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What is a Folk Song? An Exploration Through Collection

Gregory S. Conway

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Music

Department of Music Education

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Dedicated to...

Dr. Bryce Hayes – Thank you for your mentorship and constant encouragement.

Drs. Dabback and Lewis – Thank you for your service on my committee and your feedback towards the completion of this paper.

The participants – Thank you for the time you took to submit songs and talk to me about them.

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I love you!

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Abstract: Over decades of work, scholars have created varying definitions of folk songs. While many have developed clear definitions (Karpeles, 1973; Lornell, 1993; Seeger, 1948; Texas Folklore Society, n.d.), others have concluded that no true definition exists (Brumfield, 1998; Nettl 2011). This lack of clarity in what a folk song is invites an exploration into how we define this genre. The purpose of this multiple case study was two-fold. First, I collected songs sung by families within a rural school community and examined them by using interview data to identify the characteristics of folk music in this context. Second, I shared a step-by-step process of collecting music from families within a school community to help other music teachers begin this process. I addressed three research questions; (1) What is a folk song? (2) How do folk songs collected within a community compare to previously identified characteristics? (3) How might a music educator go about collecting music from their school community? Families were asked through various communication media to submit songs they sung at home. Participants who submitted songs were also invited to participate in semi-structured interviews to learn more about their submissions. Data collected through interviews served as the basis for selection of analysis for the project. Of the nine songs submitted, five were analyzed within this paper. Five ideas presented themselves through the analysis; (1) Electronic communication and its involvement of learning songs, (2) Informal creation as informal learning, (3) Transition from media to folk, (4) Community size and how that impacts folk song definitions, and (5) The nuance of folk song defining.

Chapter One: Introduction

What is a folk song? Over decades of research, some authors and scholars have attempted to answer this question (Karpeles, 1973; Lornell, 1993; Seeger, 1948; Texas Folklore Society, n.d.). However, authors such as Brumfield (1998) and Nettl (2011) argued that the term ‘folk song’ resists having a fixed definition. If this is so, how can we separate folk music from other kinds of music? What makes folk music, distinctly ‘folk music’? When there is not a clear definition or understanding of what a folk song is, everyone who engages in folk music expresses the term in a different way (Nettl 2011). By having a clear definition or set of characteristics, anyone who engages with folk music can better express what this genre is when using the term. While many authors try to define folk music in their own way, there are similar characteristics that each touch on to help explore how folk music could be identified.

Literature

In her chapter, entitled “What is a Folk Song?”, Freedman (2017) described the historical influence of 18th century German philosopher Johann Gottfried Herder, who defined folk songs as “those created by a particular folk group, and these songs represent the true spirit of the community that produced and nourished them” (p. 134). Gottfried Herder emphasized a peasantry lifestyle that was untouched by foreign ways as the ideal environment to find “authentic German culture” (p. 135). This emphasis focused on defining folk culture as a traditional, anonymous culture that had been handed down from generation to generation. This impact spread to British and Scottish collectors who focused on folk song collecting as a component of maintaining the national heritage. Folk

song collecting was driven by a fear of losing what life was before industrialization, increased mobility, and traditional social values destroyed by a growing literacy. However, this fear of losing precious cultural foundations was countered by noted 20th century folk song collectors Charles and Ruth Seeger, who believed that people created new songs to take the place of the old ones. They believed this process “far from being a cause for lamentation,” as it was what kept folk music alive (p. 136) This belief flipped the focus of folklore and folk song as something of the past and untouched by modernity to a living piece of culture that is birthed and evolves as society changes through time.

To help the study of folklore become a respected academic discipline, folklorists attempted to maintain intellectual rigor by codifying standards. Freedman points to Robert Winslow Gordon’s 1938 definition to provide a fair summary of the conversation:

Folk song is a body of song in the possession of the people, passed on by word of mouth from singer to singer, not learned from books or from print...Genuine folk songs are not static, but are in a state of flux, they have been handed down through a fair period of time and all sense of their authorship and origin has been lost. (p. 138)

With this definition, folklorists had a grounding of how to separate folk music from other genres of music.

Karpeles (1973) defined folk music as “essentially that which has been passed on by word of mouth or by living example...In its formative stage, folk music...is unwritten music” (p. 2). Explaining further, Karpeles points out three focuses of what folk songs entail: continuity, variation, and selection. Continuity refers to the length of time a folk song is in existence. Karpeles argued that continuity of folk songs through time allowed

for communities to preserve traditions and cultural values. Variation refers to the ever-changing life of a folk song. Community input allows folk song reworking to fit the needs of the community. Karpeles also argues that since a folk song lives by word of mouth, there is no single or correct version of a song. Due to this, variation is responsible for the production of new forms of folk songs. Since community plays a large part within Karpeles's definition of folk songs, selection refers to the community work of creating, maintaining, and sustaining folk music. The selection of these songs is not a "conscious concerted action of the community, but the result of acceptance or rejection by the individual members who make up the community" (p. 11). Karpeles balances the desire to maintain a cultural tradition apart from industrialization with understanding of the evolutionary life of folk music within a community.

In the second chapter of Lornell's *Introducing American Folk Music* (1993), he demonstrates the elusiveness of a folksong definition. In this chapter, he defines folk music as "music with strong regional ties or a racial/ethnic identity and direct links with its past" (p. 10). He goes on to explore six characteristics that pertain to folk music, including; (a) varying greatly over space but relatively over time, (b) identity with a specific and identifiable community, (c) unknown authorship, (d) oral dissemination throughout the community, (e) performance by nonprofessionals, and (f) short forms and predictable patterns (pp. 10-11). With these characteristics, Lornell compares folk music to pop and classical music, saying that folk songs "are not composed, 'art' ballads...heard in formal, sometimes highly subsidized concerts" (p. 11). He also speaks to the longevity of folk songs when compared to the fleeting and short-lived popularity of pop music. Lornell focuses on the roots of folk music, describing how it is overlooked by

music scholars and used by tradesmen of popular culture. Folk music reflects both our diverse heritage and our everyday lives. Lornell argues that having an appreciation for a sense of tradition can be very important in our dynamic society. His expression of folk music points to a musical style that belongs to a community.

Ruth Crawford Seeger (1948), in the introduction of her book *American Folk Songs for Children*, cites eight reasons in defense of the use of folk music in music education for youth. These center on cultural foundations, community building and focus, and ease of participation. Seeger points out that folk songs belong to our children as an integral part of their culture. These songs represent the kind of culture that children will grow up and be a part of; having these songs occupy a familiar place in the child's daily life is important for the education of children (p. 21). Seeger describes folk music as a "bearer of history and custom," pointing to how this music has been a natural part of work, play, sleep, fun, ridicule, love, and death (p. 21). This foundation can be critical for the child's development in understanding the culture in which they will grow up. Folk music also bears many fingermarks as it has grown through being used and modified by generations of singers from across the country. Seeger argues that folk music gives early experience of democratic attitudes and values by crossing and recrossing many different boundaries (e.g. social status, family culture, local culture). Being able to see and learn across these boundaries can help children learn more about the larger community outside of their daily lives. Lastly, Seeger emphasizes that folk music is a music that invites participation; a music that everyone can help make. Seeger looks at folk music as something that "is not 'finished' or crystallized—it invites improvisation and creative aliveness" (p. 23). The invitation to improvise allows communities to easily adapt folk

music. Despite not giving a formal definition of what folk music is, Seeger uses characteristics of folk music to help draw boundaries around what kind of music she is specifically talking about. These characteristics help us see a style of music that is grounded in culture, focused on community, constantly evolving, and inviting participation in its creation and recreation.

The Texas Folklore Society includes folk music within the larger category of folklore and uses characteristics, rather than a definition, to differentiate folk music from other styles of music. According to their categorization, a folk song often includes being oral, traditional, variable, anonymous, and formularized. Oral means that the music is transmitted by word of mouth. In a more modern age, transmission includes learning from radio, television, film, etc. Traditional refers to the passing of music from one generation or group to another. This also emphasizes music attached to rituals and ceremonies (e.g. Christmas, birthdays, funerals, weddings, dances). Variable refers to the continual changing of songs by those who use them, including variations within a community or variations of a tune as it travels from one location to another. Folk music may also be anonymous, meaning that authorship is lost in transmission. A folk song then belongs to a community rather than a single person. Lastly, folk music is formed using “traditional formulas and set patterns” (p. 1). Some simple patterns can include the use of the number three in multiple tunes and stories (e.g. “Three Little Pigs,” “Three Blind Mice,” “Three Little Fishies”), or a formula such as the medieval ballad stanza. Each community may have their own formula or pattern that may connect their music together. While The Texas Folklore Society uses these six characteristics to help define folk music, no folk song must meet every characteristic. These “guides to identifying folklore,

including folk music, are usually modified by the words ‘usually,’ ‘frequently,’ ‘often,’ etc.” (p. 1). Despite having clear cut characteristics, the idea of using them more as guidelines rather than a clear definition further complicates how to define folk music.

Brumfield (1998) concludes that “the term Folk Song resists definition” (p. 9). However, she then follows up that, despite this natural resistance to a firm definition, “there are...some qualities of folk music that have been generally agreed upon by scholars and musicians” (p. 9). She states that in a general sense, folk music “is music that has been, at some point in its history, sung, shaped, loved, and passed down by word of mouth through generations by a particular group or culture” (p. 9). Brumfield’s general definition includes multiple qualities: the communal aspect of being sung, shaped, and loved by the community; transmission through word of mouth; a sense of time as it passed through generations; and a music that belongs to a particular group or culture. Brumfield then uses these qualities to discuss performance of folk songs within education and define the difference between an authentic performance versus a pedagogical performance. In her discussion, we see even more elaboration on folk music and what sets it apart from other types of music. When defining the authentic performance, Brumfield points to the context and culture of the performance as a grounding to be considered, highlighting that folk music belongs to a group of people. Rhythmic interpretation is free and irregular, lending an ease for or giving off an effect of improvisation. Non-professionals perform this music with untrained voices that provide a “straightforward presentation of the melody” (p. 9). Despite a straightforward melody, the proclivity towards improvisation provides a variety of possible ornamentations. Pedagogical performances of folk music tend to remove some of these qualities and

simplify the rhythm and melody to suit pedagogical needs. With the performance of folk music in mind, Brumfield begins to present more characteristics and continue to further define what folk music can look like. However, while providing some clear characteristics, Brumfield's claim that folk music resists definition haunts any attempt to define folk music.

Nettl (2011) takes Brumfield's claim even further, stating, "Everybody seems to talk about folk music, but everybody also seems to have a different idea of what that expression means" (p. 17). Folk music has been used to refer to a music that is created by people who lived in villages and farms, passed down through oral transmission, and existed in many variants. Folk music has also been used as a descriptor for music that authentically represents an ethnic population. Other expressions of folk music point to a music that could move masses of people for social or political purposes. In the United States, Nettl notes how the term folk music simply referred to a style of music with plucked string accompaniment. Throughout Nettl's life, the term folk music and the expression of the term has seemingly changed to match how the populace engages with it.

Nettl uses ethnomusicologists and music educators as focal points in how the term folk music can be confusing when everybody has different expressions of the term. Ethnomusicologists seem to focus their expression of folk music as something that could be applied generally to cultures across the world. Criteria for this kind of music include oral transmission, anonymous composition, and variant forms (p. 17). This expression of folk music has typically led to the music of rural villages seemingly untouched by modern society. In this setting, ethnomusicologists (and others) often wonder how to

define or conceptualize these songs while also “not hesitating to transport them to the cities, across borders, and over the seas” (p. 18). Music educators, however, conceptualize and express the term folk music differently than their ethnomusicology counterparts. Nettl points out that European nations used folk music as an aspect of national identity during the 20th century. As Nettl reflected on his interaction with folk music in his early elementary years, he remembers how his homeroom teachers taught folk music but never labeled it as such while his music teacher used folk music as a source that classical composers used as inspiration. Nettl focused on how folk music is not carefully defined within music education but used as source material that comes from the country in which music is being taught. This idea connects with the work of Zoltán Kodály. Kodály focused on a system of music literacy education through Hungarian folk music. This system, emulated in the United States, also focuses on folk music as the source of music literacy education, but the use of Hungarian folk music would not suffice as source material for the music classroom within the United States. Therefore, source material comes from the community, city, state, or country itself. With Nettl’s reflection of how the term folk music was expressed, he ends his article with an even greater statement than that of Brumfield (1998):

Given the many changing perspectives that I have observed over the years, I have finally had to accept that folk music has no fixed definition, and that the question of authenticity will probably have to remain unresolved. It will be up to educators and practitioners to make their own choices, based on what they value (Nettl, 2011, p. 20).

With this statement, it seems that Nettl moves us to a place without a singular definition of folk songs. Rather, those who interact with music seem to make their own decisions based on the characteristics that they value.

Purpose

Thus, with many varying views from scholars, we return to the question, what is a folk song? There is no singular definition that sets folk music apart from other genres. Instead, most scholars agree upon or identify multiple characteristics in the attempt to define this particular genre of music. Using these characteristics, music educators and practitioners can narrow what they may deem a folk song. For music educators, understanding these characteristics can help them find the folk songs within the communities they serve. However, if past scholars and collectors focused their attention away from industrialized and modern society (Seeger, 1948; Karpeles, 1973; Lornell, 1993; Freedman, 2017), what does that mean for finding folk music in the 21st century? How do these characteristics, as relatively agreed upon by scholars, interact with folk songs collected within a community today? The purpose of this multiple case study is two-fold. First, I examined the characteristics of folk music through the process of collecting songs sung by families within a rural school community. Second, I shared my step-by-step process of collecting music from families within a school community to help other music teachers begin this process, if they so desire. I addressed three research questions through this project; (1) What is a folk song? (2) How do folk songs collected within a community compare to previously identified characteristics? (3) How might a music educator go about collecting music from their school community?

Chapter Two: A Working Definition for Analysis

Within the literature, there is a great variety in the definitions of folk song, yet authors have identified and agreed upon certain aspects commonly associated with folk songs. The working definition that I used in this study encompasses a list of valued characteristics, where value is determined by how often the characteristic was mentioned across the research. A folk song is a piece of music that contains two or more of the following characteristics - (a) communal belonging, (b) oral transmission, (c) variable, (d) test of time, (e) anonymous authorship, and (f) predictable structural patterns. Characteristics are ordered from the most valued to the least valued.

Outline of Characteristics

Most of the folk song research mentions creation by, shaping of, and/or belonging to a community. However, the idea of community can be expressed in two different ways. First, a community can be the family unit. Through this lens, folk music is family music, shared from generation to generation (Seeger, 1948; Texas Folklore Society, n.d.; Brumfield, 1998; Freedman, 2017). Folk songs help shape family traditions and preserve those traditions as time passes. Second, a community can be a larger group, ethnicity, or culture (Lornell, 1993; Karpeles, 1973; Camozzi, 2019; Nettl 2011). This larger community plays a direct involvement in a folk song's creation, selection, and variation. Community members select songs through consistent use, modifying them to fit different needs. This involvement is not always a conscious effort but a natural acceptance or rejection of a song by the members of the community (Karpeles, 1973). The song then belongs to the community as a whole, rather than an individual person. Additionally, these communities are specific and identifiable. Lornell (1993) uses examples such as

“coal miners, Louisiana Cajuns, or Native Americans” (p. 10). This can apply to other tunes where the ownership is referenced to a people group or ethnic group, rather than a specific individual. Folk songs that fulfill communal belonging reinforce the relationships built within the community (Camozzi, 2019). Because community is a defining characteristic of folk music, determining how a song is used within a communal structure is central to whether a song could be considered a folk song. We must ask the question, “To whom does this song belong?”

Another characteristic within the literature is the method of transmission, or how songs are passed on (Texas Folklore Society, n.d.; Freedman, 2017; Nettl, 2011; Karpeles, 1973; Brumfield, 1998; Lornell 1993). While songs can be passed many ways, the specific method of transmission for identifying folk music is oral transmission, or ‘word of mouth.’ This method implies learning aurally or through informal communal interactions (Lornell 1993) rather than through formal, written education. This is music learned simply through the process of growing up, or as part of daily activities such as worship, relaxation, or dancing (Lornell, 1993). Informal learning through oral transmission is a common thread amongst many scholars. However, researchers must consider what oral transmission means in the digital age. The increase in mobility of music from one person to another through electronic communication allows for greater sharing of songs beyond the community in which they could live (Lornell, 1993). People can learn music through radio, TV, CDs, or other electronic media. In the 21st century, streaming music through services such as Spotify, Apple Music, or YouTube adds another layer of mobility to folk music. While this may complicate the original understanding of what oral transmission once looked like, in the digital age, these are also

possible approaches to learning music through informal oral transmission. Lornell (1993) points out, “Folk music is still widely disseminated through informal means, but [electronic communications] have...added a new dimension to this process” (p. 12). This dimension of electronic communications does not make all music shared through electronic means folk music, but rather opens possibilities to the act of sharing songs through electronic means. A song shared through word of mouth outside of electronic communication is no longer the only option of transmission for a folk song. Exploring how a song is learned can help further assist in understanding digital era transmission in defining a song as folk music. Combining this with already identified characteristics, a more holistic picture develops to help categorize a song as folk music.

The variations of certain songs may indicate that the tune can be considered a folk song. In his 1938 definition of folk music and folklore study, Robert Winslow Gordon notes that folk songs are in a constant state of fluctuation and never static. (Freedman, 2017). Variability shows an interaction between folk music and the community in which it exists. Communities select songs that serve a purpose for them, sometimes subconsciously, and then pass them onto the next generation who then may change the tunes to fit a new need or purpose (Karpeles, 1973). These new forms rely on past variations, implying that there is no correct version of a tune (Karpeles, 1973; Seeger, 1948). Variability serves as an invitation to the community to improvise and adapt the songs. Charles Seeger noted that new songs are always being made, and that old ones are being modified (Freedman, 2017). A song’s ability to be varied, as well as the existence of variants, are indications of folk song identity. The ease of improvisation and adaptation by the community connect variability to communal belonging, oral

transmission, and test of time. Variations existing across time and space indicate an evolution of a tune, suggesting oral transmission. And variations take time to be created, meaning that communities could most likely only have created these variations if the song has withstood the test of time.

One question remains regarding variability: how much variation needs to exist within a song to be called a variant? Said another way, what degree of change deems a variation? Seeger (1948) points to verse changes that are made to fit a different need by a community. Karpeles (1973) highlights the slight variations made by a singer unconsciously, where even the singer may never sing a song the same way twice in a row. Both mention ways of identifying variation, but no line is given as to how much variation must exist. This poses a problem within this characteristic. While a historical inquiry of a song may reveal other variations that may have existed, if such history doesn't exist, there is little information to go on to determine if the degree of variations made fulfill the variability characteristic. This is an early sign that folk song defining requires nuance on the part of the collector. Collectors and music educators may need to make a judgement call based on the information given within a definition as well as their values and biases. While this is not a negative aspect, collectors and music educators will need to recognize and name their values and biases when trying to define folk music.

The test of time refers to longevity of a song within a community, which is another indicator of whether a song should be categorized as a folk song. The length of time a song has existed shows a preservation of traditions, linking the past with the present while bearing history and custom (Maud, 1973; Seeger, 1948). Time must pass in order to preserve a tradition, history, or custom. But how much time must pass to be

considered enough time? The only scholarly indication is the use of the phrase “from generation to generation” (The Texas Folklore Society, n.d.; Freedman, 2017; Brumfield, 1998). Robert Winslow Gordon adds that folk songs are handed down through a “fair period of time” (Freedman, 2017). This gives us no direct answer as to how much time is enough time. The collector may need to decide what a fair period of time means, again recognizing values and biases that may influence this decision. The interaction between other characteristics within my definition seems to be where the test of time shows its true strength. For instance, using the phrase “generation to generation” indicates not only a test of time, but also a communal belonging. The song belonged to a people group and served such an important purpose that it was preserved through the sharing across generations. This can also connect to the variability of songs, as generations may adapt and change learned songs to match new needs, creating an interplay between three characteristics of folk music. While the test of time can show a preservation of community history and traditions, it is often used in connection with other characteristics, helping to justify a label of folk song.

Authorship of a tune plays a role in identifying it as folk music. Interplaying with the test of time, authorship is generally lost in a song’s long history of transmission (Freedman, 2017; Seeger, 1948; Nettl, 2011). Anonymous authorship also connects with communal belonging, as the tune belongs to the community rather than a specific person. Anonymity typically exists due to the constant variations of a folk song; the original authorship is lost in the process. Unknown authorship indicates that a tune has moved beyond the individual composer and has been assimilated into the traditions of the associated community (Karpeles, 1973). For a folk tune, authorship may be less about the

individual, and more about the community and traditions from which it comes.

As folk music is grounded in communal belonging and authorship, it also tends to follow predictable structural patterns (The Texas Folklore Society, n.d.; Seeger, 1948; Lornell, 1993). Since a folk tune can exist in constant flux and invites improvisation, a predictable form helps a community easily engage with it. Predictable melodic and harmonic structures allow for communities to adapt and create variations of songs for use within their societies, as well as allow for ease of passing on through generations. These predictable patterns may be different depending on the community in which the song lives but may show similarities to other songs within the same community (Lornell, 1993).

Interactions of Characteristics

While each characteristic can indicate whether a song can be deemed a folk tune, not all characteristics may be apparent in any given song. So which characteristics should be fulfilled in order for a song to be a folk song? The answer to that question depends on the value given to the characteristic by collectors and scholars. Based on how often scholars mention a characteristic in the previous research, I have ordered them within the working definition from seemingly most valued to least valued. This order of characteristics puts communal belonging as the most valued by scholars and collectors and predictable structural patterns as least valued by scholars and collectors. Therefore, if a tune fulfills a higher valued characteristic and not a lower valued characteristic, it is more likely to be deemed a folk song rather than if it had fulfilled a lower valued characteristics and not a higher valued characteristic.

We can sometimes infer the fulfillment of a more valuable characteristic through the fulfillment of a less valued characteristic. For example, the fulfillment of anonymous authorship can also imply and fulfill the test of time, variability, and communal belonging characteristics. Authorship is only lost when an amount of time has passed where the ownership can transition from an individual to a community group. With transferal of authorship from an individual to a community, communal belonging is fulfilled as the community itself takes ownership of the song. Community members then improvise and adapt a tune that can sometimes produce variations across time and space. A deep interplay between the characteristics themselves indicates that it may be very unlikely to have only one characteristic met by a song in analysis, yet not impossible.

Folk music belies a simple definition. Instead, folk music has common characteristics that, when fulfilled, deem it a folk song by those who collect them. Folk songs belong to communities, whether that community is a family group or a larger ethnic, cultural, or people group. People learn songs through informal daily activities, or through electronic communication methods used in the digital age. Folk songs invite improvisation and adaptation, where communities create variations. Folk songs are always in flux and changing to the situation in which they live. They preserve traditions, history, and culture throughout time. Through this degree of time, authorship may become anonymous, and may be more attributed to the community as a whole. This community may then also use predictable structural patterns to foster engagement and improvisation within the use of these tunes. The literature mentions these characteristics at varying degrees, applying a higher value to certain characteristics over others.

However, some characteristics may imply the fulfillment of others, making it unlikely that a song fulfills only one characteristic.

Chapter Three: Procedures

In order to explore my definition of folk music, I collected song submissions from the families of students, as well as faculty and staff, at two elementary schools in the Shenandoah Valley of Virginia. Both schools are locations where I serve as music educator. Each serves two different rural communities within the northern end of the same public school district. This chapter will explore four elements of a folk song collection process: (a) the importance for music educators to collect songs from their students and their families; (b) the process of collecting songs; (c) how collecting was done in this project; and (d) what I did with the songs once they were collected.

Collecting Folk Songs

When I began my teaching career, I perceived a disconnect between the music-making happening outside my classroom and the music learning that was occurring in my classroom. I questioned whether what I was teaching my students in the classroom held any relevance to the way they engaged with music outside my classroom. I devised this project in an attempt to reconcile this tension. Music educators should understand the importance of collecting songs from the families that make up the school in which the music educator serves. Kite (2020) notes, “America is SO large a land mass that perhaps we may only ever succeed with the Kodály ‘Method’ by narrowing the area—as it were. Rich opportunities exist for music educators in their own regions” (p. 16). Music educators can recognize these rich opportunities to connect music skills learned by students in the classroom with the musical expression in students’ own homes. Collecting songs from families and then using them in the classroom validates students’ backgrounds and legitimizes their music as worthy of inclusion in our curricula (Veblen,

1994; Lind & McKoy, 2016). Affirming the musical expression of students may also increase engagement in the music classroom. Shaw (2020) identifies five different ways students can engage in the music classroom, including cultural engagement. Collecting songs from student populations and directly using them in the classroom may increase student engagement through identity affirmation, which can create an openness towards “learning experiences that challenge and stretch them” (Shaw, 2020, p. 14).

The possible increase in cultural engagement directly ties song collecting to the work of creating a more culturally relevant classroom. Ward (2017) points out that “songs that you collect from your students will be more relevant to the community where you teach” (p. 19). This process enables the music educator to allow the culture of the school community to inform their interactions with students and curricular designs (Abril, 2013). Creating a culturally relevant environment within the music classroom acknowledges the legitimacy of the cultural heritages in the classroom and creates meaningfulness between home and school experiences (Gay 2010; Abril 2013). Students come into the music classroom having already experienced some sort of musical expression with their social circle. These experiences are important to the identity of students as they enter classrooms. Acknowledging these musical experiences and actively bringing them into the classroom invites students into an open space of sharing their musical voices in a place where they will be heard by their teacher (Abril, 2013). Letting the culture of the community have prominence in the classroom helps connect home musical experiences to classroom music learning. However, as with folk songs, culture is dynamic and changing (Paris, 2012). Sustaining this rich culture includes “all of the

languages, literacies, and cultural ways of being that our students and communities embody—both those marginalized and dominant” (Paris, 2012, p. 96).

Understanding the why of collecting helps to frame the how. Developing a method of collecting songs from the students and families within a school community relies on authors and educators who have done work like this before (Jones, 2021; Ward, 2017; Veblen, 1994). This work includes a range of tips and considerations that can provide music educators methods to collect music from the families they serve within their school district. Before starting, it is important to understand the end goal for the final collection, know the students and population, and prepare a welcoming environment within the classroom. (Ward, 2017; Veblen, 1994; Jones, 2021). Music educators should engage in appropriate communication with families through letters home or through available digital communications (Jones, 2021; Ward, 2017). How participants share their songs can be decided by the music educator to best match their school community. Examples include student sharing during class time (Ward, 2017), a direct interview with a participant, or through the sharing of audio files (Jones, 2021). After a participant shares a song, the music educator should transcribe it into written form and use it in the classroom without altering the collected song (Ward, 2017; Veblen 1994). Finding out more information about the song is also important. Knowing whether the song has movements, a game, or a specific connection to a people group can inform performance and use of the song in the classroom. An interview allows for song sharing as well as space for the participant to talk more about the song. Music educators can schedule interviews, or questions can be communicated through other methods (e.g. email, letters). Sharing the collected songs shows an appreciation for the participants, whether through a

performance or through a digital or paper copy of the transcribed music (Jones, 2021). However the collection is shared, Jones (2021) reminds educators the attitude to hold when collecting songs from families: “Your families are offering you a gift. Approach all communication from a place of gratitude” (p. 5). These songs do not belong to the music educator, but to the community and families that the school serves and should be used with respect (Veblen 1994).

Methods

This project featured a multiple case-study qualitative design, with data collection primarily coming from semi-structured interviews with participants. I put out a call for submissions by participants for a song collection project in multiple communication formats (Jones, 2021). I identified participants through their enrollment in the public elementary schools in which I taught for the 2021-2022 school year. Communications for submissions included flyers sent home, electronic school communication, articles in school newsletters, and social media posts. I put out calls for submissions multiple times over the course of four months. Others who have done this kind of collection have included students in the collection process (Jones, 2021; Ward, 2017). In order to protect the privacy of students in the study, I used a collection process focused on consenting adult participation. I invited parents and guardians to submit a song by audio recording themselves and emailing the audio clip to me. After participants submitted songs, I invited them to take part in a semi-structured interview. The interview consisted of questions (Appendix A) to help understand more information regarding the connection between the song submitted and the participant. I transcribed and analyzed interviews

(Appendices B.I-B.III) for information to assist in determining whether the submission could be considered a folk song.

After the collection and interview process was complete, I transcribed and analyzed each submission individually using the working definition developed in Chapter 2. Participants submitted nine songs for the project, and I chose five for discussion in this paper based on multiple factors, such as the method in which songs were learned, history of the song, connection to popular media, involvement with electronic communication, and whether the participant composed the submitted song. The analysis for these five songs can be seen in Chapter 4. Information given in the interview along with the written transcription of each song provided the data needed to determine what characteristics, if any, were fulfilled within the working definition of a folk song used in the project. After songs were analyzed, written transcriptions were placed into a binder. This binder was housed in the music classroom as a resource for the music educator. A copy of the binder was also created to be included in the school library for students and families to check out at their leisure. To make songs more educationally appropriate for students, the binder copies were re-written into the key of C. This key is accessible to students who are taking piano lessons and wish to play the songs on their piano at home.

Chapter 4: Analysis of Submissions

Of the nine songs submitted for the project, I chose five for discussion in this paper based upon multiple factors, such as the method in which songs were learned, history of the song, connection to popular media, involvement with electronic communication, and whether the participant composed the submitted song. In this chapter, I will provide an in-depth analysis of the following five songs: “Down by the Bay,” “Pop Goes the Weasel,” “Think of Me,” “The Lullaby,” and “A Farmer and Her Friend.” Analysis will include identification of the folk song characteristics each song fulfilled and why, as well as my conclusion of whether I considered each submission a folk song. I will discuss in Chapter 5 general ideas that presented themselves through this analysis. Lastly, I will give a few examples of how the songs may be used in my classroom to demonstrate how collecting songs from a school community helps provide a valuable resource for music educators. All written transcriptions are included in each section.

Three participants took part in submitting songs and engaging in interviews. Participant L is a White mother of a kindergarten student whose family background includes growing up Mennonite. Participant K is a White mother of a third-grade student. No family heritage background was given by Participant K during the interview. Participant C is a White staff member at one of the schools where I collected from. She is a mother of a grown son and talked a lot about her musical family background but did not allude to much else.

Song Analysis One: “Down by the Bay”

Title: Down by the Bay

Source: Learned from [redacted]

Down by the bay where the watermelons grow
back to my home I dare not go
for if I do my mother would say
* (spoken:) have you ever seen a fox wearing socks, down by the bay?
down by the bay.
my mother would say

Figure 1

A basic inquiry reveals that “Down by the Bay” is a traditional English song (*Down by the Bay*, n.d.). The earliest record of the tune is in *Tommies’ Songs and Slang* by Brophy & Partridge, who attribute it to British soldiers during World War I (Waltz & Engle, 2021). At the time, the song used a call and response style and was known as “Down by the Sea.” Throughout the years and contexts, the tune varied, and over 60 years later, singer and songwriter Raffi made the tune popular in 1976 with the release of his album *Singable Songs for the Very Young* (*Down by the Bay*, n.d.). The tune also served as the song source for a book, which is where Participant K (PK) first heard the tune (Raffi, 1998). PK learned this tune in either kindergarten or first grade in her music classroom. “I remember my teacher reading it to us,” she recalls, “and I thought it was

hilarious...I thought it was just the best, so I tried to learn it.” It then became something PK used for her children as a bedtime song. “Currently we are not using it a whole lot, but at bedtime, it’s one of my favorite ones because we all take turns,” she says. Even her mother, after helping PK learn it as a young child, remembered to sing it for her grandchildren:

My mom and my dad came to put the kids to bed, and the kids had them do it, because we had been doing it. So my mom remembered the song, and she, I think, had a good time making up verses.

Making up rhyming words was the fun part of the song, allowing some improvisation by all involved. The fun got too much for bedtime though, “because everyone would get amped up...We got so excited, it was doing the opposite of what I was trying for.”

“Down by the Bay” fulfills all six characteristics within the working definition of a folk song. The tune is in general referred to as a traditional English tune, and more specifically attributed to British soldiers in WWI. This naturally ties into the characteristics of fulfilling the test of time and anonymous authorship. No individual composer is credited as having written the tune, but rather a community or people group have ownership. Loss of individual authorship implies the tune has lasted so long that it has detached itself from its original composer. Within PK’s usage, we see a means of preserving a tradition of silly song singing and a way to build relationships between three generations of family members. PK learned “Down by the Bay” by informally listening to a story within her music class and without formally learning the tune. Its long history shows variations existed before PK learned it, but even PK’s rendition shows slight variations between the Raffi version she learned and the one she sang with her children

(Raffi, 1998). In PK's rendition (Figure 1), verses are spoken rather than sung (measures 13-15). While some verses are the same as the book variation, PK creates her own rhyming verses, even allowing her children to create their own verses. PK also adds two flourishes to the melody. The first is in measure 10, where she drops from middle C to low A. This is an optional flourish, as sometimes PK will also remain on middle C in some repetitions of the verses. PK added the second flourish during one repetition of the phrase "my mother would say" in measure 11. This flourish is notated on the last line of Figure 1 and indicates that the tune shows a natural invitation to improvise. Lastly, PK has created an extended ending for the tune (measures 17-20). This seems to help indicate when the last verse is sung and that she is not continuing to another verse. These small flourishes and melodic variations are an indication of the tune's ability to be varied as it continues to be used by PK. This invitation to improvise also implies a predictable structural pattern that allows for singers and performers to quickly improvise melodically or rhythmically. The harmonic structure used in "Down by the Bay" sits heavily in the tonic and dominant chords, with a short usage of a subdominant noted by the flat seven in measure 9. These tonic and dominant harmonies help guide the melody in a predictable pattern for the listener and the performer. Lastly, the form of the song is reminiscent of the variation attributed to British WWI soldiers, where soldiers would sing it as a call and response style (Walts & Engle, 2021). The longer pitches every two bars indicate a natural place for an audience to echo the leader, repeating the motif they had just sung.

In summary, "Down by the Bay" fulfills all six characteristics of folk songs in this project's working definition. Communal belonging is fulfilled through the historical collection of songs used by British WWI soldiers, as well as PK's own learning of it and

continuation of singing it. Oral transmission and variability are fulfilled by PK's learning of the tune informally through a storybook and the small variations she adds in the tune now. "Down by the Bay" fulfills the test of time by being tracked back to the 1910s and its continued use to the present day. Authorship is lost, as the song is referred to as a traditional English tune rather than giving credit to any individual, fulfilling anonymous authorship. Lastly, the invitation to improvise during the song and the focus on a tonic and dominant harmonic structure help create a predictable structural pattern to reinforce the invitation to improvise. Due to the fulfillment of all characteristics in the working definition, I conclude that "Down by the Bay" should be considered a folk song.

As an elementary music educator, "Down by the Bay" offers a few avenues of usage within my classroom. For younger grades, this song is great for practicing steady beat, as well as review for steady beat up to 3rd grade. The improvisatory nature of the verse allows for introduction to quick thinking improvisation, as well as short compositional strategies. Students can make up their own verses and practice literacy skills in rhyming, which can be helpful when writing lyrics. These activities offer an enjoyable first experience to practicing song writing and improvisation in a low stress environment. For older students, the flat seventh provides an excellent isolation and introduction to subdominant harmony. This variety of classroom usage makes "Down by the Bay" a very versatile and important part of the final collection.

Song Analysis Two: “Pop Goes the Weasel”

Title: Pop Goes the Weasel

Source: Learned from [redacted]

1. 2. All a-round the mulberry bush the monkey chased the weas-el. the
3. Half a pound of tuppenny rice. Half a pound of trea-cle.

mon key thought it was a-ll for fun. Pop! goes the weas-el.
That's the way the mo-ney goes.

Penny for a spoon of thread, Penny for a need-le.

that's the way the money goes! Pop! goes the weas-el.

* optional pitch

Figure 2

“Pop Goes the Weasel” is credited as an English Nursery Rhyme and is popularly known as the tune used with jack-in-the-box toys (*Pop Goes the Weasel*, n.d.). Early sheet music from the 1850s, such as an arrangement by John C. Scherpf, shows that the song was used as a social dance where the only words spoken were at the very end (Library of Congress, n.d.). This song has seen many variations as it traveled from England to the Americas, with people writing and adding new verses along the way. Participant K (PK) first heard this tune as a young child, when her father would sing silly songs to her. However, as she got older, a nursery rhyme CD in a thrift store brought

back the memory of this song, so she added it to the songs used within her own household. This CD also introduced another verse that was unknown from her childhood memory: “I started wanting to sing it because it was funny to me.”

This submission also fulfills all six characteristics within the working definition. It is credited as an English nursery rhyme, and PK uses it as a means of continuing a tradition of silly songs that she experienced as a child and building relationships between her and her children. These aspects fulfill the communal belonging characteristic. As the tune is credited as an English nursery rhyme, this also points to an anonymous authorship, as past collectors have credited the song to a people group rather than an individual. PK also learned this song informally, fulfilling the oral transmission characteristic. While it was a song sung to her as a child by her father, it is important to note the inclusion of electronic communication in the relearning of the tune. PK says,

I hadn’t known the ‘tuppenny rice’ part, and I thought it was so funny...Some of the songs my parents sang to me when I was younger, they either sang the wrong words—well I guess they weren’t wrong, but sang different words, or had parts left out, so [“Pop Goes the Weasel”] was one of those.

The CD found at the thrift store offered a new variation that brought new life to a song from PK’s childhood.

The tune has also passed the test of time. Early arrangements from the 1850s of “Pop Goes the Weasel” by performers were used as social dances with few words (Library of Congress, n.d.). Even within PK’s lifetime, she has encountered the song both being sung to her by her parents as well as from the thrift store CD. This tune has lasted through many generations of people and stretched from the English tradition to the

American tradition. Those who encountered the song created variations to fit their immediate needs or desires within their context. Not only has it moved from a social dance to the popular tune used within jack-in-the-box toys, but the groups of people that encountered the song each gave different variations of verses (*Pop Goes the Weasel*, n.d.). The variations within PK's own life, from the one she learned from her father as a child and the different verse not known on the CD from the thrift store are a clear indication that "Pop Goes the Weasel" fulfills the variable characteristic. This variability from different uses within social circles implies a predictable structural pattern that is needed to improvise new verses as well as be something that people could dance to. The song follows an AB melodic form, with the A part consisting of measures 1-8 and the B part consisting of measures 9-16 (See Figure 2). A small melodic variation given by PK in measure 10 implies predictable harmonic structure that allowed PK to improvise a different pitch for the melody. This pitch is sung on the second and third repetition of the B part, which can also indicate that it is a personal preference of whether to sing the improvised part, or to sing the primary pitch within the melody.

Communal belonging is fulfilled through the crediting of "Pop Goes the Weasel" as an English nursery rhyme, but also through its history as a social dance, and the inclusion of it in the tradition of silly song singing in PK's family. PK learned it informally in her childhood from her father, as well as finding it again on a CD. Clear variations have existed throughout history, including the two variations PK learned within her lifetime. It also passes the test of time, as versions of it have been found from the 1850s, showing the song has lasted through many generations. No author is given to the tune, but it is simply credited as an English nursery rhyme. Predictable structural

patterns through form and harmony are also present. With the fulfillment of all six characteristics, I conclude that “Pop Goes the Weasel” is a folk song.

For the music classroom, I would use “Pop Goes the Weasel” to help students experience and learn triple vs. duple meter. The quarter-eighth rhythmic pattern allows for students to skip along to the song and embody a 6/8 meter while singing. There is also the possibility of incorporating isolation singing for students with the final phrase of “pop goes the weasel.” In both the A and B section, the phrase ends with the same melody and words. This can be used for single students to sing only this part, helping to assess singing voice and pitch matching skills. Harmonic understanding could also be worked on by incorporating instruments. If the A section is isolated, students could accompany on a tonic chord through the entire section, playing a dominant chord on the penultimate measure before returning to the tonic chord in the final measure. This can be an easy introduction to I-V harmony.

Song Analysis Three: “Think of Me”

Title: Think of Me

Source: Learned from [redacted]



Figure 3

While the previous two songs have established histories of usage, “Think of Me” has a shorter history, as it was composed by Phil Vischer specifically for the use in the VeggieTales movie *Rack, Shack, and Benny*. Participant L (PL) grew up watching and listening to VeggieTales as a child, and this song in particular: “That was one I really liked hearing as a kid and found comforting, so then I sing it to [my daughter and my son].” Singing as a family is important to PL, and it is a tradition that she continues with her children with the help of popular media and other children’s songs on long car trips. She says, “We also have a lot of VeggieTales CDs that we listen to for traveling...the car rides are often the times that we’re singing together... with the kids.”

“Think of Me” fulfills four of the six characteristics in the working definition. The two it does not fulfill are anonymous authorship and test of time. “Think of Me” was

written by VeggieTales creator Phil Vischer. Therefore, the author is known, and the song has only existed for approximately one generation. With this in mind, neither anonymous authorship nor the test of time are fulfilled by “Think of Me.”

The four characteristics that “Think of Me” does fulfill are communal belonging, oral transmission, variability, and predictable structural pattern. The media of VeggieTales is tied to PL’s childhood, which creates a nostalgic feeling about family. This song was also intentionally chosen by PL to be used for a lullaby for her future children due to the feeling of comfort PL experienced as a child while listening to this song. She says, “I grew up [with] VeggieTales, so I passed that along to [my daughter].” Singing lullabies is a way that PL continues the important tradition of singing in her family, which also helps build intergenerational relationships. These traits fulfill the characteristic communal belonging.

Despite being connected to a popular media source, PL still learned “Think of Me” informally. PL watched and listened to VeggieTales, including this song, through electronic communication of video and CDs. The primary focus of oral transmission is the informality of the learning rather than the method in which the informal learning happened. In PL’s case, the method of learning “Think of Me” was through electronic communication. With this method, PL still informally learned the song through daily living of watching and listening to VeggieTales, creating such a large impact that “Think of Me” stayed with PL until she grew up, now singing it as a lullaby for her children. With this in mind, “Think of Me” fulfills the characteristic of oral transmission.

PL’s performance (See Figure 3) of this tune is slightly different from the original recording. The variations PL creates are due to her performance preferences, which create

slight rhythmic changes in measures 11 and 13 on the second beat. Here, PL uses sixteenth notes where the original version uses quarter notes on beat two. This shows PL's tendency to give phrases and motifs extra space, which can also be seen in measures 2 and 4. Time is fluid in PL's performance, as shown by the two caesuras at the end of bars 2 and 4. This space is not given in the original recording and seems to be a subconscious preference by PL when singing this song. The last small variation is the anticipation of the penultimate pitch in measure 15. This anticipation is not heard in the original recording of the tune, but is a small melodic variation given by PL. As noted in Chapter 2, values and biases may need to be considered when referring to a degree of variation that I as the collector may encounter when determining the fulfillment of variability. Personally, I see these changes as very miniscule, making a judgement on whether this should be considered a variation challenging. However, as PL sings this song, these small changes may indicate that the song may never be sung the same way two times in a row (Karpeles, 1973). It is also clear that the changes are happening subconsciously as part of PL's performance style. Her performance style can also be seen in "The Lullaby," which is analyzed in song analysis four. Though I may personally see these differences as miniscule, other evidence helps make it possible for me to deem the fulfillment of the variability characteristic.

Lastly, the tune follows predictable structural patterns, especially within the performance style of PL. Also seen in song analysis four, PL takes liberties with time for the purpose of expression when singing lullabies. Space given at the end of measures 2 and 4, as well as the small rhythmic variations in measures 11 and 13, are examples of how PL takes liberty with time while performing this lullaby. "Think of Me" also follows

AB form harmonic structures, where the A section ends on the dominant chord in measure 8, then ends on the tonic in the B section in measure 16. This predictability of harmonic structure gives an outline for knowing where the melody is headed, and it invites potential future improvisation. Melodic form is also predictable between the A and B sections. Each section is made of two two-bar motifs, followed by one four-bar phrase. This structure gave PL the freedom and knowledge of where she could create space within her performance. A final small connection is the meter in which “Think of Me” is written in. Seeing this lullaby written in triple meter, as well as “The Lullaby,” which is written by PL, also being in triple meter, may be a small indication of predictable structural patterns within lullabies used within PL’s family community. However, PL would need to share more lullabies in order to truly see this connection.

“Think of Me” fulfills four of the six characteristics of the working definition. Initially, I planned to deem this tune a folk song as well. However, due to the attachment to an identifiable popular media source within the current generation, along with the easily identifiable creator, “Think of Me” could be seen as a commodity within popular culture by some song collector’s, including me. Valuing the separation of the short-lived life of popular music (Lornell, 1993) from folk music, I conclude that “Think of Me” is not considered a folk song. However, PL used this tune outside of its popular media source as a lullaby for her children. This small action creates potential in the future for “Think of Me” to detach itself from the popular media source. Recognizing how my personal opinions shape my analysis demonstrates that nuance exists when defining folk music. Song collectors may need to consider their values and biases when using characteristics to try and identify folk songs and how those values and biases impact a

decision to deem a song as folk music. For “Think of Me,” an important question to ask might be, “at what moment may a song from popular culture detach itself from popular media and become owned by the community?” I discuss this further in Chapter 5.

For the classroom, “Think of Me” provides an opportunity for students to sing in triple meter. Singing the song and having students note where the strong beats occur can be an introduction to 3/4. It can also be used with younger students for comparatives. Singing this song alongside a tune with a more upbeat feeling can help students identify styles of music. Harmonically, “Think of Me” changes between the tonic and dominant chords, providing an opportunity for I-V practice. This can be done through adding instruments or droning on the root of the chord. For me, I would primarily use this song with younger students just for singing. Sometimes, it is important for students to simply hear an adult sing a lullaby to them and experience the joy of listening to music.

Song Analysis Four: "The Lullaby"

Title: The Lullabye

Source: _____

Tempo fluid
very expressive

1. Hush you by my sweet little one, don't you cry, my sweet little one.
 2. I love you my sweet little one, I love you my sweet little one.
 3. God made you, God made you.

Hush you by my sweet little one, don't you cry.
 I love you my sweet little one, I love you.
 God made you, God made you.

Figure 4

Lullabies were a large part of how songs were used in PL's home, in addition to traveling and singing before dinner. PL noted the importance of singing as a tradition in her family saying, "My husband and I both grew up Mennonite, so singing was a very important part of [our lives]; it often is for Mennonites, and continues to be for us." This singing tradition and the importance of lullabies may have contributed to PL writing her own lullaby to sing to their children. This lullaby was written by PL when her son was born, and inspired her daughter to write her own lullaby. She recalls:

[My daughter] hears me singing ["The Lullaby"] and she kind of wrote her own little lullaby for her brother...I usually sing the lullabies when he's going to bed, but [my daughter]...when [my son] would wake up from naps, that's when she would go in and say, 'I want to wake up my brother.' And she would go in and

she would sing her lullaby to him and make him—if he was sad, try to make him happy by singing him [the lullaby she wrote] of how much she loves him.

The largest reasoning for the writing of this lullaby came from a need for a calming song for her son. As PL explains, “For whatever reason, [other lullabies] didn’t quite [work]...I wanted something just kind of repetitive and soothing and would lull him to sleep, so I started to sing this, and it just kind of came about that I started to sing it every night to him.”

Of the six characteristics within the working definition, “The Lullaby” fulfills three characteristics: communal belonging, variable, and predictable structural pattern. Because we know that PL wrote this tune, it does not fulfill anonymous authorship, nor does it fulfill the test of time, as the song was written when PL’s son was born and has only existed for less than one generation. It also does not fulfill oral transmission, as the song was not learned informally, but rather created informally. This does offer a discussion point of whether oral transmission can include informal creation of tunes to meet a need by community members. For the purpose of this project, we will define a fulfillment of oral transmission as an informal learning, not an informal creation.

Because lullabies have been so influential in creating connections and building relationships in PL’s family, “The Lullaby” fulfills communal belonging. This tune, while authored by PL, fits into the family tradition of singing, specifically singing as a means of calming a child to sleep. This tradition builds relationships within the family community, inspiring others to create their own songs for other purposes, such as PL’s daughter writing a song to sing to her brother for the purpose of waking up from a nap or

emotional regulation. The repetition of singing this song also demonstrates the community's role in the selection of tunes to fit a need (Karpeles 1973).

Variations have existed throughout the song's existence, and each performance is slightly different. PL notes, "I just kind of usually start singing and whatever comes out, comes out. So I just kind of modified it every little bit and added different verses." This modification through repetition shows that each performance of the tune produces variations and could continue to produce variations as time goes on. This also shows the natural and informal part of creating the tune in order to fit the need of a lullaby that would help lull her son to sleep.

As noted before, PL's performance style with lullabies leans toward a fluctuation of tempo and time. This can be seen in the transcription (Figure 4) in measures 2, 4, and 6-8. The half notes, when sung, are not so much in time as they are areas for PL to give space and breath to the lullaby. In her performance, the two eighth note pickups for each motif also tends to fluctuate between a division of two eighths, dotted eighth and sixteenth, or sixteenth and dotted eighth. PL also calls on *Hush Little Baby* as inspiration to the tune. She notes, "it's a little bit kind of in the same feeling...that was one that I sang to [my son] a lot and then I think I broke off that and started singing this one." When looking at the motif structure, there are similarities between the two lullabies, as both lullabies are structured in the combination of two bar motifs that work together to form a larger work. "The Lullaby" is also written in triple meter, making a similar structural connection to "Think of Me" from song analysis three. These two songs submitted by PL share similarities in performance style, motif structure, and meter structure.

“The Lullaby” shows, once again, how important it is for collectors to be aware of nuance when analyzing songs. The song does not have a long history, but rather was created by a member of the family community to serve a purpose within the tradition of the importance of singing. It clearly demonstrates communal belonging in the way it has built relationships between family members and maintained the tradition of singing, but other characteristics are implied, such as variability, or unfulfilled, such as the test of time. However, the nuance of understanding the communal purpose of this tune and how it came about, as well as its deep connection to the tradition of singing, incline me to categorize it as a folk song. As time goes by, more characteristics may either be fulfilled or unfulfilled. I will provide further discussion in Chapter 5.

It is important to note here that PL gave permission for me to use “The Lullaby” in the research portion of this project, but wished for the song to remain out of the final song collection that would be housed in the music classroom. This decision was made after the initial submission and subsequent interview. Communication with families within a school community is important. By explaining the intent of the song collection, what the final collection would look like, and how it would be used allow participants to make informed decisions on what songs they wish to share. The music educator should pay special attention to this communication and respect a family's choice on what songs they may want to submit or even pull from the collection if they change their mind. Other submissions from this project will be housed in a song collection at the school in which I collected them for the purpose of being used in the music classroom to help connect music experiences at home with music learning in the classroom. The explanations of how these submissions could be used by a music educator also provided me a chance to

think through ways in which I would want to implement these songs during music lessons and for what purpose. Even though I have included a description of how the other four submissions could be used within the music classroom, because PL retracted her song from the song collection, the intention of that retraction is for the song to not be used within the music classroom. While this may create an inconsistency within this paper, out of respect for PL's decision, I will not discuss how "The Lullaby" could be used within the music classroom.

Song Analysis Five: “A Farmer and Her Friend”

Title: *A Farmer and her friend*

Source: *Learned from* [REDACTED]

Swing (11=12)

A farmer and her friend went fishin' one day and whad-da-ya think they saw?

A fish un-der wa-ter and a duck up a-bove with a Glub Glub Glub and a Quack Quack Quack!

(Spoken)

A Frog-gy on the bank and a bird in the tree with a Rib-bet Rib-bet Rib-bet and a tweet tweet tweet.

A snake in the grass and a bee in the air with a sh sh sh and a bee be be

A Kit-ty on the hill and a dog on the run with a meow meow meow and a woof woof woof

that's what they saw and you can see no! just go fish-in' one day with your mom-ma or Pa-d.

Figure 5

Participant C (PC) comments that when her son was a baby, they were “always making up songs.” Coming from a very musical family where “everybody plays an instrument and/or sings” probably served as a strong foundation for these silly songs that PC would make up for her son. “A Farmer and Her Friend” was one such song (See Figure 5). PC remembers writing it while on a walk with her son:

[My son] was a little bit older, and it was probably on one of our walks, if I recall, that, you know, I’m always making funny noises. You see a duck and you quack...and so I’m sure it came out of that...We lived by the river, so instead of a

mother and her friend, or, you know, a mother and daughter, the farmer and her friend, you know, went fishin' one day...I like the way the words flowed and then to give the sound to the animals.

While making funny noises and connecting the song to her environment helped inform the lyrics, PC is unsure of where the melody came from: "Where these tunes come from, I have no idea. They just float in." This spontaneous creation in a family culture of silly song creation and singing together demonstrates how this song helps to maintain a tradition of singing within the family community.

With "A Farmer and Her Friend" upholding the silly song culture and tradition of PC's family, it fulfills the communal belonging characteristic of the working definition. The community that this song belongs to is the smaller communal unit of PC's family. While PC may not sing the song very much outside of her family, the communal belonging characteristic is still fulfilled when considering her family as the community. PC even notes that while the song is not being sung by their son currently, they are holding on to this song to be sung to her future grandchildren.

Different variations of the tune may have been performed throughout the creation of it until PC audio recorded their performance to be notated. However, even after being notated, the tune lends itself to improvisation, as the singer could easily change the animals in each verse. PC recommends the animals be impromptu. She says, "Whatever is outside the window, or whatever you want, whatever is easy." This invitation of improvisation with the animals and sounds allows for me to infer the existence of variations of the tunes in the past, as well as possible variations to be created in the future.

While there are no other tunes submitted by PC that she wrote to compare “A Farmer and Her Friend” to, an internal look at the structural pattern of the song shows a predictable melody that is repeated in each line of the tune. The melody clearly moves down from the third (in this case, C) by step to the flat seventh (in this case, Gb). In between the steps is a drone on the fifth (in this case Eb) that provides harmonic stability, as well as an anchor for the singer. This pattern of stepwise melodic motion with a drone on the fifth is repeated in each verse and is even hinted at in the spoken verses by PC during her performance. With a predictable melody repeated from line to line, the unique part of this song is the clear swing eighth notes, as well as a very jazz-like harmony implied by the use of a flat seventh in the melody at the end. This unique pitch and implied harmony are features of the song that would be a point of comparison to other songs that PC may have written to track other structural patterns within her family community.

The rest of the characteristics of the working definition are left unfulfilled by “A Farmer and Her Friend.” Because PC is the author and despite the tune being old enough to have been passed to at least one generation, the test of time and anonymous authorship are left unfulfilled by this tune. However, PC plans to use this song and others that she wrote for her son for future grandchildren, so there is a possibility of fulfillment for the test of time characteristic. Lastly, just as with “The Lullaby”, “A Farmer and Her Friend” was not learned through informal learning but was informally created to fit a need for PC and her family. This once again brings up the question as to whether informal creation can be considered the same as informal learning. However, just as for “The Lullaby,” for now, the characteristic of oral transmission will be left unfulfilled.

Just as with “The Lullaby,” the nuance of how this song is used within the family community plays an important role in the decision of categorizing this tune as a folk song or not. With the clear connection to community belonging and its usage within PC’s family, I consider “A Farmer and Her Friend” a folk song. Because of its relatively short life, time will allow this tune to either fulfill more characteristics as it is used, or unfulfill characteristics if it is left unused.

“A Farmer and Her Friend” gives freedom for improvisation and vocal exploration. Younger students could improvise animals for a verse and explore the different animal sounds they could make with their voices. Comparatives, such as high and low, soft and loud, or spoken and sung could be explored by classes through the impromptu nature of choosing what animals to use in the verses. I could ask my students which animal is making a higher sound while singing the verse on line five. Here, the kitty’s meowing could be said higher than the dog’s barking, or vice versa. Students could also experience introductory composition and creation by coming up with their own two animals for a verse, as well as where those animals would be found.

Chapter 5: Conclusions/Discussion and further research

After analysis of the chosen five songs, I discovered five main ideas as points for discussion toward the definition of folk songs. These ideas were: (1) the use of electronic communication to learn songs, (2) informal creation as informal learning, (3) transition from media to folk, (4) community size and how that impacts folk song definitions, and (5) the nuance of defining folk songs. In this chapter, I will discuss these five ideas, as well as point out possible future research opportunities.

Idea 1: Electronic Communication

In the current digital age, people sharing songs in a recorded format is even more prevalent than in generations past. With streaming services such as Spotify, YouTube, Apple Music, and others, people have access to any recorded music at their fingertips. How this immediateness of songs interplays with folk music is an important element for collectors to address. Three of the five songs used for analysis related to electronic communication in some way. Participant K relearned “Pop Goes the Weasel” through a CD found in a thrift store, Raffi recorded “Down by the Bay,” which led to Participant K’s interaction with the song in the music classroom, and Participant L remembers hearing “Think of Me” from her childhood of watching VeggieTales.

As Lornell (1993) notes, “[Electronic communication has] added a new dimension” to the process of dissemination through informal means. Participant K and Participant L demonstrate this new dimension of dissemination. While Participant K remembers her father singing “Pop Goes the Weasel” to her as a child, she relearned the song as an adult through electronic communication, providing a new verse that was

formerly unknown to her. Participant K also found “Down by the Bay” through her music class by listening to the popular book created by children’s song performer Raffi. This tune is recorded on a CD and is a method in which it is disseminated to others. Participant L informally learned “Think of Me” from a movie of her childhood and uses CDs as a means of singing and sharing music with her family, as well as a source of entertainment for long car rides.

I deemed “Pop Goes the Weasel” and “Down by the Bay” as folk songs, whereas I did not deem “Think of Me” as a folk song. “Pop Goes the Weasel” and “Down by the Bay” each had a long history of ways in which the songs were passed from one generation to another prior to the interaction of electronic communication. Electronic communication served as one avenue in the continuation of passing of these tunes. “Think of Me” originated with popular media. Its creation for the purpose of a television movie represented a case where the song was still tied to a popular media source. In this case, while electronic communication served as a method of dissemination, its tie into a popular media source was a determining factor for me to not yet consider the song as a folk song.

Whether the method of learning is from CDs, television, or more modern streaming sites, electronic communication serves as a viable channel in the dissemination of folk songs. Oral transmission brings to mind the idea of “word of mouth,” learning informally in-person through daily life. In a digital age, the inclusion of electronic communication should be accounted for when referring to “word of mouth.” The mouth that passes on a song could be the mouth of a family or community member, but it could also be the mouth of a pair of headphones or streaming service. This may suggest that

oral transmission is not necessarily fulfilled by the method of dissemination, but the informality of the learning. Further research can explore dissemination of songs through electronic communication and informal learning processes that take place when listening to songs using electronic communication. Researchers going a step further could look into how electronic communication and informal learning may impact what is considered fulfillment of oral transmission. Furthermore, a look into a more common method of learning folk songs in the 21st century can help inform collectors and scholars regarding the viability of electronic communication as a means of informal learning.

Idea 2: Informal Creation as Informal Learning

Informal learning plays a role in the indication that a song fulfills oral transmission. However, two songs that were submitted (“The Lullaby” and “A Farmer and Her Friend”) were not informally learned, but informally created. How does this informal creation fit into the definition of folk songs?

Both Participant L and Participant C describe organic creation out of a necessity to fill a need. For Participant L (PL), other lullabies did not work for her son. She created “The Lullaby” to calm her child for sleep. This process of creating was a natural occurrence. PL simply started to sing, making small modifications until she had a final product that was used consistently with her son. Creating songs with silly sounds was a common practice for Participant C (PC) with her son. As noted in the analysis, PC created “A Farmer and Her Friend” while on a walk. The melody and inspiration for the song was also extremely natural, simply floating in from nowhere.

This informal creation of song-making harkens back to the Seeger family’s belief that even as old songs died, new ones were being created (Freedman 2017). PL and PC

creating new songs to use with their families is a modern example of this phenomenon. However, scholars look at oral transmission as the informal learning process (Lornell, 1993; Brumfield, 1998; Karpeles, 1973; Texas Folklore Society, n.d.), and overlook informal creation in the definition of folk music. Collectors and music educators should take informal creation into consideration as a trait of folk. Is it just the creation of the tune that signifies its categorization as a folk song, or does it need to be informally created and then informally passed on to the next generation? The interaction of informal creation and informal learning can help develop a further understanding of the life cycle of a folk song, as well as the informal means in which folk songs are passed from one generation or group of people to another. Further research could be done into how the informal creation of songs can play into the collection process and identification or categorization of folk music. These songs that are informally created could also be tracked over generations, leading to more research into the development and life cycle of a folk song.

Idea 3: Transition from Media to Folk Music

Analyzing Participant L's submission "Think of Me" provided an opportunity to explore how electronic communication, popular media, and folk songs interact with one another. As mentioned in idea one, electronic communication can be a viable source of informally learning folk music, as we are surrounded by it in the 21st century. Electronic communication is not just used in dissemination of folk songs but also the dissemination of songs related to popular media. In this case, "Think of Me" was a song that came from the popular movies produced by VeggieTales. While the electronic communication of film can be a viable way to informally learn, the attachment to popular media

commodified the song, causing my values to play a role in my decision not to consider “Think of Me” as a folk song. However, Participant L (PL) specifically chose that song from this source to sing to her children as a lullaby because she found it comforting as a child and wanted to pass that comfort on to her children.

Using a song learned informally from a popular media source in daily life, and then passing it on to the next generation away from the original media source offers a look into how it is possible that popular media songs could become detached from their sources overtime, shifting the ownership from media to a community. A shift like this could allow popular media songs to lose their affiliation with their original source and become folk songs. In the case of “Think of Me,” it is too soon to tell if it will be carried far enough to ever lose its affiliation with VeggieTales. However, if PL’s daughter does grow up and continue using it as a lullaby for her children, and that cycle continues, “Think of Me” may become detached from VeggieTales, moving into a more folk song category for PL’s family down the line.

This possibility provides an avenue for a more open collection process for music educators within their school community. Focusing solely on songs already thought of as folk songs may miss out on the richness of popular media songs that may be in the process of making their transition into the folk song category. Music educators should be aware of songs still attached to popular media when collecting from their school community. By including these songs in the collection, the music educator can discern what styles of music students are listening to at home, allowing the music educator to see how families are possibly taking over popular media tunes for their own usage. Music educators armed with the understanding of what musical knowledge their students are

bringing into their classroom can build upon this base knowledge within their music lessons.

This transition of a song becoming detached from its popular media source by a community provides many different opportunities for future research. Researchers could look at song histories to find examples of popular media songs that did become detached from their media source and are now known as folk songs. Songs like “Think of Me” could be tracked through generations to see which ones may last longer than their original source. Folk song collectors could also open their definition of songs acceptable to collect and explore what other popular media songs could be making a transition away from their original source and being owned more by a community.

Idea 4: Community Size and Folk Songs

Community belonging references a folk song's creation, shaping, and belonging to a community. As explained in Chapter 2, this community can comprise either as a large group of people or a single family. “A Farmer and Her Friend” and “The Lullaby” are two examples where the communal belonging piece was fulfilled by the understanding of the community as a family unit. Most often, folk songs are seen as songs that belong to a people group, such as coal miners, indigenous populations, or ethnic groups (Lornell, 1993). There is a deeper fascination given to songs that can be attributed to a large ethnic group than with songs that come from smaller communities, such as a family.

Camozzi (2019) notes in her definition of folk songs the “reinforcing [of] community.” Even though “A Farmer and Her Friend” and “The Lullaby” are not songs that come from a group of people, they are still reinforcing communal relationships between parents and children, as well as maintaining traditions within their respective

households. Participant C (PC) created “A Farmer and Her Friend” as a means of relating to her young son with the outside world around where they lived. She also loved making silly sounds and singing, so she used these two aspects to help connect with her family. Participant L (PL) emphasized the use of lullabies in her home. “The Lullaby” was written for the purpose of helping her son go to sleep. It also helped inspire her daughter to write a ‘lullaby’ to wake him up, as well as use this same song to help her younger brother with emotional regulation. Both PC and PL used these songs within the small community of their family to help maintain traditions and build relationships with their children. Despite these songs only being from the family unit, these are still groups of people that can operate as communities to help fulfill the community belonging characteristic.

When collecting songs from their school communities, music educators can take note of the songs that come from the smaller family units, allowing a more intimate look into the family communities that make up the larger school community. Music educators should take great care with this intimate look into family communities. Families submit their songs as gifts given to the music educator and should be treated as such (Jones, 2021). The viewpoint of a music educator as collector should come from a place of gratitude and care to represent the individual family communities appropriately and within the families’ comfort.

Future research by scholars can explore how songs that come from the community of family relate to the songs of a greater community in which the family may belong. Other possible research opportunities for scholars could explore the size of a community

and how a song collector can take that into account when collecting and categorizing songs as folk songs.

Idea 5: Nuance of Folk Song Definitions

Despite developing a working definition for this project, no definition can account for nuance. Even though I created a working definition that contained six characteristics of folk songs and three sets of interview data about the songs' usage by the participants, my personal values as to how the data fit into the characteristics played a major role in my final decision of whether I deemed songs as folk music. With his conclusion of folk music having no definition, Nettl (2011) points to how educators and practitioners will have to make their own choices based on what they personally value as they interact with folk songs. Despite having an overall definition to assist, each individual song revealed different levels of examination for categorization which could have been interpreted differently by separate individual collectors and music educators.

“The Lullaby” and “A Farmer and Her Friend” show this nuance in how I categorized them as folk songs, but gave the sidenote of how time may impact that categorization. The songs were written by the Participants (PL and PC), so while they served a communal purpose in relationship building and tradition keeping, they also are very young songs, having only lasted for one generation. The value of community over time is a choice made based not only on how community was more heavily mentioned in research, but also a value I privileged as the collector.

“Think of Me” showed how popular media adds a nuance to a folk song's development and another dimension to this categorization. Attempting to distinguish popular music from folk music played a large role in this decision. Popular music tends to

be fleeting and short-lived, while folk music extends beyond this short-lived experience and reflects our everyday lives (Lornell 1993). Despite the song fulfilling four characteristics of the working definition, the relationship with popular media that can still be identified by name was a hurdle to overcome when it came to trying to distinguish popular music from folk music. My personal value of separating popular music from folk music labeled “Think of Me” as a commodity that I could not deem a folk song. However, despite my values playing a larger role in this specific decision, Participant L uses this song outside of its original popular media source, providing the opportunity for this song to potentially extend beyond commodity and the short-lived experience of popular music.

These examples show that even the working definition used within this study is incomplete for every folk song. Collectors should account for their personal biases, values, and preferences when analyzing and categorizing folk songs. Even collectors like Cecil Sharp, Johann Gottfried Herder, John and Alan Lomax, and Charles and Ruth Seeger expressed personal preferences and biases when it came to what could be deemed folk music and where folk music could be truly found (Freedman, 2017). How open is the collector to song material that can be submitted? What style of songs seem to be welcome or unwelcome? What characteristics of folk music seem to be most important to the collector? Further research could explore the relationship between a collector’s bias and values with the song collection process and the final product. Scholars could examine already completed song collections and how they fully represent a community, or if a collector’s values played a role in the possible exclusion of songs. Nuance towards collection and analysis shows an alignment with Nettl’s (2011) conclusion: “We haven’t

really been able to find a conceptualization of folk music that fits all cultures, all situations, and for sure, all history” (p. 20)

Concluding Thoughts

Collecting from the families that music educators serve provides opportunities for relationship building, possible insight into the musical knowledge of the school community, and possible richness of materials for use within the classroom.

Understanding this rich musical knowledge can help inform music educators on how to guide their curriculum, as well as enable them to connect the learning in their classroom directly to students’ lives outside the classroom. The final collection also serves as a unique resource that connects with a music educator’s school community on a deeper level than any other resource could and allows future teachers in that school access to that same resource.

Collectors and music educators can explore further into understanding how folk music is defined. The working definition I developed through this project shows that characteristics may be one entry into this subject, but this approach is still lacking when considering modern collection and categorization. Understanding the relationship between popular media and folk music can help music educators and collectors to broaden their collection parameters, as well as get a look into the way popular songs may be moving into the folk genre. “Think of Me” provides an excellent example of the potential for a popular song to be redefined as a folk song due to the possibility of its continued use away from its popular source material. If we as collectors and educators write off popular songs, we may miss out on a detachment from a song’s original source and deny the legitimacy of these songs within our students’ musical lives.

Other possible avenues for future research could include a specific look into the music educator as collector, as well as comparing collections by music educators among different levels (elementary, middle, and high school). Researchers could explore the relationship between song collecting and student engagement and how much student engagement is impacted by song collections in music classrooms. Also, the continued development of methods for music educators to collect folk songs from their school community can help educators in various contexts. Lastly, literature that discusses the possibility of encountering songs that have a history of reinforcing oppression or power structures in a negative way during the collection process may help educators navigate the delicate line of how to address such songs within the collection.

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Appendix A

Interview Questions consisted of the following, but were not limited to:

- 1) What is the title of the song/rhyme you submitted?
- 2) Where did you learn this song/rhyme?
- 3) How do you use this song/rhyme now?
- 4) *If song is not in English* Could you help me understand a proper translation of the song/rhyme?
- 5) Is there a game or dance associated with this song/rhyme that you would be willing to share with and/or teach me?
- 6) Why is this song/rhyme important to you?
- 7) Does this song/rhyme hold any cultural significance to you? (e.g. ritual meaning)
- 8) Is there anything else besides what we have previously talked about that you wish to say in regard to this song/rhyme that you think would be important to know or include?

Appendix B

In this Appendix, transcriptions of interviews with each participant are provided. Each Interview is split into three sections; B.I, B.II, and B.III.

Appendix B.I: Participant C

Interviewer (I): “First off, thank you for submitting songs! It’s really awesome. I think, uhm, I’m very-its fun to see what I’ve gotten submitted so far and just, I think, both of your songs are really awesome just like...One that I knew growing, like Fuzzy Wuzzy, I knew growing up as a kid. But like your song that you said that you wrote yourself, is just, I think that is just really cool. I think the best way is to just kind of talk about each song or rhyme in of itself. And then, that’s pretty much it. Just a couple questions for each and get to hear a little about this music in your life and things like that. I think the easier one is Fuzzy Wuzzy, uhm, so, is that the title you would give it? Like is that the title you know it as? just like, “Fuzzy Wuzzy?”

Participant C (PC): Yeah

I: Yeah?

PC: Yeah

I: Me too. I just didn’t know if you had another title you would *unintelligible* or whatever. Uhm, So, how did you learn that rhyme? Do you know where you learned it from?

PC: It must have been my mother. I’m pretty sure I heard it from her. Would have been around kindergarten age. We lived in Ohio. Yeah, I remember my mother saying it. So I have no idea where she learned it.

I: So it’s still family

PC: Yeah, absolutely

I: that’s really awesome. Uhm, do you use this rhyme at all now?

PC: I have used it with kindergarten [students where PC works], yes, now.

I: OK

PC: And the kids come up to me and say, “Fuzzy Wuzzy!” *Laughter* it’s great

I: That’s awesome. so you use it with kindergarten kids here

PC: Yeah

I: that's awesome. Did you use it with any of your family at all, like growing up?

PC: I'm sure I used it with my son.

I: Ok

PC: Yeah. Who is now 27.

I: Wow.

PC: Yeah. So, and Uhm, Yeah

I: Did you just say it, do you have motions that go with it at all?

PC: I did not have motions

I: OK

PC: I also learned it that time the spider, the itsy-bitsy spider

I: Uh huh

PC: which had the motions

I: Right. But nothing for Fuzzy Wuzzy?

PC: Nothing for Fuzzy Wuzzy

I: They just like to hear you kinda say it

PC: yeah, right. Fuzzy Wuzzy was a bear

I: That's awesome. That's really cool. So why, I'm just curious, for Fuzzy Wuzzy, is there an importance that this song holds in you, or is it just like a fun rhyme that you know that you like to pull out

PC: It's a fun rhyme. I love rhymes. I think it's a real key to learning how to read and write. So I love to use it with kids to help them with that rhyme scheme, but also its just fun. I just love, I've always loved playing with words, my mother always loved playing with words, and so it's just a great, fun, fun little rhyme.

I: mmmm. Uhm, is there anything else about Fuzzy Wuzzy that might be important to share?

PC: No.

I: It's a pretty common, I know that, I heard that when I was growing up too, so I feel like it's a very common...

PC: Right

I: Kinda one that's very interesting.

PC: Right. It's interesting how it spreads, and continues through the generations

I: Exactly

PC: Classic *laughter*

I: Yes, very classic. Uhm, I'm going to say the more interesting song, because I find this very interesting. So, what's the title, you said its "A Farmer and Her Friend," is that the title you would give it?

PC: Yes, mmmm

I: Ok. Uhm, tell me about that song

PC: When my son was young, when he was a baby in particular, I was always making up songs. *sings* "Somebody lost a shoe, WHO?, Somebody lost a shoe, WHO?" you know, "Somebody, somebody, somebody lost a shoe, YOU!" you know, and just silly songs. And "Farmer and Her Friend," [my son] was a little bit older, and it was probably on one of our walks, if I recall, that, you know, I'm always making funny noises, and you see a duck and you quack *Makes quacking sound* and so I'm sure it came out of that.

I: hmm

PC: Just from our walks, and we lived by the river, so instead of a mother and her friend, or, you know, a mother and daughter, The Farmer and her friend went, you know, fishin' one day. So, it just seemed to, I like the way the words flowed and then to give the sound to the animals

I: mmhmm

PC: That to me was the key, you know, to bring those animals alive with sound.

I: So did it feel very, like, a very natural moment that the song just kinda of

PC: Yeah

I: came out very naturally

PC: yeah. And it's so sing-songy too

I: yes, it is

PC: *sings first line* yeah

I: I love, I gotta say, I love it because at the end, it feels very jazzy. Like that pitch at the end is very much like, seven chord, kinda of like, awe it's so cool.

PC: *Laughter*

I: I just find that so interesting

PC: I'm so glad you like it

I: yes

PC: *laughter* It's an honor

Laughter

I: So, do you use that song now in your life, or was it more when your son was a child?

PC: I have not used it again. I did submit it, it's in one of the compilations that [place of employment] did of poems, and we have it in our library as a poem. Uhm, it was several years back, maybe 2 or 3 when [place of employment] gathered poems, and they made a little book of "roses are red" poems or any poem that people wanted to submit. So, I do have it in there. I did submit it for that.

I: Ok, that's really cool. But it is just in poem form, not...

PC: It's just in poem form

I: not in song form.

PC: Correct, yeah.

I: That's interesting. So did the, so I guess the song came first, and so you just submitted the words as a poem, then.

PC: Correct

I: Uhm, so with that one, are there motions or like anything else, or is it just the sounds of the animals that are the big kinda of fun piece of it

PC: I have never done motions with it. It's only been the sounds

I: Ok

PC: I guess you could put motions with it

I: I guess you could, yeah, you could put motions with just about anything

PC: yeah, right

Laughter

I: Have you ever, like, I notice you go through a couple animals, are those the original animals you came up with or have you ever changed them at all?

PC: They're pretty impromptu. You know, whatever is outside the window *Laughter* or whatever you want, whatever is easy. And it would depend on the age group

I: Right

PC: and, animals that make sounds *laughter*

I: that could be a fun like, "ok, what animals do you want her to see?"

PC: yeah, right

I: Is there a reason, this is a random question, I'm just curious, is there a reason its "A Farmer and HER Friend"?

PC: Uh yeah, to break the stereotype of a farmer and HIS friend

I: Ok

PC: to make it a female, to break the stereotype

I: So that was a choice when you made it

PC: yes, correct

I: That's really cool

PC: *Laughter*

I: Uhm, just kind of looking through my questions here. So, spontaneous, what kind of inspiration for the song, like where the melody may have come from, was there an inspiration or a, uh, what kind of style of music did you listen to?

PC: That's a really good question, because I tend to come up with a lot of melodies. I, it's just something I've always done. And, I have a brother who is a songwriter, *names brother*, uhm, I come from a very musical family. Uh, everybody plays an instrument or sings, and/or sings. Uhm, we all had piano lessons, and, yeah, whenever we would get together, there are five siblings, and you know, we sang at our parents funerals, we sang at weddings, just very impromptu. Every Christmas we would sing together, so, yeah. And my mother was really, uh, she could sit down at a piano and pick out a tune by ear. So, it's a very musical family. So, where these tunes come from, I have no idea. They just float in.

I: They're just naturally, you just make them... that's really cool.

PC: yeah

I: Because in some of the research, people like Ruth Crawford Seeger were really big folk songs collectors, and they talk about how folk songs are just continually created and then other people have talked about how folk songs are created for people in the moment, like for this specific purpose. And so, it sounds like this one was created for the purpose of entertaining your son and making it fun to hear all the animal sounds

PC: right

I: that just seems, yeah, that's very unique, I think, and a good thing to know that that's still happening, you know, in a much more modern world, I think

PC: uh huh, right

I: Uhm, so is creating songs something that helps you connect to your family a little bit? like is there a cultural significance, like specifically for "A Farmer and Her Friend" but like, does it kinda of help with these songs you've created and sang to your son and all that, do they help you kind of connect to your larger family as a whole and the musical background?

PC: Not really, I don't think. It's a very personal thing that comes out of me, bubbles forth. *laughter*

I: Bubbles forth, the music comes out

Laughter

I: Is there, so, is there anything else you want to say about "A Farmer and Her Friend" or "Fuzzy Wuzzy" or anything else about those two songs that you think would be important to mention or for us to know? If someone were to find this transcription I have of it later down the road, you would want this piece of information is really important to know about the song.

PC: I would like it to be attributed to me

I: OK

PC: Keep my name with it

I: yeah, ok

PC: that would be very, very nice. And I really appreciate you doing this and doing this research, I think it's phenomenal. But as far as that song goes, no, nothing else.

I: Ok. I know you gave me the lyrics, but when I transcribed it, I didn't have them in front of me, so I'm pretty sure I got them right, but I am gonna like, once I have all this stuff done, I am going to bring it to you to make sure that I have all of it right. I've put it in a very, it sounds very swingy

PC: Cool

I: like swingy jazz, so I've put it in a jazz, kind of swing style

PC: Nice

I: So, we'll see how that kind of looks

PC: excellent

I: No, but thank you, because I think those are excellent rhymes and tunes, and I really want to figure out how to use "A Farmer and Her Friend" in my classroom *laughter*

PC: Sweet! Awww. I am honored, that's fun. yeah, I think it's cool that it gets beyond me.

I: yeah

PC: I am very flattered and honored, yeah.

Appendix B.II: Participant K

Interviewer (I): So, first off, thank you for submitting songs

Participant K (PK): Yeah, you're welcome

I: I think it's been really fun to see... I haven't gotten a ton,

PK: I figured it'd probably *Laughter*

I: you know, first time doing this, I really want to like, continue this trend and like really build a robust song book for the classroom, I think that would be really really awesome.

PK: yeah, that's cool

I: Uhm, but, it's the first time, so people are going to be like, 'what the heck is this?' and I think the research tag on it may have caused people to be like, that's a lot of information

PK: Oh *laughter*

I: Uhm, so I feel like when I can do this part away from research, it will be much easier, but, thank you for being a part of this

PK: yeah

I: So, you submitted 3 songs

PK: ok

I: or at least you gave me three recordings of you singing three songs

PK: ok

I: So, I just want to ask you a little bit about them, just find out more about how you use them, if they serve, where you learned them from. So, let's start with "A Bushel and a Peck"

PK: yes

I: Is that the name you would give it?

PK: That's the name that I call it, yeah

I: Ok. So where did you learn this song?

PK: Uhm, so I remember it from growing up. I'm assuming my dad probably sang it to me. But he had different words, and then as, like when I was in my 20s, I lived on a community farm for a while. My friend that lived there had a little boy, and she would sing it to him all the time. So, then it was in my head so when I had kids, it was still present

I: So your dad sang a different version...

PK: I think he sang a different version, or at least she sang extra parts, I can't remember

I: Ok, that's really cool.

PK: yeah. Afterwards, I looked it up and I think there was and even different version, so
laughter

I: yeah, yeah. A lot of songs like that you find that there's one way, and then you learn 'Oh, there's a totally different verse,' or there's a totally different way to say this, or little word changes like that

PK: yeah

*Interruption talking with someone else.

I: So, how do you use "A Bushel and Peck" now, in your daily life? Is it something you all sing around the house, or is it, this was a song we used to sing and now we don't really sing it anymore?

PK: yeah, I think we definitely sang it a lot when the kids were younger

I: Ok

PK: Uhm, occasionally, I'll sing it at bedtime, but not frequently anymore. My daughter still likes for me to sing sometimes

I: Oh, that's really nice

PK: like a comforting, it's one of the first comfort songs I think of. All three of the ones I sang really are, but...

I: Uhm, are there any motions or like a game or dance associated with this song at all, or is it just a 'I sing it, and it's a fun song just to listen to'?

PK: I think when they were tiny, I, uhm, definitely, like, hugged them and did little motions for some of the verses, but not anything like super formal

I: Ok, that's really nice. Uhm *mimics motions*

PK: yeah, like holding them tighter in a loving way

Laughter

I: So, is there a special importance that this song holds for you? uhm, and why—How do you I want to ask this—why when your kids were younger, why this was a song you decided to continue to sing to them? Is there an importance you kinda of hold onto this tune specifically?

PK: So, I think part of me liked it because of my friend singing it when I lived at the farm. It was kind of a fun, crazy time in my life, so like the reference to farming was kind of fun. And then my dad had sung it to, I think it's kind of special, so...yeah, I think I had really good feelings attached—associated to it. and it's just kind of fun to sing, kind of like, I like the...there are parts of it that are really fun to sing. I like to add onto it, like going up or down, I don't know the right way to say it, but *laughter* I think it's really fun to sing, and I also have good feelings attached to it I guess

I: So, you like to like to add on... so every time you sing it, is it always the same, or do you sometimes change...

PK: I think I sometimes change, yeah. My husband picks on me because I like to add, like, I don't know if it's like trills, or like, I like to add things on to songs

laughter

I: Like change the melody a little bit?

PK: Yeah, I like to add extras onto the end or something like that

I: Is there a reason for that, or is it just fun?

PK: I really like singing, yeah

laughter

PK: it's just like natural—I just do it naturally, for me

I: that's really awesome, that's really cool. Uhm.... I think we're going to move on, because that's quite a lot for that one, I mean, that's yeah. It's funny, like I was a part of a research project once, and you sit down in an interview, and you talk, and you think, 'oh I don't feel like I really gave them a whole lot' and then you realize, 'oh, actually, there was a lot there'

PK: Oh good, I hope so

I: So, there's, yeah, there's a lot...

PK: Before coming, I was like, I don't know if I'm really going to have anything helpful to say, but I'll come in, I like what you're doing

I: yeah, no, I really appreciate it. I think there's, even in just that little segment I think there's a lot that is really awesome for the research project in general, so

PK: oh good, I hope so. Cool

I: "Down by the Bay,"

PK: yes

I: I know this tune

PK: Yes

I: So, this is pretty popular, uhm, so, I guess that's the title of it. Do you call it by anything else?

PK: No. I call it "Down by the Bay", and uhm, do you want me to tell you a little bit about it or do you want to ask first?

I: Yeah, no, definitely!

PK: So, when I was in elementary school, I actually came here to [school name],

I: Oh, ok!

PK: from like, Kindergarten to second grade—yeah, kindergarten to second grade I came here. And I remember, I'm not sure if I was in kindergarten or 1st grade, but there was a book based on this song, and I remember my teacher reading it to us, uhm, at story time, and I thought it was hilarious. Uhm, I forget if it was like, the "llamas in pajamas" or the whale verse, one of the verses was so funny to me, and I thought it was just the best, so I tried to learn it

Laughter

PK: I tried to memorize it. *laughter*

I: That one you learned from your music class as a kid?

PK: Yeah, yeah

I: Did you like, take it home with you and try and sing—annoy your parents with trying to sing it?

PK: I'm sure that I did, I'm sure that I did. Because I definitely learned it, so either my mom—I'm like, she definitely didn't look it up online

Laughter

PK: So, I must have gotten the book or something

I: That's pretty awesome. I don't know if I have it here, but I think I know what book you're talking about—at least, maybe. I have the Raffi Book

PK: Oh ok

I: Like Raffi has a book, I think, But I think I have the “Down by the Bay” book. I don't know if it's here or at [name of other school], but I do have it, so I think I know exactly what you are talking about

PK: Yeah, I thought it was awesome, I loved it so much

I: So that song, you learned as a kid—did you use it, like, do you still use it now? Is it another fun song you sing?

PK: Yeah, we like, currently we are not using it a whole lot. But at bedtime, it's one of my favorite ones because we all take turns

I: Oh

PK: Like I will start the song usually, and then we get excited about who is going to go first, and then we try to, like, make our own rhyming verses. When [my son] was old enough to know how to rhyme, I think when we started to do it at bedtime. But my daughter was not, so she would just say things that didn't rhyme *laughter* Which is almost more funny

I: *sings* have you ever seen a table on top of a building”

Laughter

PK: Yes, it was very much like that.

I: that's awesome, that's very fun

PK: It was so cute. My mom then, one night, my mom and my dad came to put the kids to bed, and the kids had them do it, because we had been doing it. So, my mom remembered the song, and she, I think, had a good time making up verses.

I: That's really awesome. That's very cool. Uhm, so is that, so I guess primarily the verse making is kinda of the fun part of the song?

PK: Yeah

I: Uhm, so is that—you kind of mentioned the fun thing with “Bushel and a Peck” too, is that like a big thing of what makes these songs, I guess all of them, these songs, like, very important to you? They are always fun, engaging?

PK: I think so, I think I started doing it when my kids would cry. When they were babies, I started singing to them. And uhm, and sometimes I would sing music I was interested in, but it seemed, uh, it seemed like when I sang songs from my childhood, like, maybe it worked better. It might have just been in my head. So then, I think as they got older, they were songs I kind of already started like using it as soothers, so at bedtime it was a soother but also fun. We kind of had to stop doing the “Down by the Bay” one at one point, because everyone got so, like, amped up

Laughter

I: No one would go to sleep!

PK: We got so excited; it was doing the opposite of what I was trying for

I: That's very funny. That's very very funny

PK: But yeah, I think singing in our house is definitely—when we do it, it's mostly about having fun, for sure.

I: That's awesome. Uhm, trying to make sure I touched on everything. I think, let's go ahead and move to “Pop Goes the Weasel”

PK: Yes

I: I know this one. I have a silly story about this song.

PK: oh, do you? I want to hear it.

I: Uhm, and it's not like the song, its more—do you know the Carol Burnett show at all?

PK: Yeah, uh-huh.

I: So, there's a--and I think it was Tim Conway who was playing the Old Guy in a Deli or cheese factory

PK: Ok

I: and he's like, trying to get--he picked up a block of swiss cheese and gets his tongue stuck in the swiss cheese, and then he pulls it out and it makes this big POP sound and he just looked up and goes, *Sings* "goes the weasel"

laughter

I: I can never forget that moment with this song.

Laughter

I: So that's my memory of this song

PK: I love it

I: Where did you learn this song, and what is kind of like, what's the important value that it holds to you?

PK: yeah, I'm sure that my mom and dad sang it to me growing up. I don't have like, super specific memories, but I'm sure they both--my dad sang lots of silly songs to me, I feel like that was probably a song my mom would have sang to me, maybe, too. So, I definitely knew it as a child, and then, we got a--I found like a kid's CD, I think at the thrift store or something, and it was nursery rhymes. I didn't really have a lot of traditional nursery rhymes for the kids. And we listened to it, and I hadn't known the "tuppenny rice" part, and I thought it was so funny *laughter*

I: Interesting

PK: so, then I started, like, wanting to sing it because it was funny to me. But it was another bedtime song, is how that one started.

I: Ok, uhm, do you do any sort of motions or things with it? or is it just sing and listen?

PK: I don't

I: Ok.

PK: I'm sure you could

I: Oh, I'm sure. A lot of songs you can do motions

PK: A lot of the music that we listen to now, like in the house, uhm, we like dance, but we don't have specific motions to it, we just dance. Yeah

I: So, you learned this, I'm trying to—so you learned this from your mom and dad growing up, but then you really found it again through a nursery rhyme CD?

PK: Yeah, I learned more of the—like a little, I guess it's an extra verse? Or an extra line at least that I hadn't known before, and I was like “oh that's funny!” The whole CD was really wild. They had that song about the three men in a bathtub or something? I don't know

I: That sounds interesting

PK: It was very weird

Laughter

PK: I'm not against three men being in a bathtub, but the nursery rhyme was like, it was just like really disjointed *laughter*

I: Do you, by any chance, know the name of that CD?

PK: No. I think it was probably like a cheap off brand.

I: cheap off brand, ok

PK: yeah *laughter* We don't have it anymore; it was really unmemorable.

I: Sounds right, if there were three men in a bathtub

PK: Yes. I can't remember how the rest of that goes, but we had a kick out of it. Yeah, it wasn't a super well done one, but I heard that verse and looked it up and I was like “Oh.” Some of the songs that my parents sang to me when I was younger, they either sang the wrong words—well I guess they weren't wrong, but sang different words, or, had parts left out, so that was one of those.

I: Well like I know, like with some of the songs I'm getting I'm learning - Uhm, like I look them up online to look at the history and stuff and I learned, “oh this has like a totally second verse that I didn't know existed”

PK: yeah

I: thing, so

PK: yes

I: Sorry, I'm just going to take some notes

PK: no, you're fine.

I: Uhm, so, is there anything else about these songs that you think might be important to mention? Whether it's, uhm, I want to say cultural significance, or uhm, you really need to know that this is, you know, something else involved with it—yeah, I don't know—is there anything that you think might be important, like if I were to do these songs in the classroom, per say, things that would be good to know before presenting them with the kids?

PK: I don't think so, not that I can think of, yeah. No, they're pretty much just fun songs we sing. Yeah, I can't think of anything

discussion about research procedures

I: Well, thank you for coming by

PK: yeah, no problem

I: and chatting and sharing these songs with me!

Appendix B.III: Participant L

Interviewer (I): So, four songs you submitted. I want to talk about, uh, each one kind of briefly, ask you some questions about them, and just learn more. So, “Baby Beluga” was one

Participant L (PL): Yes

I: You said that you had learned this from Raffi, you said that you listen to a lot of Raffi songs?

PL: yes

I: Is that, primarily where you learned it? did you listen to Raffi as a kid, or is that just, you grabbed onto this, and this is what you do with your children?

PL: Uhm, yeah, we—well my cousins listen to Raffi a lot as kids, so I heard it a lot when I was over at their house. Uhm, and then, we were gifted some Raffi, uhm, CDs when [my daughter] was born

I: Oh, that’s nice

PL: So, we listened to them a lot when she was little, and now we’re, and then we continue to do so. In the van mostly on our travels we listen to them, and, yeah, a lot of those songs we can pinpoint kinda of where we heard them, on this trip or that, uhm, over the summer, because sometimes we listen to it twenty times in a row on some long road trips, so, yeah, we had that. And then when my son was born, someone gave us actually, a book Baby Beluga

I: mmhmm

PL: Uhm, with the song in it, so yeah, we read that and sing that a lot around the house.

I: Yeah, I think I might have that book at my [name of school] classroom

PL: Oh cool

I: Which is really awesome

PL: *unintelligible

I: I had never actually heard the song Baby Beluga until I listened to your recording and I’m like, “oh I’m glad I have this” because I’ve wanted to read that book for a long time

PL: *Laughter* yeah, it’s a fun song. But Raffi, we like to sing a lot of those songs

I: Do you—so with Baby Beluga and maybe more Raffi Songs in general—you mentioned you use them kinda of in the van as travels. Are they just music in the house during the day? or uhm, how do you use like the Raffi songs? Is it just kind of entertainment, kinda of in the house?

PL: I'm trying to think, I mean definitely when we're traveling, we are singing them in the van and then, its mostly, yeah, entertainment at home, like, reading the book and singing along or—I'm trying to think of other Raffi ones. That's probably mostly how we use that song.

I: Ok

PL: yeah, we use music a lot in our house, but for that song its mostly with the book and traveling.

I: Ok. Uhm, does this—I mean Baby Beluga or Raffi Songs in general—do they hold any sort of like importance to you and your family, or is it just kind of like, this is like, this is something we do as a family, we listen to a lot of music, or we listen to Raffi and uh, kind of things.

PL: Uhm, I think the, yeah, the connection with Raffi would just be that it reminds me of my childhood, like going over to my cousin's house and hearing it there. And then they're the ones—my aunt and uncle are the ones—who passed down their Raffi tapes and CDs to us for [my daughter] to listen to. It's a little bit of nostalgia and uh, carrying on kinda traditions.

I: So, your cousins, your aunt and uncle, had a lot of these Raffi songs that you listened to specifically as a kid. That's kind of cool

PL: yeah, and then gave us, they gifted us those tapes for [my daughter] to listen to.

I: That's really awesome. Uhm, speaking of your aunt and uncle, you that you learned the "Thank You Prayer" from them

PL: oh yeah, this is a different aunt and uncle *laughter*

I: *unintelligible*

PL: Uhm, yes, the "Thank You Prayer," which I didn't know on some of these, I didn't know what you are allowed to use in public schools, so feel free to, you know, use or not use whatever you are allowed to use

I: No, that's totally fine. I think, for me, personally, I think it's more of—if I know what's going on at home musically, uhm, you know, it's just helpful for me. But I think it's also helpful that I—I don't know what the word I'm looking for is, but, a testament or an

understanding of the musical culture of just our school, and that can be vast and different things, uhm, kind of stuff. So, no, anything is fair game here

PL: Ok, ok, great. So that one we learned from my aunt and uncle when [my daughter] was probably two. And [my daughter] always picks out the supper prayer that we sing, so that is one that she'll pick out.

I: Oh

PL: And it has motions that you do with it

I: Oooh, that's really fun. I was going to ask if there were motions to it at all

PL: Yes, there are motions and, uh, yeah, we really enjoy, that's one we really enjoy singing

I: Uhm, I know this is probably going to be very hard to do over the phone, uhm, would you want to sh-

PL: you want to know the motions?

I: yeah

PL: They're pretty simple. They're very simply

I: Ok

PL: uhm, ok so yeah, so its "thank you for the world so sweet" and then on "Bum Bum" you make a fist with each hand and you hit your, uhm, legs with them twice on Bum, then Bum. You hit the fist for bum and bum on your legs. And then, "thank you for the food we eat," uh, "Yum Yum", you put your hand to your mouth like you're eating, on yum yum, twice. And "thank you for the birds that sing" on "Tra la la," you make little birdy mouths with your hands and make them sing

*laughter

PL: And then "thank you God for everything" you make a big circle over your head with your hands and down to your heart.

I: I'm trying to type all of this super quickly

PL: yeah, that's fine. Take your time. I can do it again if you need me to

I: So, you said circle over your head all the way to your heart?

PL: yeah like, your two hands above your head

I: mmhmm

PL: And then you circle down to your stomach or heart,

I: Oh, I see, ok

PL: Just touch them below

I: I got you, uh, *typing*, I figured when I listened to it, I was like, “this has to have some sort of motions to it”

PL: yeah, yeah

typing

I: And if it didn’t, I would really want to add some because that just seems like a perfect opportunity

PL: yeah, exactly, it needs it.

I: How would you—If you were to put a title to that, would you just call it “Thank You Prayer?” Or is there another it went when you learned it from your aunt and uncle?

PL: uhhh

I: or how do you like—how do reference it when you choose it for dinner?

PL: I think Thank You Prayer is probably most appropriate. For whatever reason, we probably call it the “Bum Bum Prayer”

laughter

PL: That doesn’t seem appropriate at all. Probably “The Thank You Prayer” would probably be a better name for it

Laughter

PL: Uhm, yeah. I think “Thank You Prayer.” But sometimes we’ll say ‘the prayer we learned from [my aunt]’

I: Ok. So, that song, I guess, holds some importance to you if you learned it from your family.

PL: yes

I: I'm curious, is that something that you're—you said you learned when [your daughter] was two—is that like a prayer that's been in your family for a while? or uhm, just kind of suddenly learned it?

PL: yeah, I don't think that one—that one was new to us when they taught it. But that side of the family is the same side that taught Raffi, uhm, we would always sing when we were together—well we still do. For meal time, there was always a couple different prayers that we would sing at meal time with that family, so they were introducing new prayer songs, and that has always been our thing since I can remember, when I was little. So, we continued to do that here now with my family with [my daughter], we sing one of those songs that we learned. Sang growing up or, a couple of these new ones, but, uhm, also, you know, the classics like “Johnny Appleseed” or there were things like that we'd sing, or some of the ones that I learned as a child.

I: that's really awesome. So, like, singing at the table before dinner is a pretty standard thing, you would say

PL: yes, yeah, that's an important thing for us

I: That's really cool.

Tangent conversation

Important line - PL: Yeah, so my husband and I both grew up Mennonite, so singing was a very important part of, it often is for Mennonites, and continues to be for us

Tangent conversation continues

I: I'm trying to make sure—I don't want to miss anything. I want to learn as much as I can about these tunes. Let's go to the “Think of Me” song from Veggie Tales

PL: mmhmm

I: So, is this, kind of—I'm wondering if, you know you mentioned that you watch a lot of VeggieTales too, along with the Raffi. Is that a very similar kind of experience for VeggieTales is, these are songs you kind of use for entertainment in the house?

PL: yeah, it's very similar. We also, uhm, I grew up watching VeggieTales, so I passed that along to [my daughter]. But also, we have a lot of VeggieTales CDs that we listen to for travelling. The car rides are often the times that we're singing together, uhm, these songs with the kids. We—I'm from Illinois, so we have like, when we go there, it's like a 15 hour car ride

I: right, you need something.

PL: The main kid's songs we have are Raffi CDs and VeggieTales CDs. So, we are listening to those a lot. But also, I like to sing, uhm, lullabies to [my daughter] and my son, and that song particularly was more of a lullaby that, uhm, I sing to them.

I: Ok. So, I guess, with your childhood watching VeggieTales, this is one that stuck out and said, 'This is a lullaby I can use for my children later?'

PL: Yes. Yes, yes. That was one that I really liked hearing as a kid and found comforting, so then I sing it to [my daughter] and [my son].

I: That's really cool. Uhm, speaking of lullabies, you wrote one apparently.

PL: yes. The last song is also a lullaby.

I: So, I have to say—well I'm going to ask this first. Uhm, I'm curious—well first off, would you say the title of it, like if you were to give it a name, is "Lullaby," kind of the name you would kind of give it, or is there a more specific name? Maybe if [your daughter] were to ask for it, uhm... I'm curious if "Lullaby" would be the name you give it, or if you even have a name for it, for that matter

PL: I don't really have a name for it, uhm.

Pause for thinking

PL: yeah, probably I would just call it "The Lullaby," yeah.

I: So, tell me about—I want to know more about what inspired you to create it, uhm, and just kind of more about the creation of this lullaby. I think that's a really cool thing to hear.

PL: Well, this one I wrote when my son was born, so I didn't sing it to [my daughter] when she was a baby, but, uhm, [my daughter] actually, like now, chimes in and will help me sing this one, or the one she sang separately. Uhm, this song inspired her to write that other song that she...

I: mmmmm

PL: My lullaby singing to [my son], she will hear me singing him to sleep, uhm, I sing it before he—that's kind of an indicator that he's going to take a nap or go to sleep, my son. So, I'll sing that song to him to calm him down. And that's when I started to write it. I think that, for [my daughter] I sang other lullabies to her

I: mmhmm

PL: Uhm, not ones that I wrote. But for whatever reason, they just didn't quite—I don't know I wanted something just kind of repetitive and soothing and would lull him to sleep,

so I started to sing this. And it just kind of came about that I started to sing it every night to him. And then, uhm, [my daughter] hears me singing that and she kind of wrote her own little lullaby for her brother

I: And that was adorable

PL: was it just so sweet

I: it was so cute to listen to and just really awesome

PL: And so, she loves to sing whenever he's—so my song, I usually sing the lullabies when, uhm, he's going to bed, like little naps and things. But [my daughter] will—well especially in the summer before school was starting, when he would wake up from naps, that's when she would go in and say, “I want to wake up my brother.” And she would go in and she would sing her lullaby to, uhm, to him and make him—if he was sad try to make him happy by singing him this little lullaby of how much she loves him.

I: that's very cute

PL: yeah. So I, it's a very simple song, but yeah, I wrote it and enjoy singing it to him to kind of calm him down. That's pretty much it. Is there anything I left out?

I: No, Uhm, I'm curious—do you have any idea where maybe like the melody came from? Like, was it just a melody that you just started to sing and this is what came to mind, or was there like an inspiration that, you know, sparked the melody for this lullaby?

PL: *thinking* I mean, I think the “Hush Little Baby” lullaby, it's a little bit kind of in that same, I don't know, feeling, kind of the same kind of feeling to it, I think. So that was one that I sang to him a lot and then I think I kind of broke off that and started singing this one, uhm, to him. I think that was my main inspiration on this one. But yeah, I just started singing it. I've written quite a few songs and, this one isn't anything too amazing, but yeah, I just kind of usually start singing and whatever comes out, comes out. So, I just kind of modified it every little bit and added different verses

I: That's really cool

PL: until this one, yeah

I: I'll say it was interesting when I listened to you sing this one, the melody—it reminded me of the tune “Jesus Paid it All,”

PL: Oh

I: I think it's the more contemporary one, because it's very similar to the flow of the melody in the verses to that, uhm, more contemporary one. And so, I was just curious if that, if you would have referenced that at all, I didn't want to say it beforehand.

PL: Yeah, I didn't think of that, but it might be a similar tune to that. yeah, I didn't think of that

I: yeah, just a really cool thing. So, with—I guess with “Lullaby,” I guess you don't have any sort of motions or anything with that one

PL: no

I: That's just a singing one.

PL: yeah

I: I'm just trying to make sure, with that one especially—to me that's the most interesting one mainly because you wrote it, and I think that's really cool. I had someone else submit a song that they wrote, and I think it's really cool that this is something still happening, you know, around us

PL: mmhmm

I: that people are still creating songs for their family, and things like that. I think that kind of covers all my bases—give me a lot. So, thank you so much again for all of this. I think this is really cool.

Appendix C

Appendix C consists of the IRB consent form presented to participants. This is provided to help others who wish to replicate this process get an idea of how this project was completed.

Consent to Participate in Research

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Gregory Conway from James Madison University. The purpose of this study is to examine the characteristics of Folk Music through the collection of songs sung by families of a local community. This study will contribute to the researcher's completion of his master's capstone project.

Research Procedures

Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of submission of an audio recording of you singing a chosen song, as well as an interview that will be administered to individual participants through zoom or a mutually agreeable location. You will be asked to provide answers to a series of questions related to the song in which you wish to submit to the project. Interviews will be audio recorded if done on zoom or through in person meetings. These recordings, including the audio recording submitted by you, will be deleted within a month after transcription.

Time Required

Participation in this study will require an hour and fifteen minutes of your time. This accounts for fifteen minutes of recording a song and sending to the researcher via email, as well as an interview that is estimated to take about an hour.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

Potential benefits from participation in this study include contributing towards a collections of songs to be used within the music classroom that represent the musical heritage of the local community, as well as personal investment in the music education of local area students, both in the present and in the future. Other benefits towards society at large can also include develop a systematic method for other music educators to collect music from their communities as well, if they so choose.

Incentives

You will not receive any compensation for participation in this study.

Confidentiality

The results of this research will be presented at a statewide music education conference, as well as to other music teachers within the area of with the researcher teaches. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all information that matches up individual respondents with their answers including audio recordings, will be destroyed. Final aggregate results will be made available to participants upon request.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Gregory Conway
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James Madison University
gconway@rockingham.k12.va.us

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Questions about Your Rights as a Research Subject

Dr. Lindsey Harvell-Bowman
Chair, Institutional Review Board
James Madison University
(540) 568-2611
harve2la@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

I give consent to be audio recorded during my interview. _____ (initials)

Name of Participant (Printed)

Name of Participant (Signed) Date

Name of Researcher (Signed) Date

This study has been approved by the IRB, protocol # 20-1084.