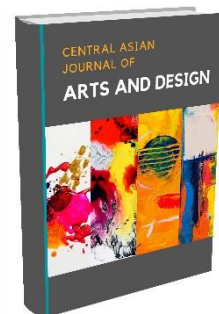


Available online at www.cajad.centralasianstudies.org

CENTRAL ASIAN JOURNAL OF SOCIAL SCIENCES AND HISTORY

Journal homepage: www.cajad.centralasianstudies.org/index.php/CAJAD

Calbayog folksongs: collection, categorization and description

Ariel Gulla Villar¹

¹University of Peshawar, Pakistan

*Corresponding Author: anilaapillai@gmail.com

ABSTRACT

This study on collection, categorization and description of Calbayog Folksongs employed a qualitative method of research utilizing descriptive method. This was conducted in selected barangays in Calbayog City where folk songs are still popular and sung by the community and the elderly. In determining the participants of the study, purposive sampling was applied. The criteria used in classifying songs as Calbayog folksongs were: the folksongs must be transferred orally from the great grandparents; the folksongs must be within social and cultural frameworks in which the songs are sung in particular occasions; and the folksongs must be a localized tradition. The Calbayog folksongs were categorized into seven categories: Drinking Songs, Humorous Songs, Lullaby Songs, Requiem Songs, Love Songs, Meeting Songs, and Songs about Nature. Based on the analysis of the songs and from the data obtained from the interview, the intents being described from Calbayog folksongs could be classified into six themes: Nostalgic Lullaby; Inspired Labor; Deep Realization; Unrelenting Dedication; Honoring Death; and Delighting Socialization. Each of these themes has sub-themes. Moreover, the analysis of the folk songs showed that the values being described could be grouped into four themes: Social Responsibility; Holy and loved; An Act of Respect; and Elements of Pleasure. Each of these themes also shows sub-themes. From the data obtained, the researcher was able to develop a compendium of Calbayog Folksongs which could be used by teachers in Calbayog City Division as instructional material in teaching MAPEH specifically, Music.

ARTICLE INFO

Article history:

Received 3 September 2020

Received in revised form 15 September 2020

Accepted 30 September 2020

Available online 2 October 2020

Keywords:

Calbayog folksongs, collection, categorization, description, calbayog culture.

1. Introduction

Traditional forms of music are considered to be the chief carriers of cultural heritage (Ozdek, 2015). Folk song or folk music is one of the distinct intangible heritage that people have known for quite a time

(Aplan, 2013). This is something that people can relate to because its value transcends through history; it is an important heritage that must be preserved. It is also one of the most memorable social belongings because it quantifies up societies in their day-to-day involvement within a group in a very wide-ranging style. Mao (2010) considered traditional song or folk song in the locality as a modern way of persuading others attached to their historical and cultural significance.

In addition, traditional song explains minimal role of the school as the natural outcome of conflicting ideologies by examining the traditional and contemporary teaching of music system (Magee, 2010). It showed, therefore, that traditional music is dominant among three independent forces which are the popular notions of culture, socio-historical change, and the culture policy which contributed to the formation of national identity (Pecore, 1994). Music is necessary in invigorating patriotic and nationalistic feelings. As Knevett (2011) stated the early collectors of folk songs were motivated to collect with the desire to rescue folksongs which they believed were in danger of dying out with the ageing generation; thus, the necessity to preserve them is imperative.

In local setting, there are many folk songs that are also in the danger of extinction because the new generation is more interested of singing the contemporary songs and modern ones. One popular folk songs that old Calbayognons still sing at present but unknown to the young people is “Lawiswis Kawayan”. This is considered a folksong in Samar and Leyte with no particular authorship.

Moreover, the Department of Education (DepEd) has a mandate of contextualizing the lessons for the pupils as per DepEd Memorandum Order No. 35 series of 2016. In the memo, it was clearly emphasized by the Department of Education (DepEd) the need for contextualization and localization.

This study looked into consideration on the collection, categorization and description associated from Calbayog folksongs with the end view of producing a compendium of these folk songs. Specifically, the study sought answer to the following questions:

1. What are the criteria in classifying Calbayog folksongs?
2. How are the Calbayog folksongs categorized?
3. How are the Calbayog folksongs being described in terms of;
 - a. intent; and
 - b. values?

2. Methodology

Research Design

The study employed a qualitative method of research by utilizing descriptive design. Qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these to understand social life through the study of targeted populations or places (Crossman, 2019). This descriptive design was employed because there is a need to understand folksongs by observing and singing with the community and other related activities.

Locale and Time of the Study

The study was conducted in selected communities in Calbayog City. These communities were

Brgy. Mancol, Sitio Cabadiangan of Brgy. Mancol, Sitio Patag of Brgy. Palanogan and Hibabngan. These communities were chosen based on the criteria set by the researcher; (1.) The community must not be reached by modern technology like television and other new media components; (2.) The community must be far from the city proper where modern influences were present; (3.) And finally, the community must have known a person or qualified participant/s whose ability and wit regarding Calbayog folksongs are observed. This study was conducted during the school year 2018-2019.

Sampling Procedure

In determining the participants of the study, purposive sampling was employed wherein the basis of purposely choosing them were the criteria set by the researcher (Foley, 2017). Purposive sampling was used to make sure that all the participants could really provide the relevant data needed by this study. The participants were purposively selected by the researcher taking into consideration the criteria set and their extent of knowledge and familiarity of the folk songs in Calbayog City. The criteria used by the researcher were based from the study of Cardeños (1996) and Aplan (2013). According to them, the participants should be native and whose ancestors had consecutively lived in the community, sixty (60) years old and beyond but not yet senile, the educational attainment must not exceed to grade six, verified and assured by the barangay officials for his or her reputable knowledge on the Calbayog folksongs. The participants should be reputed story tellers, riddle enthusiasts and singers, known for their knowledge of folk cultures and traditions, and hardly ever leave the place except for random visits to the towns or cities.

Instrumentation

A semi structured interview guide for individual and group interview was used during the conduct of the study. The interview guide was also translated to the local language “Samarnong Bisaya” for better understanding by the qualified participants. An audio recorder was used to record the full interview. Researcher’s journal was utilized by the researcher on jotting down the important details mentioned during the interview. This was also used in recording the observations of the researcher about the community, validity of the folksongs as well as the occasions these songs were sung.

3. Results

Criteria in Classifying Folksongs

The researcher prepared the interview guide questions to be used in gathering the needed data. He translated the interview guide questions into local language (Calbayog Waray). He set date for the validation of the instrument or the interview guide questions and waited for the approval and signal for the utilization. While the researcher was waiting for the validated interview guide questions, he went to the National Library of the Philippines to gather literatures on the folksongs that may help the researcher in the development of the whole study. After the researcher finalized the interview guide for validation process, he set the criteria for classifying a song as folksong. The criteria were taken from literature read specifically of Mekbib, Gold and Revill, and few from Traditional and Ethnic article which were analyzed and made suitable in the context of Calbayog City. The following are the criteria: (1) The folksongs must be transferred orally from the great grandparents. The salient characteristic of the

folksong in their bio-cultural heritage are their oral traditions, varied functions communal or individual recreation and message transmission (Mekbib F. , 2009). Folksongs, just like folktales are said to be part of the oral traditions of a certain community; thus, these were handed down to generation to generation by means of telling and retelling. The researcher verified if the songs he was able to gather were really handed down to the informants orally by their great grandparents. (2) Social and cultural frameworks in which folksongs are sung in a particular occasion. This criterion is associated with lower class in societies which are culturally and socially stratified which have developed an elite, and possibly also popular, musical culture (John R. Gold ; George Revill, 2006). The criterion emphasizes that music emerges spontaneously from communities and ordinary people. Various conditioning criteria such as continuity, tradition and oral transmission, anonymity and uncommercial origins made the songs survived until today. The songs mirror how the ordinary people express their emotions and celebrate special occasions. (3) A folksong must be a localized tradition. As a country of many cultures, ethnic songs and music includes songs from nearly every cultural and language group (Traditional and Ethnic, 2019). The folksongs should be an original creation by the community primarily by the language they use. By understanding also, the practices and occasions these songs are sung would also show that they are indeed localized tradition.

A total of 53 songs were gathered. Below is the table which shows the number of songs gathered per barangay.

Categorization of Calbayog Folksongs

After the CACO personnel confirmed the authenticity of the folksongs, the researcher categorized the songs. The categorization was based on the lyrics, harmony, melody and the beat from the time signature. The CACO personnel then helped the researcher categorized the songs. The City Arts and Culture Office verified the classification of Calbayog folksongs. The following were the categorized Calbayog Folksongs;

Drinking Song. The researcher classified the songs “Binlad”, “An lubi”, “Daw Nasusunog”, “Lawiswis kawayan”, and “Manangete” as drinking songs. Moreover, there are songs the participants mentioned which the researcher’s analysis to be drinking songs. These are the “Kabistoso”, “Kablas”, and “Kakuri Daw”. All those songs were classified as drinking songs because they are sung during the happy hours of drinking.

Humorous Song. Based on the result of the study, under the category of humorous songs are “Lubi-Lubi”, “Inin Akon Manok”, “Maabughu”, “An Tamsi nga Punay”, “Tulo Kami nga Kabataan”, and “Kabistoso”. As the CACO Categorized these songs, they considered under this category because these songs are sung during ordinary days as long as they are having fun and full of laughter even without tuba or coconut wine on the table especially on the afternoon when it is not too hot and too cold weather.

Lullaby songs. The lullaby songs are the following, “Kakuri Daw”, “Kakuri Daw Pagdumdumun”, and “Sa akon Iroy”. These are categorized as lullabies because these songs are sung when they want their babies to put to sleep. The categorization of lullaby songs was based on the interview as they admitted that the songs were effective on caring babies.

Requiem song. Songs were categorized as requiem songs based on the intention of singing them

during the wake of friends and members of the families who passed away. These are the following requiem songs, “Kamatayon”, “Kun si Ako an Mamatay”, and “Amon Pahuwayan”. These songs were categorized as requiem songs because according to the barangay folks they sang these songs during the wake of the dead. Besides, the lyrics of these songs really show sadness during death.

Love song. A love song is about romantic love, falling in love, heartbreak after breakup, and feelings that these experiences bring (Everskemper, 2010). Marriage songs are also included under this category because these are expressions of love. The following Calbayog folk songs were classified as love songs: “Bisan Ako kun Sugad”, “An Paghigugma ko”, “Ayaw Pagtangis”, “Inin Mag asawa”, “Darling ko”, “Kakuri Daw Pagdumdumun”, and “Sama Ako”,

Meeting Song. Meeting song is characterized by its simplicity and lilting style that is typical in a meeting (Pam, 2007). The songs that are categorized under meeting song are “Matalahunon”, “Inin pagka-urusa”, “Magsarangkay”, “Alibangbang”, “Sangkay nga Pinili”, and “Gugma ko Ighahalad”. These were considered meeting songs because these were sung in form of warm welcoming when somebody like visitors from the city, and other place wanted to visit their place.

Song about Nature. Song about nature were categorized because of its love and imageries on nature specifically about Calbayog city. The following songs about nature are “Alibangbang”, “Sa butnga sinin kagurangan”, “Sa Kabukiran”

Intents associated from Calbayog Folksongs

The intents associated from the folksongs were identified based on the themes reflected in the song, the emotions and actuations of the participants during the interview. The transcribed data were utilized as the primary source on the analysis of the intents associated from Calbayog folksongs.

Based on the data analyses, there are six themes generated: (1) nostalgic lullaby; (2) inspired labor; (3) deep realization; (4) indefatigable dedication; (5) honoring death; and (6) delighting socialization. Analyses have shown some sort of intentions based on the interview from individual and group of participants.

Theme 1. Nostalgic Lullaby. This theme can be best explained by another three subthemes including reminiscence, lullaby and quiet peace. From the analyses, it can be shown that the Calbayog folksongs helped the folk recollect memories of their past, helped them keep babies soothe to sleep and appreciate the silence of a peaceful environment. Magil (2009) said that nostalgic lullaby is composed of strong feelings especially when played with violin sonata, the writing is competent and intermittently interesting. Nostalgic lullaby is a classical form that fits to Vaughan Williams works of art. One of the intentions of the Calbayog folksongs is to let them feel that their day to day bases are at simple and peaceful living by which babies are comfortable in the humming sound of a lullaby from folksongs, the sounds remember memories of different experiences of their childhood as well, and the lonesomeness of their love ones that bring with emotions to the song while singing.

Theme 2. Inspired labor. This second theme is best explained by three subthemes namely part of life, hard work and ways of living. On the bases of the thematic analyses, it appeared to be clear that someone is in need to be determined to make living essential, and surviving is not enough that is why thriving will help someone have better living. Another intention of the Calbayog folk song is to let them

feel the sense of responsibility in a form of sacrifice, that point of view is emerged on the analysis. Another intention of the Calbayog folksongs is to let them care about they do hard works for living to feed their family in its simplest way. Cooking copra, coconut wining, abaca stripping, root crops and high land rice farming are their ways to live. Most jobs are sedentary and increasingly mechanized or computerized. Many works still face safety-issues but their greatest overall risks tend to be financial rather than physical (Herald, 2014). Based on their experiences while they are internalizing the Calbayog folksongs, they are determined to do what is essential to the family, they sacrifice their own lives against any catastrophe that comes their lives when they were sustaining the basic needs of their family. The researcher believed that this is one of the intentions present on the analyses.

Theme 3. Deep Realization. The third theme can be best explained by the three subthemes which deals with the realization about life, realization about family and realization about work. Analyses can be shown that life, family and work are bound together to create meaningful coordination. It is clear that singing folksongs let them realized that they live in full efforts whether about life, about family and or about work. Moreover, it can be shown that the intention of the songs is to let them realized that there are challenges as they encountered in various events of their life. The deepest realization cannot be transmitted or communicated through words alone. It needs a direct experience (Cutler, 2019). Cutler would like to emphasize that deep realization can be shown through various experiences including spiritual, work family and friends. That is why only in the singing of folksongs they can connect and find serenity hoping that life, family, and work will somehow be easy and better. The following are the subthemes to elaborate deep realization.

Theme 4. Unrelenting Dedication. The fourth theme on the intents of Calbayog folksongs can be best explained by the following three subthemes: (1) dedication to the family, (2) dedication to friends, and (3) dedication to the beloved. Every song is dedicated to someone. It is on intention to intensify the indefatigable dedication to the love ones who have made their lives fully inspired, to the family who bring meanings of their life, and the supportive friends who brought color to the journey of living. According to Russel (Russel Grieger, 2017) there are three truths that gave birth to unrelenting dedication, a person must produce any desired result, motivated and achieved valued goals. Calbayog folksongs on this intent strengthen the relationship of the family, friends and love ones.

Theme 5. Honoring death. The fifth theme is honoring death which can be best explained by three subthemes namely requiem, memory and reminiscence. Our love ones always come to an end. The memories that treasured are remembered during the time of death. Music can help in all kinds of situations, can soothe all kinds of pain. And even though so unsurmountable and it seems nothing to alleviate the difficulties that going through, it is possible to find solace in music (Blog, 2018). That is why the analyses have shown by the researcher that the intention of the song is somehow brought to give honor to the death of a family member, friends and love ones. Remembering their works and life will help them ease the pain inside. At least, the Calbayog folksongs on requiem will lessen the burden of the bereaved families and remain the treasured memories.

Theme 6. Delighting Socialization. The sixth theme can be best explained by the three subthemes which are the ways of life, informative meetings and the barrio parties. Socialization is an in evitable as

it is healthy, even for introverts (Ravenscraft, 2014). Special occasions or events may find socialization healthy for as long social obligation must take part. Drinking songs are sung when having fun and it is clear in the analyses that the intention of the song is to enjoy the people with the danceable tune of Calbayog folksongs. The ways of life of the community bac then was with guitar singing, dancing and meeting with new folks and visitors. Barrio parties are commonly celebrated in its simple way like having a table set with coconut wine (tuba) and food combined for wine (sumsuman).

Values Derived from Calbayog folksongs

The researcher best discussed the values based on the perceived information about the songs, personal feelings, observations and actuations of the participants. The transcribed data were utilized as the primary source of analysis on the extracting the values associated from Calbayog Folksongs.

Based on the data analyses occurred, there are four themes appeared on the values derived from Calbayog Folksongs: (1) social responsibility, (2) holy and loved; (3) an act of respect; and (4) elements of pleasure. Analyses have shown that some sort of values based on the interview from individual and group of participants.

Theme 1. Social responsibilities. To better understand the first theme there are three subthemes that can elucidate the Social Responsibilities and these are the unity, hospitality and obligation. The social responsibility is a theory that asserts maximizing obligations, values and act of manner that benefits the society (Ganti, 2019). Relative to the analysis the researcher found that social responsibility on obtaining values is a moral agenda that suggests balance in performing peaceful individuals.

Theme 2. Holy and loved. The theme about holy and loved can be described by another four subthemes which are compassion, humility, kindness and patience. The theme has revealed in connection with the Christian religion which is biblical in nature. The result had shown that the Calbayog folksongs are connected to the Christianity which catholic had influenced the community. The theme has been excerpted on the bible specifically written this way “Accordingly, as God’s chosen one, holy and loved, clothe yourselves with the tender affections of compassion, kindness, humility, mildness and patience” (3:12 Colosas, 2014). The researcher had clearly shown the bible verse in supporting the value about holy and loved as theme revealed in Calbayog folksongs. The following are the subthemes that best explains the holy and loved.

Theme 3. An Act of Respect. The third theme is about an act of respect which can be best explained by the four subthemes which are the integrity, gratitude, camaraderie and God fearing. It has been shown on the theme based on the analyses that respect towards others need a whole and undivided honesty in friendship and love. From the article of Srinagar (2015) religious and cultural festivals and hues, irrespective of caste and creed, have contributed to the vibrancy of our rich pluralistic culture and ethos. Based on the analyses in this theme it has shown that the act of respect is inculcated in the Calbayog folksong through the qualified informant through an observed feeling of deep admiration as an individual who portrays moral influences. This particular aspect had shown qualities that are worth sharing towards families, friends and love ones. The following are the subthemes that could help and support the researcher’s point of view on the third theme which is about an act of respect.

Theme 4. The Elements of Pleasure. The fourth theme on the Elements of Pleasure can be best

described by the three subthemes which are Contentment, Happiness and Joyfulness. Based on the thematic analyses, the elders exemplified the feeling of pleasure whenever there are feasts, drinking sessions and even ordinary days as long as they have the feeling of contentment, joyfulness and simple happiness. Satisfaction of something is the key of their pleasure. Contentment of their simple living, being happy of every moment with the family and friends and remain joyful every aftermath, calamities and hard times that experienced in life. The following are the subthemes that can explain further the elements of pleasure.

4. Conclusion

The conclusions are presented based on the facts and analyses by the researcher on his way of exploration of the entire study. Based on the results and findings of the study, the following were the conclusions drawn;

1. Oral tradition, presence in special occasions, and local tradition are the items considered in classifying a song as folksong.
2. The seven categories of Calbayog folksongs are shown that the Calbayognons are fond of drinking and socializing with friends and families. It is also shown that such characteristics of Calbayognons like close family ties, faithfulness to friends and loved ones are the epitome of loving individual. Such especial characteristics have shown that Calbayognons treasure the memories of loved ones through songs,
3. Calbayog folk songs are intended for the realization about friends, family and life. They are usually sung with friends and family and they are about love, happiness, memories, work and life. The intention of the Calbayog folksongs is to treasure its importance to the next generation.
4. Calbayognons are considered for some characteristics of the values associated from Calbayog folksongs such as being happy, hospitable, God Fearing, compassionate, contented and hospitable.
5. Some criteria in classifying folksongs are common or practiced in some places in the country and not just confined and distinct in one place like Calbayog City.
6. Some folk songs are not native to Calbayog City but also sung in some other places outside of the city and as such, they were not treated as genuine Calbayog folk songs.
7. Most of the songs were passed on from one generation to the next through oral tradition, making them difficult to be documented and classified and are already near extinction.
8. The highest value derived from the genuine Calbayog folk songs documented in this study were expressions of “act of respect” and “social responsibility” of people. But all other values like holiness and love and elements of pleasure were treated almost equally.
9. Calbayognons value respect and have the sense of moral obligation to look for other people as expressed in their folk songs.

10. Calbayognons have unrelenting dedication to things they value or love as manifested in their folk songs that have this intent. But apart from this, people in Calbayog also have the intent to honor the dead, inspire labor, entertain themselves, and think of things more deeply..

REFERENCES

- [1]. 3:12 Colosas. (2014, October 5). Holy Bible. New York City, United States of America: Watchtower Bible and Track Society.
- [2]. Aplan, V. G. (2013). *Folksongs from Retrieved studies: A Textual Analysis*. Catarman, Northern Samar: University of Eastern Philippines.
- [3]. Blog, N. (2018). When Someone Great is Gone: Songs About Death. NME, <https://www.google.com/amp/www.nme.com/blogs/nme-blogs/songs-about-death-5265/amp>.
- [4]. Cardeño, G. (1996). *Analysis of Educational Values Reflected in the Song*. Northern Samar: University of Eastern Philippines.
- [5]. Cutler, P. (2019). Deep Realization in Life. Living a Voice, <https://n-lightenment.com/deepest-realization>.
- [6]. DepEd Memo Order No. 35, No. 35, s. 2016 (Department of Education 2016).
- [7]. Everskemper, A. M. (2010). Love Songs and Their Meanings throughout History. Ezine@Articles, <https://ezinearticles.com/?Love-song-and-Their-Meanings-Throughout-History&id=4245601>.
- [8]. Foley, B. (2017). Purposive Sampling 101. Surveygizmo, surveygizmo.com.
- [9]. Ganti, A. (2019). Social Responsibility. Investopedia, <https://www.investopedia.com/terms/s/socialresponsibility.asp>.
- [10]. Herald, T. S. (2014). Editorial: The legacy that inspired labor day. The Sun Journal. Search Proquest, <https://search.proquest.com/docview/1558458451?accountid=173015>.
- [11]. =17305.
- [12]. John R. Gold ; George Revill. (2006). *Gathering the voices of the people? Cecil Sharp, Cultural Hybridity, and the folk music of Appalachia*. Springer: Geojournal.
- [13]. Knevet, A. A. (2011). *The Rescue, Reclamation or Plunder of Folk Song: A History of the Folk Song Society 1898-1932*. Proquest Dissertation and Thesis Global , <https://search.proquest.com/docview/144248172?accountid=173015>.
- [14]. Magee. (2010). *Irish Traditional Music Sessions*. Traditional Music Society and Local Musician, <https://search.proquest.com/docview/1614532959?accountid=173015>.
- [15]. Magil, J. (2009). Howells:Violin Sonata 1; Britten: SUite; VAUGHAN WILLIAMS: Sonata: The Recore Connoisseur's Magazine. American Record Guide, 72, 101-102, <https://search.proquest.com/docview/223349882?accountid=173015>.
- [16]. Mao, T. (2010). *Consumer Culture and Transformation of Minority of Traditional Song and Dance Feature*. Proquest Dissertation and Thesis Global, <https://search.proquest.com/docview/168708592?accountid=173015>.
- [17]. Mekbib, F. (2009). Folksong Based Appraisal of Bioecocultural Heritage of sorghum (*Sorghum Bicolor* (L) Moench): A New Approach in Ethnobiology. *Journal of Ethnobiology and Ethnomedicine*, 5, 19. doi, <http://dx.doi.org/10.1186/1746-4269-5-19>.
- [18]. Ozdek, A. (2015). The Role of Folk Music as Cultural Heritage in the Curriculum of Vocational high School of music: Pattern of Azerbaijan-Turkey. *Anadolu Journal of Education Science International, Art Education Special Issue*, <http://dergipark.org.tr>arctic...PDF>.
- [19]. Pam, G. N. (2007). Story behind the song: Minister's song typical of the camp meeting songs of the 19th century. Proquest Search-McClatchy-Tribune Business News, <https://search.proquest.com/docview459301652?accountid=173015>.
- [20]. Ravenscraft, E. (2014). How to Survive a Party or Social Gathering as an Introvert. Lifehacker, <https://www.google.com/amp/s/lifehacker.com/how-to-survive-a-party-or-social-gathering-as-an-introvert-1619955860/amp>.
- [21]. Russel Grieger, P. D. (2017). *Developing Unrelenting drive, dedication, and Determination*. Routledge, https://books.google.com.ph/books?id=WosZDgAAQBAJ&pg=PT1&lpg=PT1&dq=unrelenting+dedication&source=bl&ots=xr_M77YpmH&sig=ACfU3U0b_b5b8zq-4vTbRyyJJ76u854ncQ&hl=en&sa=X&ved=2ahUKEwjZ0Knc1PfjAhVOuZ4KHe6nBuwQ6AEwE3oECAkQAQ#v=onepage&q=unrelenting%20dedication&.

-
- [22]. Srinagar, K. (2015). Show Equal Improtace, Respect to Sacred Days of All religions: SC Judge to Modi. Search Proquest, <https://search.proquest.com/docview/16696995493?accountid=173015>.
- [23]. Traditional and Ethnic. (2019, July 22). Retrieved from [www.loc.gov/collections:](http://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/)
<https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/>