promenade at "the gents turn back"

**Hold:** Hands joined behind back, left in left, right in right.

**Step:** Step-hop

1. All promenade CCW. On \* "The wheel" all reverse direction without letting go. "Gents" stay on inside.
2. At the next \* "The Ladies" Let go of partner and the "Gents" reverse direction.
3. All single file promenade to the end of song and take a new partner to begin again.



# Jubilee

From Marion Holcomb Skean,  
Ary, Kentucky

D

All out on the old rail-road. 'sall out on the sea.

5

All out on the old rail-road far as I can see. Swing and

9 Bm G 1. D 2. D

turn Ju - bi - lee, Live and learn Ju - bi - lee. Swing and lee.

All out on the old railroad. 'sall out on the sea.  
All out on the old railroad far as I can see.

REFRAIN (after each verse)  
Swing and turn Jubilee. Live and learn Jubilee. 2x

Hardest work I ever done working on the farm.  
Easiest work I ever done swing my true love's arm

Coffee grows on a white oak tree.  
Sugar runs in brandy  
Girls as sweet as a lump of gold.  
Boys as sweet as candy.

Some will come on a Saturday night.  
Some will come on Sunday.  
And if you give 'em half a chance  
They'll be back a-Monday.

Saddle up the old gray horse. Who will be the rider?  
Ride him down to the old still house  
And get a jug of cider.

If I had a needle and thread as fine as I could sew,  
I'd sew my true love to my side  
And down this creek I'd go.

If I had no house at all I'd be found a crawlin'  
Up and down this rocky road  
Lookin' for my darlin'

I won't have no widder man,  
Neither will my cousin.  
Git all such old stuff as that fifteen cents a dozen.

All I want's a big fat horse, corn to feed it on.  
Pretty little girl to stay at home,  
And feed it when I'm gone.

**Formation:** Longways wholeset, partners  
facing (4 or 5 couples)

*Verse 1:* All circle left (running step)

*Refrain 1:* Head couple turn right elbow 1x (8)  
Head couple turn Left elbow 1x (8)

The remainder of the dance is a strip the willow  
(Head couple L arm to partner) until the head  
couple is at the bottom. Then the dance begins  
again.

Any verses may be sung for the strip the willow.

# Kagome

Traditional Japanese

Am Dm Em Am Dm Em

Ka - go - me ka - go - me, ka - go no na ka no to - ri wa  
Round the cage the wild birds play. When will the little bird fly away?

5 F Am

it - su it - su de - ya - ru? Yo - a - ke no ban ni  
In the time before the dawn, Crane and turtle have gone.

9 Tacit

tsu - ru - to ka - me to su - bet - ta.  
Who's that behind you? Can you tell?

2

11

U - shi - ro no shou - men da - a - re?  
If you guess their name you can leave as well.

**Formation:** Single circle of "free birds" flying clockwise in a circle around a "caged bird" who is kneeling in the center hiding her eyes.

Measures 1 to 8: "Free birds" fly around the circle CCW and sing the song.

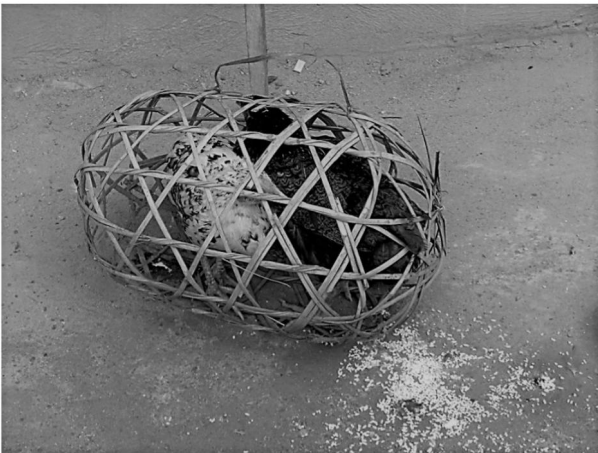
Measure 9: "Free birds" stop and face the center and sing the remainder of the song.

1 free bird is chosen to say, "Kagome, Kagome" by leader (*or the child who is behind the caged bird*)

The "Caged bird" guesses who the speaker is.

Speaker goes to the center, and the "caged bird" flies out to be with the "free birds."

Game begins again.



This woven bamboo chicken cage is probably what is referred to in the original song.

# Looby Loo

Traditional English  
as collected in London  
by Alice B. Gomme  
C<sup>7</sup>

♩ = 100

## CHORUS F

Here we dance loo - by loo Here we dance loo - by light

3 F C<sup>7</sup> F ♩ = 100

Here we dance loo - by loo. All on a Sat-ur-day night.

## VERSE

6 F

All your right hands in. All your right hands out

10 Gm C<sup>7</sup> F

Shake your right hands a lit-le\_ a lit- tle\_ and turn your-self a- bout.  
accel. - - - - -

## CHORUS

Here we dance Looby Loo.

Here we dance Looby Light.

Here we dance Looby Loo.

All on a Saturday night.

1. All your right hands in

All your right hands out

Shake your right hands a little, a little

And turn yourselves about.

2 to 6. Left hands, Right foot,

Left foot, Noddles (head), "Put all  
yourselves."

**Formation:** Single circle, hands joined, no partners

**Chorus:** All join hands and dance to the left singing.

At the end of the chorus drop hands.

**Verses:** Do the actions indicated in the verses.

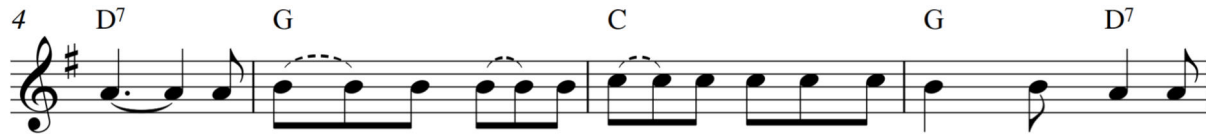
"Turn yourselves about." turn singly over right shoulder.

# The Noble Duke of York

Traditional



1. Oh, the no - ble Duke of York\_\_ he had ten thou - sand  
2. Now\_ when they were up they were up.\_\_\_\_ And, when they were down they were



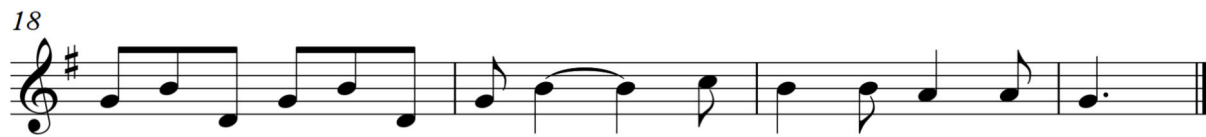
men.\_ He marched them up to the top of the hill and he marched them down a -  
down. And when they were on - ly half - way up they were nei - ther up nor



gain. 3. A hunt-ing we will go\_\_ a hunt-ing we will go\_\_ we'll catch a fox and  
down.



put him in a box and then we'll let him go\_\_\_\_\_ Ta -



ra - ra, ta - ra - ra, ta - ra ra.\_\_\_\_ A hunt - ing we will go.



*Verse 1* Oh the noble duke of York

He had ten thousand men

He marched them up to the top of the hill

And he marched them down again

*Verse 2* And when they were up, they were up.

And when they were down, they were down

And when they were only halfway up

They were neither up nor down

*Verse 3* Oh, a-hunting we will go,

A-hunting we will go,

We'll catch a fox and put him in a box,

And then we'll let him go. Ta-ra-ra ...

**Formation:** Longways whole set 5 or 6 couples in a line facing partner

*Verse 1.* Top couple walk down the middle (hold inside hand).

Turn back (singly) on the word "*men*" -**8 beats**

Walk up the middle to home -**8 beats**

*Verse 2.* Same couple hold two hands and swing skipping down the middle to the bottom.

(*N.B. swinging CCW is called "widdershins" and is bad luck.*)

*Verse 3.* Cpl. 1 make an arch at the bottom. All others cross hands promenade to cast off as a couple to the left down to the bottom go under the arch and up to new places.

# Nobody's Business

From Harriet Nora Rogers

C C<sup>#o7</sup> Dm<sup>7</sup> G<sup>7</sup>

I went to town in a little red wagon, Come back home with the hub a drag-gin'

5 C Am D<sup>7</sup> G<sup>7</sup>

no - bo - dy's bus' - ness what I do \_\_\_\_\_ It's

REFRAIN

9 C C<sup>#o7</sup> Dm<sup>7</sup> G<sup>7</sup>

no - bo - dy's bus' - ness, bus' - ness. no - bo - dy's bus' - ness, bus' - ness.

13 C G<sup>7</sup> C

no - bo - dy's bus' - ness, what I do \_\_\_\_\_

I went to town in a little red wagon.  
Come back home with the hub a-draggin'  
It's nobody's business what I do.

## REFRAIN

It's nobody's business, business  
Nobody's business, business  
Nobody's business what I do.

Way down yonder 'bout a mile and a quarter  
Some old man's gonna lose his daughter.  
It's nobody's ... REFRAIN

Butterbeans has killed my baby.  
Popcorn's killed my old lady.  
It's nobody's ... REFRAIN

I've got a wife and she's a daisy.  
She won't work an I'm too lazy.  
It's nobody's ... REFRAIN

**Formation:** Single Circle of partners.

**Verse 1** All Circle L

*Refrain* Ladies about face and all Grand R&L

## Remainder of music:

Continue Grand R&L for a complete circle to partner then elbow swing each person in the Grand R&L pattern. (AKA *Double L Swing*) starting with partner, and ending with partner.

Last swing with partner is 2x.

Sing enough verses repeating as necessary until everyone is home.

# Oats, Peas, Beans, and Barley Grow

Various Sources  
as taught by John Krumm



1. Oats, peas, beans, and bar - ley grow. Oats, peas, beans, and bar - ley grow. Do  
2. First the far - mer plants his seed then the far - mer takes his ease.  
4. Now you're mar-ried you must o - bey you must be true in all you say. You



you or I or an - y - one know how Oats, peas, beans, and bar - ley grow?  
Stamps his foot and claps his hand, and turns a - round to view the land.  
must be kind you must be good and help your wife to chop the wood.



3. Wait - ing for a part - ner. Wait - ing for a part - ner. O - pen the ring and

**D.C. al Fine**



take one in and kiss them when you take them in.  
(shake hands)

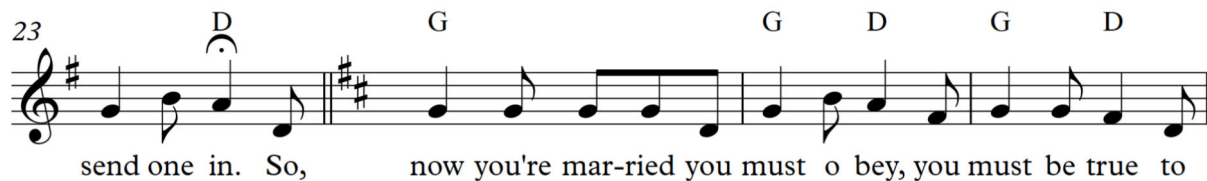
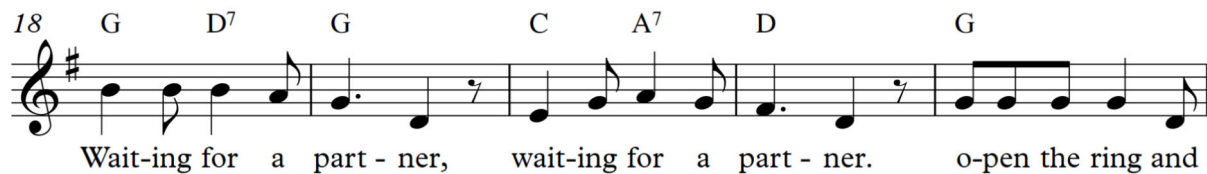
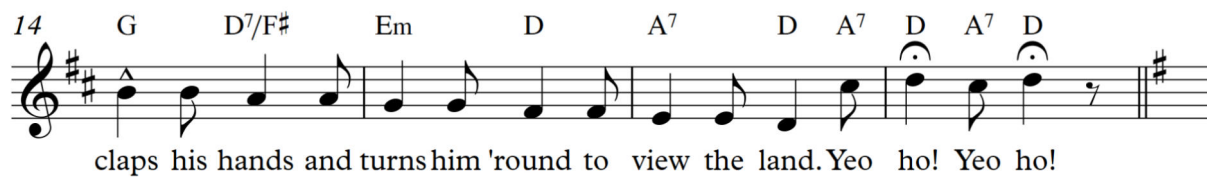
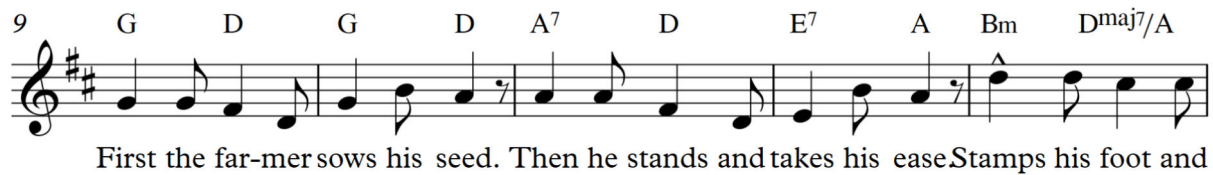
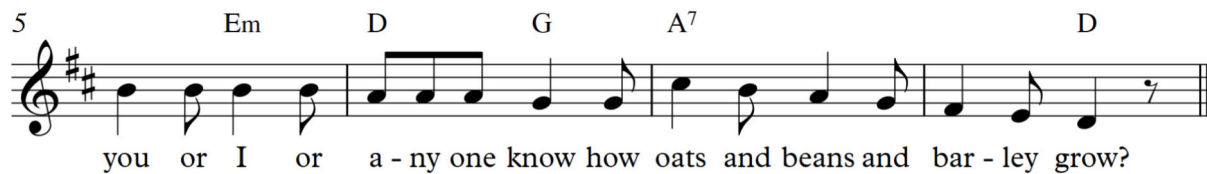
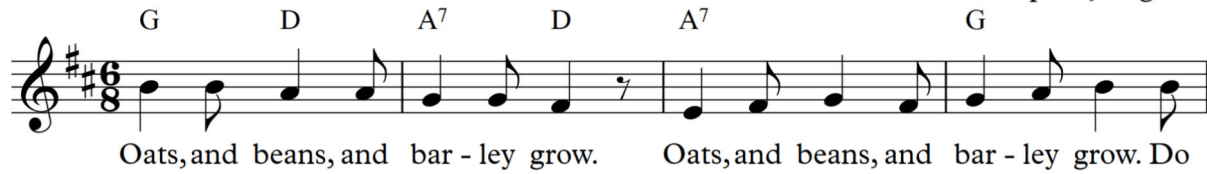
## *John's version*

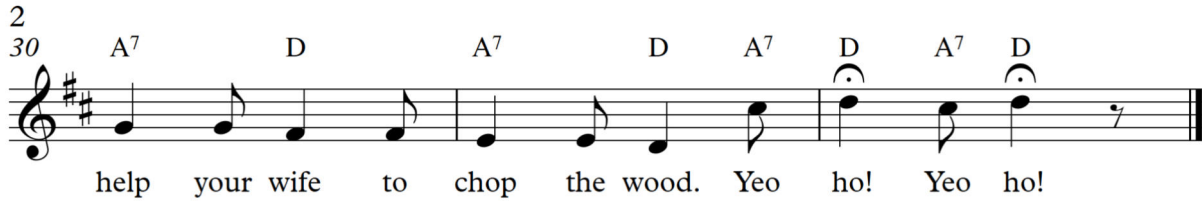
**Formation:** single circle, one person in the center.

- Verse 1.* All Circle L single file clapping hands
- Verse 2.* All act out the text: Sowing, Folding arms across the Chest, Stamp, Clap, and turn singly 1x while shading eyes.
- Verse 3.* The Ring holds hands as the farmer walks around ccw and takes a partner on the last line.
- Verse 4.* Center couple skipping swing crossed hands as the ring claps. This verse speeds up at the end.

# Oats and Beans

as collected by Lady Gomme  
from Shropshire, England





Oats, and beans, and barley grow.  
Oats, and beans, and barley grow.  
Do you or I or anyone know how  
Oats and beans and barley grow?

First the farmer sows his seed.  
Then he stands and takes his ease.  
Stamps his foot and claps his hands  
And turns him 'round  
To view the land. Yeo ho! Yeo ho!

Waiting for a partner,  
Waiting for a partner.  
Open the ring and send one in.

So, now you're mar-ried  
You must obey.  
You must be true to all you say,  
You must be kind. You must be good,  
And help your wife to chop the wood.  
Yeo ho! Yeo ho!

**Formation:** single circle, one person in the center.

- Verse 1. All Circle L single file clapping hands  
Verse 2. All act out the text: sowing, folding arms across the chest, stamp, clap, and turn singly 1x while shading eyes.  
Verse 3. On the first "*waiting*" Those in the ring clap hands 1x then join hands to circle left as the farmer walks around CCW and takes a partner on "*Open the ring...*"  
Verse 4. As the Ring stands and sings the two in the center skip with crossed hands ccw. At "*chop the wood*" The old farmer joins the ring, leaving the chosen as the new farmer.

*The farmer does not sing in this game.*

# Oats, and Beans, and Barley Grow

Game from North Carolina  
Words and Music collected by Cecil Sharp



1. Oats, and beans, and bar-ley grow. Oats, and beans, and bar-ley grow. Do  
2. First the far - mer sows his seed then he stands and takes his ease.  
4. Now you're mar-ried you must o - bey you must be true to all you say. You



you or I or an - y - one know how Oats, peas, beans, and bar - ley grow?  
Stamps his foot and claps his hand, and turns a - round to view the land.  
must be wise you must be good and help your wife to chop the wood.



3. Wait - ing for a part - ner wait - ing for a part - ner



Wait - ing for a part - ner so o - pen the ring and take one in. So,

*Cecil Sharp's version*

**Formation:** single circle, one person in the center.

*Verse 1.* All Circle L single file clapping hands

*Verse 2.* All act out the text: Sowing, Folding arms across the Chest, Stamp, Clap, and turn singly 1x while shading eyes.

*Verse 3.* The Ring holds hands as the farmer walks around ccw and takes a partner on the last line.

*Verse 4.* As the Ring skips L the TWO in the center skip with crossed hands ccw. At "chop the wood," The old farmer joins the ring, leaving the chosen as the new farmer.



# Oh, She's Gone, Gone, Gone

from Odeliah Dismukes, Texas

G D7

Sent my brown jug down town. Sent my brown jug down town.  
It came back with the walls a-round It came back with the walls a-round

3 G D7 G

Sent my brown jug down town. Ear - ly in the morn - ing.  
It came back with the walls a-round

5 G CHORUS Am D7

Rail - road, steam-boat, riv - er and can - oe. Lost my true love,

8 G D7

don't know what to do. Oh, she's gone, gone, gone. Oh, she's gone, gone, gone. Oh, she's  
go, go, go. Let her go, go, go. Let her

11 G D7 1. G 2. G

gone on that rag - ing can - oe. Let her  
go on that rag - ing can - - - oe.

I'm my mamma's darling child 3x

If I was to marry, she'd go wild.

Love somebody yes I do. 3x

Bet you a nickel that you can't guess who.

CHORUS

**Formation:** Single circle of partners.

*Verses.* Circle L(16)/ R(16)

*Chorus.* Allemande R pt.(8) / Alle. L corner (8)  
Face pt. hold 2 hands. 2 side steps into  
center, 2 steps to outside. (8) Swing  
partner to place. (8)  
Face cor. hold 2 hands. 2 side steps out,  
2 steps in. (8) Swing cor. leave  
Lady on the Right as new partner. (8)

# Old King Glory

Traditional

G D

Old King Glor - y of the moun - tain, the moun-tain was so high it

4 G G D G

near-ly reach'd the sky and the first one the sec-ond one the third fol-low me.

**Formation:** Single Circle facing in one child on out side facing CCW.

Children clap own hands on beat one and hands to the side dancers on beat two as they all sing the song.

Meanwhile the child on the outside walks singly CCW.

On the word "First" they tap one person on the shoulder.

On "second" tap the next, and "third" the next.

The last one tapped follows.

The outside line grows and the new child taps each time.

The original lead has the job of keeping the line together.

For the final child, all gather close and clap hands over their head to

"Crown" the new sovereign.

That person leads the next round.

# Paw, Paw, Patch

Allegretto

Traditional

Where, Oh where is dear lit - tle Nel - lie? Where, Oh where is  
Come on\_\_\_ boys\_\_\_ let's go\_\_\_ find her. Come on\_\_\_ boys\_\_\_  
Pick - in' up paw paws put 'em in her pock - et. Pick - in' up paw paws

4 dear lit - tle Nel - lie? Where, Oh where is  
let's go\_\_\_ find her. Come on\_\_\_ boys,\_\_\_  
put 'em in her pock - et. Pick - in' up paw paws

6 dear lit - tle Nel - lie? Way down yon - der in the paw paw patch.  
let's go\_\_\_ find her.  
put 'em in her pock - et.

1. Where, Oh where is dear little Nellie? 3x  
Way down yonder in the paw paw patch.
2. Come on boys let's go find her. 3x  
Way ...
3. Pickin' up paw paws put 'em in her pocket.

**Formation:** Couples longways, whole set.  
About 4 to 6 couples.

*Verse 1:* Insert name of girl 1. She casts out skipping down behind the line of girls and up behind the line of boys to her starting place.

*Verse 2:* She does this again with boy 1 and the rest of the boys following her.

*Verse 3:* All take partner crossed hands and skip the same path around to home. Head couple cast down the outside to the bottom.

*Repeat for each of the girls, and each of the boys.*

# To Push the Business On

Traditional  
from Percy Christian, Ohio

G C G D<sup>7</sup> G

We'll hire a horse and steal a rig; And all the world will dance a jig; And

5 C G D<sup>7</sup> G

we will do what - ev - er we can to push the bus'-ness on.\_\_\_\_\_ to

9 D<sup>7</sup>

push the bus'-ness on.\_\_\_\_\_ to push the bus'-ness on.\_\_\_\_\_ And

13 G C G D<sup>7</sup> G

we will do what - ev - er we can to push the bus'-ness on.\_\_\_\_\_

1. We'll hire a horse and steal a rig;  
And all the world will dance a jig;  
And we will do whatever we can  
To push the business on.
2. To push the business on.  
To push the business on.  
And we will do whatever we can  
To push the business on.

## Formation: Single Circle of partners

1. All join hands and sashay left. (16)  
(Or Sashay L (8)/ R (8))
2. All face Partner and clap Partner's hands 3x  
All Face Neighbor and clap Neighbor's hands 3x  
All 2-hand turn Partner 1½ times  
To a circle with new Partner

# Weevily Wheat

Traditional

Em G Bm

Char-lie's neat and Char - lie's sweet. Char-lie he's a dan - dy;  
Your weev'-ly wheat's not good to eat. Nei ther is your bar - ley.  
Char-lie is a brave young man. Char-lie is a sol - dier

5 Em D Em

Char - lie is a nice young man. He feeds the girls on can - dy.  
What I want is the best of rye to bake a cake for Char - lie.  
Sword and pis - tol by his side. His mus-ket on his shoul - der

CHORUS

9 G

Rise you up in the morn-ing, All to-ge - ther ear - ly; you

13 Em Bm Em D Em

need not feel at all a - fraid. In-deed, I love you dear - ly.

1. Charlie's neat and Charlie's sweet.  
Charlie he's a dandy;  
Charlie is a nice young man.  
He feeds the girls on candy.

3. Charlie is a brave young man.  
Charlie is a soldier  
Sword and pistol by his side.  
His musket on his shoulder. *CHORUS*

## CHORUS

Rise you up in the morning,  
All together early;  
You need not feel at all afraid.  
Indeed, I love you dearly.

2. Your weev'ly wheat's not good to eat.  
Neither is your barley.  
What I want is the best of rye  
to bake a cake for Charlie. *CHORUS*

**Formation:** Longways 5 or 6 couples

*Verse 1* Head couple Sashay down (8)/ and back (8)

*Chorus 1 through the end of verse 3*

Head couple strip the willow. Stay at  
bottom and make an arch.

*Chorus 3*

The other couples cast off, go under the  
arch and back to the top.



# We're Floating Down the River

Traditional

$\text{♩} = 110$

**D**

We're float - ing down the riv - er. \_\_\_\_\_ We're

**G** **D**

float - ing down be - low. \_\_\_\_\_ We're

**D** **Bm**

float - ing down the riv - er \_\_\_\_\_ on the

**Em** **A<sup>7</sup>** **D**  $\text{♩} = 110$

O - hi - - o. \_\_\_\_\_

**D**

Two in the mid-dle and you can't jump Jo - sie. Two in the mid-dle and you  
 Four in the mid-dle ... Four in the mid - dle ...  
 Hold my\_ horse while I jump Jo - sie. Hold my\_ horse while

**A<sup>7</sup>** **D**

can't jump Jo - sie. Two in the mid-dle and you can't jump Jo - sie.  
 Four in the mid-dle ...  
 I jump Jo - sie. Hold my\_ horse while I jump Jo - sie.

**A<sup>7</sup>** **D** **3x**

Oh, my Sus - i - an - na.  
 Oh, ...  
 Oh, ...

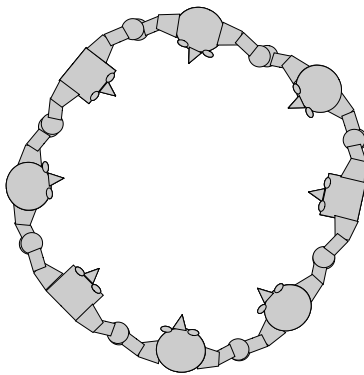


1. We're floating down the river.  
We're floating down below.  
We're floating down the river.  
On the Ohio.
2. Two in the middle and you can't jump Josie. 3x  
Oh, my Susianna.
3. Four ...
4. Hold my horse while I jump Josie. 3x  
Oh, my Susianna.

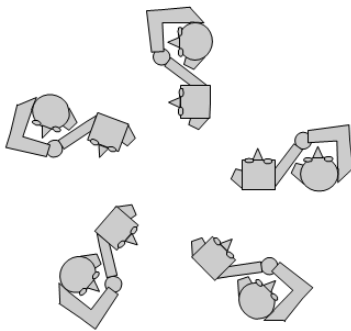
SPOKEN: *"The old step out and the new stay in,  
and we'll all float down the river again."*

**Formation:** Single circle, hands joined, two people in the middle hands free.

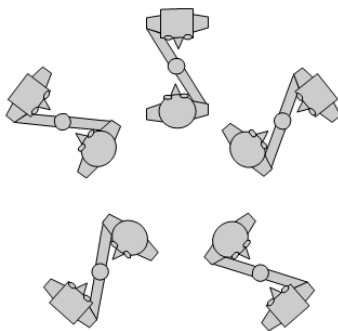
1. Circle left and sing. Two in the center promenade individually CCW.
2. Circle stands still, clap and sing as the two hold two hands and swing. (skipping)
3. The two each take partners from the circle and swing with them.
4. The original two exchange partners and swing. The original two join the circle leaving the new two in the center.



**Single Circle no partners**



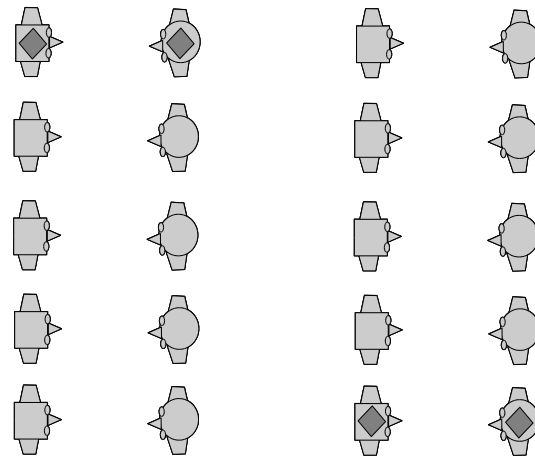
**Double Circle face Promenade direction**



**Double Circle face partner**

N.B. **Squares** denote The “gents” role, male or female. **Circles** denote the “ladies” role, male or female. The caller may use other terms as they wish. I have found that I don’t need to use any names for these roles in many of the playparties. When I do I usually use “gents” and “ladies”.

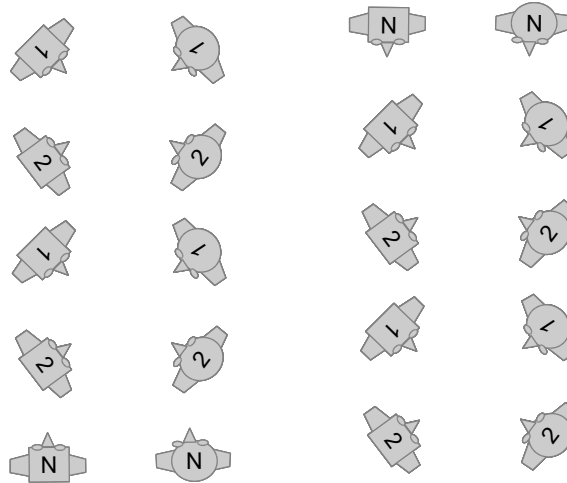
Caller/ Head of hall



**Longways Whole Set at start of round 1**

**Longways Whole Set at end of round 1**

Caller/ Head of hall



**Longways duple at start of round 1**

**Longways duple at start of round 2**

## GLOSSARY

### **Formations:** (page 42)

A *single circle* has everyone holding hands facing the center. It can be with partners or without. A *double circle* is a dance with partners. One partner is closer to the center than the other. Draw an imaginary line through all of the inside dancers, and another through all of the outside dancers to see the double circle.

A *longways* dance has couples standing next to each other in a long line, like in the Virginia Reel. It is a *whole set* if the head couple ends the first round at the foot, and a new head couple begins the next. In a *duple minor progression*, couples are numbered 1 and 2, and at some point progress up or down the line to a new couple for the next round. Reaching the end of the line a couple becomes “neutral” and waits one round before beginning again as the other number. (Go to your local contra dance to see how this works.)

### **Head & Foot (Bottom & Top):**

The head of the hall is where the musicians and caller stand. “Up” means to face the band, and “down” means to face away from the band.

### **Walk:**

The most common step is walking to the beat of the music. It is similar to a power walk with the weight on the front half of the foot. The torso should be tall and proud, and the motion is smooth with the feet staying close to the floor.

### **Sashay:**

A sideways gallop. One foot is always in the lead: Right foot when traveling Right, and Left foot when traveling left.

### **Box the Gnat:**

Begin holding right hands and facing partner. Exchange places with partner by lifting the joined hand. The lady travels under the arch to the gent’s place as the gent moves forward to the lady’s place. (4 steps)

### **Cast, Double Cast.**

The casting couple face up, and turn out to travel down the hall. In a single cast, the partners turn away from each other to travel down the outside of the hall. In a double cast, they stay together in promenade position, and turn out in the direction indicated to travel down the hall.

### **Circle Left/Right:**

Join hands in a circle. Walk to the left, clockwise (CW) or the right, Counter-Clockwise (CCW)

### **Forward & Back: (8 counts)**

Walk forward towards the center of the formation or another person (3 steps, plus a beat for changing direction then walk backwards to your place.

### **Grand R&L**

Face your partner, and take right hands in a handshake hold. Pull by your partner dropping hands as you pass the right shoulder, and take the left hand with the next to pull by. Continue this way for as long as the dance allows.

### **Hand/elbow turn R/L:**

Hold hands as in arm wrestling or link elbows. Walk around in a circle 1x or as far as the directions state. Style points: *Do not* squeeze the hand or bend the wrist, *Do* turn the hands slightly so you can press the heel of the hands firmly against each other. Keep the arm bent at the elbow. Both dancers pull away from the center of the turn with equal force as they rotate.

### **Promenade/Single file Promenade**

Stand beside partner holding hands in front of the body, left hand in left hand under right hand in right hand.

In *Promenade* face counter-clockwise around the circle with the gents (see diagram) closer to the center. In *Single file Promenade* face Clockwise around the circle with the ladies in front of the gents. Walk forward.

### **Star R/L**

Four (or more) dancers face in a circle. *Hands across star*: hold hands(R or L) with the person opposite you in the circle and walk around in the direction you are facing. *Pack Saddle Star*: Dancers put designated hand in the middle, palm down. Hold the wrist of the person on your thumb side. Walk around.

### **Swing**

Partners hold on to each other and rotate rapidly. There are too many holds and step variations to describe here. People will often skip around linking elbows if no other direction is given. That is fine, but the teacher should learn various options through direct experience to accommodate different dancers.

### **Two-hand turn:**

Take 2 hands with your partner, around an imaginary pole and circle Left one time around.

### **Strip the Willow**

In a Longways Whole Set formation, The Head couple turns 1 or 1½ times by the right hand or elbow (N. B. in *Jubilee*, they turn with the left hand first. Then each individually turns the first person in line 1 time by the opposite hand. Usually they turn the person in the line that their partner had been standing in. Next the head couple turn each other 1 time by the initial hand. The figure proceeds to the next in line and back to partner. Alternating hands or elbows to the bottom of the set.

## RESOURCES

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Spurgeon, Alan L. *Waltz the Hall: The American Play Party* (American Made Music Series) (Kindle Location 1558). Kindle Edition.

Among the many other book, video, and web resources, I must mention the wonderful work of the New England Dancing Masters: Peter and Mary Alice Amidon, Mary Cay Brass, and Andy Davis. Check out their very comprehensive resources at: <http://dancingmasters.com>.

### **About the Author**

John Krumm has been composing, performing and teaching music and dance since 1970. Currently he resides in Plymouth Meeting, PA. In 2008, he retired from 33 years of teaching elementary school music and dance. He keeps busy teaching private music lessons, writing books, composing rounds, and traveling to perform and teach.





