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Abstract

To help meet the needs of ncnmusic-major students in grade 9, 10, 11, and 12, this teacher's guide offers guidelines fcr a course to stimulate students' interest and involvement in fclksinging. Guidelines are prcvided cn the rcle cf the teacher, methods cf instructicn, and suggested time allctments. Brief descripticns and ccmments on scme typical folk instruments--the autoharp, banjc, dulcimer, guitar, and zither--are given. A biblicgraphy of multimedia resource materials--bocks and pericdicals, audiotapes, films, filmstrip and record sets, and records--is included, with annotations for many cf the items listed. An appendix lists other types of music productions, e.g., symphcnies and musicals, that incccrpcrate cr are based cn fclk scngs. [Not available in hard ccpy due to marginal legibility of original document.] (LH)

A Teacher's Guide to Folksinging

a mini-elective for students in grades 9, 10, 11, and 12

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Secondary Curriculum Development
Albany, New York 12224

FOREWORD

A Teacher's Guide to Folksinging is the second in a series of curriculum materials designed to help the schools in New York State to meet the needs of *nonmusic* majors - those students in grades 9, 10, 11, and 12 who might otherwise have little or no opportunity for active participation in music beyond the 8th grade, in an average school setting. Other publications in the series include *Teaching the Guitar, Hi-Fi Equipment and Record Collecting,* and *Contemporary Music.* (At this point, the titles are tentative.)

The importance of folk music in human affairs has long been recognized, but its technical simplicity often leads to a serious misjudgment of the depth, subtlety, and esthetic impact of folk music as an art form. However, as one begins to understand the nature of folk music, participation in it becomes a rich and rewarding human experience. The guidelines in this publication are therefore intended to stimulate the development of a local course of study which offers an opportunity for students to become involved in this important musical medium.

The gains to be derived from a course in folksinging are intangible; but the thoughts assimilated by the students reflect not only the emotional forces and values of the individual, but also those of his home, his people, and his culture. In addition, the folksinging experience can lead to an appreciation of the traditions of minority groups as important parts of the common culture of America. And it can also offer those students who play such instruments as the guitar, the banjo, the autoharp, or the mountain dulcimer an opportunity to perform. Folksinging might therefore become a logical sequel to a course of instruction in folk guitar.

The guidelines offered on the following pages are loosely structured, in order to give schools the *feel* of the program and therefore stimulate the development of a unit of study which meets *local* rather than statewide needs, and explores *local* as well as ethnic, national, and international traditions and materials. In any case, the folksinging experience might be offered:

- Daily, for an 8- to 10-week period;
- Two or three times a week, for a semester;
- As a full-year course, in expanded form;
- As an independent elective;
- As one segment of a year-long course;
- As a mini-elective to be chosen in combination with any or all of the other units in the series; or
- In a variety of other ways.

The amount of credit to be granted to those students who participate in the program will be governed by the regulations in the State Education Department's *Syllabus in Music, Grades 7 to 12.*

The manuscript for this publication was written by Bob Beers, internationally known folksinger and former public school music teacher. A. Theodore Tellstrom, Chief of the Bureau of Music Education, initiated and supervised the entire project - with major assistance from his three Associates, Eugene J. Cunningham, John A. Quatraro, and Charles J. Trupia. Rita A. Sator, Associate in Secondary Curriculum, prepared the tentative edition for press. After a trial period in selected school systems, the manuscript will be revised in accordance with the suggestions of teachers who have actually used it, and published as part of the new syllabus in music for secondary schools.

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INTRODUCTION: *PHILOSOPHY AND RATICNALE*

Folksinging is a traditional, oral art. The word "folk" means people; and where people are, traditions develop. The commonfolk of a country or region often transmitted their traditions through song and story, and these became an important part of their characteristic culture. A folk song is therefore a kind of "musical folkway"; for it represents "a mode of thinking, feeling, or acting [which is] common to a people or to a social group."

In earlier times, folksinging provided not only a means of entertainment, but also an opportunity for comment on conditions and events of local and/or national significance, a medium for the expression of personal thoughts or feelings, and a source of inspiration. As a result, authentic folk songs reflect both the values and mores of specific groups and the various social, political, economic, religious, and psychological aspects of *the human condition* - as well as the particular singer's point of view.

Recent years have seen a resurgence of interest in folk art and folk music. Folksingers appear frequently as guest performers, and programs which feature folksinging have prime time on radio and television. The activity is firmly established on high school and college campuses; as a curriculum offering even in the most scholarly academic institutions; in private homes, clubs, and places of public entertainment; and as an integral part of religious services. To young and old alike, it seems to offer:

- Something genuine and *real*, in an increasingly artificial, unreal, almost *sur*realistic world;
- Simplicity, in times of complexity;
- Roots, in times of mobility;
- Pride of heritage, in times of challenge;
- An opportunity for individual expression, in times of mass labeling; and
- A means of communication and shared understanding, in times of isolation and segregation.

But folksinging is deserving of respect as an art form alone - for its limitless variety of expression, for its ability to involve and inspire, and for those qualities which have enabled its early songs and ballads to survive centuries of unwritten, unrecorded transmission.

The varied talents and approaches of such folksong artists as Joan Baez, Harry Belafonte, Theodore Bikel, Big Bill Broonzy, Ron Eliran, Woody Guthrie, Lightnin' Hopkins, Leadbelly, Ewan MacColl, Mariam Makeba, Odetta, Bernice Reagon, Jean Ritchie, Pete Seeger, and Josh White have broadened the conventional parameters of folk music to include traditional ballads, Western ballads, mountain and bluegrass songs, sea chanteys and similar occupational work songs, spirituals, ethnic songs, folk blues and "Black" music, protest songs, and folk rock. Since the International Folk Music Council apparently defines the traditional folk song as "music that has been

submitted to the process of oral transmission: ...the product of evolution... dependent upon the circumstances of continuity, variation, and selection,"[1] all of these are legitimate inclusions *so long as:*

- They originate and are transmitted *orally*;
- There are variations of the same songs, both in lyrics and in melody; and
- They "belong" to the "folk," or a group of people.

Thus, authentic folk songs can and *should* be distinguished from:

- *Art songs* - which are the work of known composers, which are composed and circulated in written form (usually copyrighted), and which exist in one version only;
- *Popular songs* - which are also composed and circulated in written form (usually copyrighted), which show little if any variation in words or music, and which remain popular for a relatively limited time; and
- *Country, Western, or "hillbilly" songs* - which are essentially other forms of popular songs and which generally lack the simple dignity and eloquence of genuine folk songs.

Over 40,000 pieces of recorded American folk music seem to fulfill the standards suggested by the IFMC "definition"; and these have been considered so fundamental to the history of a people that they have been preserved in The Archive of American Folk Song in the Library of Congress. Some of them form the basis for such musical classics as Anton Dvorak's *Symphony in e minor, Op. 95, "From the New World"* (1893), George Gershwin's *Porgy and Bess* (1935), Kurt Weill's *Down in the Valley* (1948), and Aaron Copland's *Appalachian Spring* (1944) and *The Tender Land* (1954). (Other works which combine folk music and formal composition have been included in the appendix, and a catalog of American folk songs issued by the Library of Congress has been included in the resource listing on the last pages of this publication.)

But folk music is a *living* art, which increases in value as it is adopted and adapted by people who make it their own, rather than simply rendering it as is. For folksinging is a projection of self, an experience in living. Whether one sings a song already in existence or creates a song of his own, the process is uniquely personal. Thus the impact of a folk song may change considerably from singer to singer, depending upon *who* he is, *what* he represents, and *how* he "does his thing."

Each performer chooses his own mode of expression. For example, if his aim is like that ascribed to Odetta, "to make a song come alive, even to evoke a person, in which the singer and listener see (or hear)

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[1] Maud Karpeles, Preface to C. J. Sharp's *English Folksong: Some Conclusions*. 4th rev. ed. (Belmont, Calif.: Wadsworth Publishing Company, 1965)

more sharply the human condition,"[1] the performer must first understand the full meaning of the words and then use his whole being as a sensitive instrument through which the song becomes a dramatic experience. If he chooses a ballad, he must first absorb the story - with all of its implications - and then deliberately enthrall his listeners with the eloquence of his expression - with his tone, his phrasing and inflection, and his timing. A folksinger may project "flat out" as one might talk or tell a story, without vibrato or nuance; or he may use vocal inflections which seem to fit the particular character of the song or the demands of a particular song style, but which remain within the bounds of that which is natural to him. He may project himself so completely into the character or situation of the song that he adopts regional burrs and jargon, imitates ethnic characteristics, or "grooves" in response to the music he is using. Or he may prefer the classic *bel canto* approach. But vocal technique *per se* is of little importance in folksinging - because the song comes from *within* the singer, expressing his personal thoughts and feelings, in the manner most natural for him.

What conclusions can be drawn from the preceding material?

- First of all, we conclude that folk music is a legitimate art form, an integral part of our human heritage, and therefore vital to the educational experience of *every* student.
- Secondly, we conclude that folksinging is an enjoyable activity through which students can:
  - Improve their self-image;
  - Relate to one another;
  - Empathize with and come to understand people who live in situations which are different from theirs;
  - Identify proudly with their ethnic, regional, or national heritage;
  - Broaden their human perspectives;
  - Come to love and appreciate the beauty, the variety, and the infinite capacity for expression of music, poetry, and language;
  - Fulfill their creative and emotional needs; and
  - Experience the enjoyment of singing - and creating - folk songs.
- Thirdly, we conclude that folksinging should be as nonstructured an experience in the school as it is outside - an experience characterized by students listening to folk songs, singing, performing, and then, with the teacher's understanding help, finding their own answers to the questions that arise.

It is on the basis of these conclusions that the suggestions and resources on the following pages have been offered.

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[1] Ray M. Lawless, *Folksingers and Folksongs in America*. rev. ed. (New York: Duell, Sloan and Pearce, 1965), p. 690.

INSTRUCTIONAL GUIDELINES

THE ROLE OF THE TEACHER

Folksinging is neither *taught* nor *learned* in the way that most aspects of music are taught or learned. Instruction in history, literature, theory, form, notation, etc. has no part in the process and can actually be detrimental to it. For a folk art is a *natural* development.

The student in a folksinging class needs:

- An exposure to folk music;
- An opportunity to sing, modify, and create folk songs;
- Meaningful companionship and a suitable environment for the experience;
- The tools and resources necessary for his interests and his particular stage of development;
- Help and encouragement in learning the fundamentals and requirements of instrumental and/or vocal technique, as he exhibits a desire for them; and
- A resource center for such information as the words, the melody, the origin, the meaning, etc. of a particular song or the answers to questions that arise as he becomes involved.

He may also need an opportunity to perform.

The teacher's role in a folksinging experience is therefore quite different from his role in a traditional music class. He is no longer an *instructor*; he is a *catalyst*, a *leader-participant* in a process of musical self-expression. His function is to provide the above-mentioned exposure and opportunity, environment and companionship, help and encouragement, and tools and resources. Hopefully, he will establish a rapport with his students and explore *with* them the cultural and creative aspects of folk music through folksinging.

In order to perform this new role satisfactorily, the teacher should learn something about the various forms of folk music and begin to acquire a supply of books, recordings, instruments, and appropriate realia to form a resource center and to create a suitable environment. He should listen to representative recordings; familiarize himself with some of the reference materials listed in this publication, particularly those of John and Alan Lomax; attend live folksinging performances; participate in folksinging experiences; and, if

possible, spend some time with folksingers. He should begin to answer for himself some of the following questions:

- What is folksinging?
- What are the motivations for it, and under what conditions does it flourish?
- How does it function within the individual? within the society?
- Who are the local folksingers, if any, and what do they sing?
- Are there any folk songs peculiar to the area; and if so, what are they?

Finally, the teacher should learn at least the rudiments of playing the guitar or one of the other folk instruments. The piano is particularly appropriate for use with *some* types of folk music; but in general, having the students sing to a guitar, a banjo, an autoharp, or a mountain dulcimer -- or without any accompaniment at all -- will produce better results than using a piano, for most folksinging experiences. Since literally hundreds of folk songs require only a few chords for effective accompaniment, and since the guitar and most folk instruments are easy to learn to play, any teacher should be able to complete the lessons in a beginner's instruction manual and be adequately prepared to accompany his students in at least an elementary folksing.

A METHOD OR PROCEDURE

Have the students -- no more than thirty in number -- arrange themselves comfortably in a circle, facing the center. Since folksinging should be a spontaneous activity, avoid giving a preliminary course description, a "lecture," or directions of any kind. Instead, play a recording of familiar folk songs, or one by a folksinger who is popular with the group. Circulate folksong records in their jackets, and play those that the students evince an interest in hearing. If you (or one of the members of the group) can play a folk instrument, accompany yourself as you sing a folk song and encourage -- but *do not instruct* -- the others to join in. Let the students handle and experiment with some of the folk instruments or respond in their own ways to the rhythm of the songs. Try a "sing-along." Because of their familiarity, the great variety of their songs, and their sheer fun, sing-alongs are infectious and can be very useful in building interest and rapport; but they require a singer who can lead a group and who knows the songs well. If someone in the community is especially effective in conducting sing-alongs, invite him to meet with your class. If not, play Pete Seeger's Folkways recording *With Voices Together We Sing*, learn the technique, and then have the group sing some of the following songs:

This Land Is Your Land

Michael Rowed the Boat Ashore

Little Birdie

I'm on My Way

Yellow Is the Color of My True Love's Hair

Cum Ba Yah

Aiken Drum

A la Voletta

Big Ship Sailed Down the Alley-Oh

Roll on, Columbia

Good Night, Irene

Where Have All the Flowers Gone?

Blowing in the Wind

The Brazos River Song

Tom Dooley

Jacob's Ladder

Waltzing Matilda

Drill, Ye Tarriers, Drill

The Saints Go Marching In

Clementine

He's Got the Whole World in His Hands

Go Tell It on the Mountain

Bile Them Cabbage Down

Dona, Dona, Dona

Bog in the Valley-Oh

Delia's Gone

Erie Canal

Ninety-nine Bottles of Beer

Take My True Love by the Hand

We Shall Overcome

Limericks

Puttin' on the Agony

Lassie with the Yellow Coatee

Liverpool Farewell

Coulter's Candy

All the Good Times Are Past and Gone

Down by the Riverside (Ain't a' Gonna Study War no More)

So Long, It's Been Good to Know Ya

It Takes a Worried Man to Sing a Worried Song

Every Time I Feel the Spirit

Go Tell Aunt Rhody

Vine and Fig Tree (Round)

Black Eyed Susie

If I Had a Hammer

Let Us Break Bread Together

Turnip Greens

The Cat Came Back

Colony Times

Kilgary Mountain

Marching to Pretoria .

Oleana

Other songs which are suitable for sing-alongs can be found in *101 Plus 5 Folk Songs for Camp* (Oak Publications), Herbert Haufrecht's *Folksing* (Berkely Medalion Publishing Corp.), Beatrice Landeck's *Get on Board* (Marks Publishing Co.), Ronnie Gilbert's *The Weavers' Songbook* (Harper and Row), and the many song collections listed under *BOOKS AND PERIODICALS* in the resource segment of this publication.

If the students are strangers to one another, the first few sessions may seem awkward. But if the songs are "catchy," melodious, or simply familiar, and if there are things to handle and talk about, the awkwardness will soon disappear. The students will begin to sing naturally and spontaneously -- and these are the vital ingredients of folksinging. For those songs that have many verses (e.g., *Limericks, Puttin' on the Agony,* and *Take My True Love by the Hand*), the students will begin to supply lines they have heard outside of class or create some of their own. And they will offer their favorite selections. Some of these may have a central subject, such as *birds*, which will suggest the titles of other songs with the same subject (e.g., *Lark in the Morn, The Lonesome Dove, A la Voletta, She is like a Swallow, The Mexican Owl Song*, etc.). An endless variety of folk music is possible when subjects are explored, and the students will begin to search for less well known songs that they can make their "own." As time goes on, there will be questions about the songs, the singers, and the instruments; requests to borrow books and recordings; exchanges of information about current happenings on the folk scene; a desire to learn new songs; an interest in learning to play folk instruments; ultimately, a few enthusiastic plans for a performance or a festival; and -- always -- an increasing delight in getting together to sing.

The folk songs that will be most popular with the members of the group probably fall into one or more of the following categories:

- Anglo-American ballads;
- Folk blues and Black music;
- Bluegrass or mountain music;
- Folk rock; and

. Topical or protest songs.

Much to the consternation of the true musician, young people in folksinging classes tend to imitate the "folksingers" they hear through television, radio, and records. In their early stages of development, they tend to adopt the characteristics of the standard "folk" sounds developed by recording companies to produce easily identifiable items for high volume over-the-counter sales. But, although imitation is fundamental to learning, there is a natural backlash among folk enthusiasts and youth alike -- a gravitational pull away from stereotypes and "the establishment," toward individuality and self-expression. And the teacher can do much to encourage this movement. For example, he can:

. Select the recordings for his resource center carefully. (The double listing of LPs in the final pages of this publication should prove helpful here.)

. Intersperse recordings of authentic folk music with commercial productions, as they are played in class.

. Encourage those students for whom traditional folk music is a part of their home and heritage to take an active part in class discussions, choices, and performances.

. Invite ethnic or traditional folksingers to meet with the class. (These need not be recognized performers; they may be friends or relatives of the students, or simply local or area residents.)

. Present films, filmstrips, and/or slide-tapes of authentic folk arts, perhaps in conjunction with the social studies, humanities, visual arts, or language arts teachers, and help the students to identify the characteristics of authentic folk art.

. Interest the students in folk lore, folk arts, folk instruments, and folk sounds.

Thus, with a little ingenuity, the skillful teacher can help his students to discriminate between commercial and authentic folk music and, hopefully, to prefer the latter. However, many of the commercially popularized vocal techniques have become modes of *modern* folk expression; therefore, as he exposes his class to a wide variety of folk sounds, the teacher should encourage his students to make their own choices and to develop their own preferences. Since these will differ considerably from student to student and from area to area, the teacher must be aware of the interests of his particular group and develop his program accordingly.

After the first few sessions, the students will begin to exhibit individual interests, needs, and abilities; and the teacher must be prepared to meet *all* of these through an informal, varied, and highly personalized program of instruction. His most valuable assets will be warmth; perception; ingenuity; flexibility; and, of course, his resource center.

- For those students *who prefer just to listen and sing*, the teacher can provide the opportunity and a wealth of recordings and song materials, post notices of folksings and festivals on the bulletin board, and encourage those students who enjoy performing to work with this group.

- For those *who want to learn to play a folk instrument*, he can provide help in selecting appropriate instruments and self-instruction manuals. (The guidelines established in the recent Department publication entitled *Teaching the Guitar* may prove useful here.) In addition, the teacher can use his valuable knowledge of music in helping his students to master the various skills and techniques described in the manuals; and he can encourage their efforts by his friendly companionship, his awareness of possible trouble spots, his readiness to help if needed, his attention to and sincere praise of even minor achievements, and his attempts to create opportunities for his students to shine -- first before their classmates and peers, and then, perhaps, before others in the community.

- For those *who have a creative bent*, the teacher can show the relationship between an event or situation and a folk song resulting from it; broaden the base of experience from which his students will draw their inspiration; play word or melody games; enlist the aid of the visual arts or the language arts teachers in heightening his students' perceptions; make them more aware of the significance of sounds; and encourage them to experiment with new sound combinations and the use of local or national events or situations, photographic essays, graffiti, etc., as a basis for their songs. Further, he can help them to secure interested, constructive criticism from their peers by promoting a relaxed, friendly atmosphere in the class and affording ample opportunity for the students to try their efforts out on the other members of the group.

- For those *whose interests lie in learning more about folk music in general or that which is native to a particular region, tradition, or ethnic group*, the teacher can make available a wide variety of print and nonprint material from his resource center (see the selective multimedia resource list at the end of this publication) and help his students to acquire the tools and techniques for unearthing these things on their own. In addition, he can make it possible for them to visit folk art, musicological, anthropological, cultural, and/or ethnic centers. He can enable them to meet and, perhaps, even to work with authentic folksingers and/or other knowledgeable persons who share their specialized interests. And he can encourage them to do projects, such as field recording; the collection of data and the preparation of anthologies, programs, or exhibits; in-depth studies of particular songs, singers, subjects, styles or techniques, etc.; or the composition and performance of original music using observed folk styles and motifs. (Two excellent books on the techniques of field recording have been included in the resource listing in this publication.)

- Finally, for those students *who evidence both the talent and the inclination to become serious*

folksingers, the teacher can do much to help them learn the fundamentals of instrumental, vocal, and performance techniques; to encourage their efforts; and to provide performance opportunities appropriate for their particular stage of development. Hermes Nye's *How to be a Folksinger* (a description of which has been included under *BOOKS AND PERIODICALS* in the resource listing) is an extremely valuable source of information for potential professionals, and it is wittily presented in a true entertainer's fashion. Since the *message* is the most important part of a folk song, some training in the elements of projection, articulation, phrasing, timing, and delivery will be necessary if the singer is to communicate effectively with his audience. Toward this end, the teacher and his students might find the expertise of a speech teacher and one or more of the following publications very useful:

Adler, Kurt. *Phonetics and diction in singing.* Minneapolis. University of Minnesota Press. 1967. pa.

DeYoung, Richard. *The singer's art.* Waukegan, Ill. North Shore Press. 1968.

Klein, Joseph. *Singing techniques: how to avoid vocal trouble.* Princeton, N. J. D. Van Nostrand. 1967.

Marshall, Madeline. *The singer's manual of English diction.* New York. G. Schirmer. 1953.

Vennard, William. *Singing: the mechanism and the technic.* New York. Carl Fisher. 1967. pa.

In addition, the music teacher might be able to help his budding folksingers develop an awareness of *timbre*, or at the very least, recognize the fact that one does not sing the blues, for example, with the same vocal quality he might use in presenting an English ballad. And the teacher can expose his students to a wide variety of recorded folk sounds and, perhaps, arrange for them to meet and work with professional folksingers. Lastly, he can create and help his students to find and take advantage of opportunities to perform in their own class; in other classes (e.g., social studies, humanities, language arts, visual arts); in assembly programs; at school dances or arts festivals; at community functions; and in folksinging competitions.

The suggestions offered above should not be *restricted* to the types of students described in each case -- first, because there are no clear-cut types; and secondly, because *all* of the members of a folksinging class should have the opportunity to sing, with the group and in solo performance; listen to a variety of authentic folk sounds; swap songs and participate in discussions; explore their own backgrounds for singing traditions and folk arts; contribute to or solicit contributions for the resource center; learn to play a folk instrument; do some "field recording"; try their hand at composing and extemporizing; and play an active part in school or school-and-community folk music programs. And there are a variety of these:

- The music departments of most schools present seasonal concerts and assemblies in which folk music is often already part of the repertoire. For example, the lovely *Silent Night* and *The Cherry Tree Carol* are usually included in the Christmas program. Both of these are folk songs, the former originally written for voice and guitar and the latter traditionally accompanied by a mountain dulcimer. Additional selections rendered by a single performer, a folk trio or ensemble, or the entire group can add a simple dignity, pathos, or a joyful exuberance and thus enhance the effect of the entire program.

- Toward the end of the semester, the class might present a full program of folk music, featuring solo and group performances. The selections might revolve about a theme, perhaps, and include sing-along songs, rounds, or verse-chorus types in which the audience can participate.

- As a fund-raising project, the class might hold a folksing or a dance in a "coffee house." Tables with small lamps or favors and several chairs might be arranged around a dance floor or performance area. Periodically, various members of the class might entertain their "customers" with folk songs, "breaks," and sing-alongs, and then serve them coffee, chocolate, espresso, or soda between sets.

- Toward the end of the school year, the entire student body might hold a folk festival, with appropriate advertising; programs and exhibits of such folk arts as painting, weaving, sewing, embroidery, ceramics, jewelrymaking, etc.; folk entertainments, such as folksinging, instrumental folk music, folk dancing, competitions, and games; and an evening event such as a clam steam or a pancake supper, a folk dance or a folksing, or even an auction as a finale.

There are endless possibilities; but the important aspects of a course in folksinging, as the following chart indicates, are that the students sing and play folk music rather than learn *about* it and that they become involved *of their own accord.*

*SUGGESTED TIME ALLOTMENT**

(50 Sessions)

Number of Sessions	*Suggested Emphasis*
3	Introduction: Folk songs by the teacher, able students, or a guest. Sing-alongs and casual discussion of the folk music scene. A probe into family backgrounds for possible song traditions, or observations by students about family or friends who have singing traditions.
12	Recordings of representative styles of singing and casual discussion of each. Discussion of favorite recordings in the folk field. Sing-alongs and song volunteering. Students might try to play one or another of the simpler folk instruments, such as the autoharp. Those who become interested in learning to play an instrument might then receive help in securing appropriate self-instruction materials.
15	Song swapping. Demonstrations by instrumentalists of various strums, finger-picking techniques, fiddling, etc., to illustrate the variety which exists in folk-song accompaniments and perhaps interest others in learning to play a folk instrument.
20	Continued sing-alongs and song swapping. Creating songs in the folk idiom, group or ensemble work, and impromptu solos around a circle. Help in learning vocal and/or performance techniques, if desired.

*Since the students' rate of development will be affected by their inhibitions, interests, and knowledge of folk music, the pattern outlined here should be adapted to the local situation.

SOME COMMENTS CONCERNING EQUIPMENT

A classroom for folksinging should have movable furniture, ample space for sitting, bulletin boards or similar display areas, and the oft mentioned resource center. A collection of folk instruments such as the following might also be included, even though instrumental instruction is not essential to the course.

THE AUTOHARP

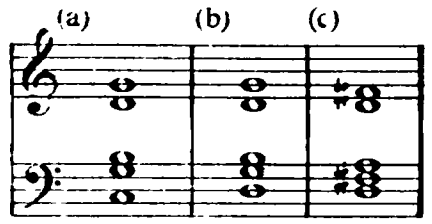
Invented by C. A. Gütter in the latter part of the nineteenth century, the *autoharp* is a chord zither equipped with a series of labeled chord bars that lie across all the strings. When a particular bar is depressed, the strings are damped to produce the desired chord. The autoharp is therefore an excellent instrument for beginners on the folk scene because they can learn a simple chording technique almost immediately and, at the same time, develop a sensitivity for chords which will prove helpful in learning to play other folk instruments. The Appalachian model is sensitive; versatile; and, because it has a larger number of chord bars than most of the others, offers an almost unlimited range for people who want to master it. A useful instruction film by Pete Seeger has been included in the resource listing at the end of this publication.

THE BANJO

A derivative of the African *banjar*, the American *banjo* is one of the most important instruments in the history of music in the United States. Plantation workers in the Deep South made their instruments by stretching a piece of coon skin over a hollow gourd, attaching a handle, and then running four strings along the length of the model. With these they accompanied the songs and dances that are reputed to be the only truly native American folk music. Later banjos were made by tightly stretching a skin or parchment membrane over a circular frame of wood or metal and attaching a long neck, a bridge, and either four, five, or six strings. In one or another of these forms, the instrument was popular with the pioneers of the Westward Movement and with the performers in the minstrel shows or "banjo operas" of the 1800's. Until the 1930's, when it was replaced by the guitar, the banjo was part of the rhythm section of most dance bands, its syncopated sounds leading to the early form of jazz known as ragtime.

The American or "finger-style" banjo has a shorter neck, a fingerboard, raised metal frets, and five gut strings. The fifth is a drone or "thumb" string which lends color and excitement to the strums and gives identity to the instrument. Folksinger Pete Seeger has developed a long necked model which, because of its additional frets, provides a greater range of easy keys and makes it easier to play in the lower register. There is also a fret*less* mountain model. But although this type of banjo is preferred by some ballad singers for its particular *timbre* or for certain primitive effects, it is relatively difficult to obtain and impractical for beginners.

The banjo is primarily used to establish the rhythm and harmony of a piece rather than the melody; but one *can* play melodies on it, and a truly accomplished banjo player -- like a virtuoso guitarist -- can create a harmonic background of fast arpeggios with the top notes coming through as song. The instrument is usually tuned in one of the following ways and then played by strumming the strings with the fingers of the right hand:



A film and an excellent instruction manual developed by Pete Seeger for Oak Publications have been included in the resource listing.

THE ***DULCIMER***

The Appalachian *dulcimer* is a folk or mountain zither derived from an ancient Persian stringed instrument brought to Europe by the Crusaders on their return from the Holy Land. It consists of a wooden sound box with up to five metal strings stretched across it. The most popular form has three strings -- a melody string stretched over fixed frets, and two drones. The dulcimers that became popular with the peasants of Central Europe in the seventeenth century were played by striking the strings with small mallets, but the Appalachian model is played by strumming the strings with the fingers of the right hand and stopping them with a turkey quill or a small stick held in the left. Like the autoharp, the instrument is beautiful in tone; particularly appropriate for traditional, Appalachian folk music; comparatively inexpensive; and easy to learn to play. And it is beautiful in appearance. Little known outside the mountain region of the southeastern part of the United States until folksinger Jean Ritchie brought it to national attention, the Appalachian dulcimer is available from most distributors of folk instruments; from Jean Ritchie, c/o 7A Locust Avenue, Port Washington, New York; and from A. W. Jeffreys' Appalachian Dulcimer Corporation, 232 West Frederick Street, Staunton, Virginia. Also available is an illustrated instruction manual developed by Miss Ritchie, published by Oak Publications, and described briefly under *BOOKS AND PERIODICALS* in this publication.

THE ***GUITAR***

The instrument used most often by beginning folksingers is, of course, the *guitar*. It is currently

popular, comparatively inexpensive, easy to learn, and particularly appropriate for folk music. The nylon string (Spanish, classical, or folk) guitar is preferred by many ballad singers because it is easy to play; it has a beautiful tone; and it produces the quiet, responsive mood befitting a ballad. The steel string (Spanish, country, or dobro) guitar is preferred by most folk blues or country and Western artists because it has stable tuning power under stress and produces brilliant instrumental effects. The twelve-string guitar is also used for folk music, but primarily by players who specialize in music that requires the instrument's special *timbre*. It is generally unsuitable both for ordinary folksinging and for intricate instrumental effects, and is *not* recommended for beginners. The teacher might find it helpful to consult the Department's recent curriculum publication entitled *Teaching the Guitar* for a detailed description of the more popular models, some good advice for potential buyers, an annotated listing of self-instruction manuals, and a few guidelines for instruction in folk guitar.

THE ZITHER

The *zither* is an Austrian folk instrument that became popular the world over when it produced the background music for *The Third Man* in 1950. It consists of a flat wooden box with one long side, a fretted fingerboard, a large soundhole in the center of the surface or soundboard, and as many as forty-five strings -- one set for melody and another for accompaniment. The four or five melody strings are made of steel and stretched across the fingerboard. The remaining strings are made of gut, each one tuned to a single tone. The player plucks the melody strings with a plectrum attached to his right thumb and stops them by pressing them against the frets with the fingers of his left hand. With the first, second, and third fingers of his right hand, he plucks the open strings to produce a harmonic accompaniment. The zither produces a series of sounds much like those of a harpsichord, but it is rather difficult to learn to play and therefore generally not recommended for beginners.

The guitar, the banjo, the autoharp, and the dulcimer -- these are the instruments most commonly used for folksinging. But there are a host of others on the folk scene: the fiddle, the piano, the zither, the recorder, instruments belonging to specific national or ethnic groups, a whole range of rhythm instruments, even the harmonica; and students should be encouraged to bring these to class and to experiment with new forms, sounds, combinations, and techniques of their own. Some of the students may want to know how folk instruments are made, and others may want to try to make one themselves. For these, the following publications might be of interest: John Bailey's *Making an Appalachian dulcimer* (London: English Folk Dance & Song Society, 1966) - a 52-page manual containing complete instructions, diagrams, and measurements for for making an Appalachian dulcimer; Irving Sloan's *Classic guitar construction: diagrams, photographs, and step-by-step instructions* (New York: Dutton, 1966) - a 95-page, $5.95, well written and fully illustrated instruction manual for making a classical guitar.

A REPRESENTATIVE SAMPLING OF MULTIMEDIA RESOURCE MATERIALS

BOOKS AND PERIODICALS

Asch, Moses, & Lomax, Alan, eds. *The Leadbelly songbook.* Oak. 1962.
A revised edition of the popular *Negro Folk Songs as Sung by Lead Belly,* the present volume contains 74 songs "adapted, arranged, or added to" by folksinger Huddie Ledbetter; musical transcriptions by Jerry Silverman; and biographical notes by Pete Seeger, Woody Guthrie, Fred Ramsey, and Charles Smith.

Balys, Jonas, ed. *Lithuanian folksongs in America: narrative songs and ballads.* Boston. Lithuanian Encyclopaedia Publishers. 1958.
A collection of 472 Lithuanian songs and ballads in Lithuanian and in English translation, with the melodies of 250 of the songs transcribed from tape by Lithuanian composer V. Jakubenas.

Belafonte, Harry. *Songs Belafonte sings.* New York. Duell, Sloan and Pearce. 1962.
A collection of 40 songs from the Belafonte repertoire, divided into 3 parts: Around the World, The American Negro, and The West Indies. Musical arrangements and adaptations, 18 drawings, and a preface in which the author describes his background and explains his use of folk songs as a means of communication are included.

Botkin, B. A., ed. *Sidewalks of America.* Indianapolis. The Bobbs-Merrill Company. 1954.
A "Treasury" of the "Folklore, Legends, Sagas, Traditions, Customs, Songs, Stories, and Sayings of City Folk."

Carawan, Guy & Candie, eds. *We shall overcome.* Oak. 1963.
This collection of over 50 songs used in the sit-ins, freedom rides, and voter campaigns of the Southern Freedom Movement suggests how "topical" or "protest" songs often become the living folk songs of the common people. Words, music, guitar chords, and extensive documentary photographs are included.

Colcord, J. C. *Songs of American sailormen.* pa. Oak.
A collection of over 100 traditional sailor songs which includes illustrations, guitar chords, and documentary notes on the songs and the singers.

Courlander, Harold. *Negro folk music U. S. A.* Columbia Univ. Press. 1963.
A broad survey of "the largest body of genuine folk music still alive in the United States" by an authority on American Negro music and the author of many books on the subject.

Dorson, R. M. *American folklore.* The Univ. of Chicago Press. 1959.
A lively, readable, and very useful introduction to American folklore, which describes the field from colonial to modern times; distinguishes between folklore and *fake*lore; and includes such chapters as "Regional Folk Cultures," "Immigrant Folklore," "The Negro," and "A Gallery of Folk Heroes."

Ewen, David. *Panorama of American popular music: the story of our national ballads and folk songs - the songs of Tin Pan Alley, Broadway, and Hollywood - New Orleans jazz, swing, and symphonic jazz.* Prentice-Hall. 1957.
A well indexed study in which the early chapters "The People Sing: Our Folk Music" and "Gonna Sing All Over God's Heaven: The Songs of the Negro" are especially useful as an introduction to folk song in relation to American popular music as a whole.

Folk music: a catalog of folk songs, ballads, dances, instrumental pieces, and folk tales of the United States and Latin America on phonograph records. Washington, D. C. The Library of Congress, Music Division - Recording Laboratory. 1964.
This catalog lists the best of the more than 16,000 records in the collection of the Library of Congress Archive of Folk Song and is available at a slight charge from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Folk music and dance newsletter. 118 West 87th St., New York.
A periodical which includes news of current happenings in the world of folk music and folkdancing and lists FM folk music stations, recent folk recordings, and new folksong publications.

Folk music yearbook of artists 1964. pa. Fairfax, Va. Jandel Productions International, Ltd. 1964.
An excellent collection of photographic material which includes sections on traditional, popular, bluegrass, blues, and gospel folksingers; the guitar; scenes from the 1963 Newport Folk Festival; an artist index; and lists of books, folk music clubs, record companies, promoters, and agents. Also contains almost 50 pages of advertising.

Glazer, Tom. *A new treasury of folk songs.* Grosset and Dunlap. 1964.

Goldstein, K. S. *A guide for field workers in folklore.* American Folklore Society. 1964.
A comprehensive guide to the methods and techniques of collecting data and material from folk groups in Western civilization.

Guthrie, Woody. *American folksong.* ed. by M. Asch. pa. Oak.

Hague, Albert. *The Burl Ives song book.* Ballantine. 1953.
A collection of folk songs which contains music, guitar chords, and a representative series of songs of the American Revolution.

___. *More Burl Ives.* Ballantine. 1966.

Haywood, Charles. *A bibliography of North American folklore and folksong.* 2 vols. Greenberg. 1951.
A comprehensive, annotated, and thoroughly indexed bibliography of folklore and folk songs in two volumes: "The American People North of Mexico" and "The American Indians North of Mexico." The selections in Book One have been organized under general, regional, ethnic, occupational, and miscellaneous headings.

___. *Folk songs of the world.* New York. John Day. 1966. pa. Bantam.

The international folk music journal. 118 West 87th St., New York.

The Joan Baez songbook. New York. Ryerson Music Publishers, Inc. 1964.
A collection of 66 songs from Miss Baez' repertoire, grouped into 6 categories: lyrics and laments; Child ballads; broadside ballads; American ballads and songs; hymns, spirituals, and lullabies; and modern and composed songs. Brief historical annotations, piano and guitar arrangements, and 68 color illustrations are included.

Karpeles, Maud, ed. *Folk songs of Europe.* International Folk Music Council. Oak.
A collection of 183 songs from over 30 peoples in the original language and a singable English translation, including guitar chords by Ethel Raim and notes on song sources.

___. *The collecting of folk music and other ethnomusicological material: a manual for field workers.* London. International Folk Music Council and Royal Anthropological Institute of Great Britain and Ireland. 1958.
A small, compact, and very useful manual which contains information about recording equipment, contacting the people who know, recording live performances in the field, transcribing from the tape, and taking sound films.

Kines, Tom, ed. *Songs from Shakespeare's plays and popular songs of Shakespeare's time.* Oak. 1964.
A collection of over 60 Elizabethan songs which includes Period broadsides, traditional ballads, engravings of the time, and the words and music of the songs from *Twelfth Night,* etc. as they were actually sung.

Lawless, R. M. *Folksingers and folksongs in America.* New York. Duell, Sloan and Pearce. 1960.
A collection of information about folksingers and folk songs which includes biographies of folksingers, a description of folk instruments, a list of folklore societies and folk festivals, a bibliography of folksong books, and a discography of folksong records.

Laws, G. M., Jr. *Native American balladry: a descriptive study and a bibliographical syllabus.* rev. ed. The American Folklore Society. Austin. Univ. of Texas. 1964.
A comprehensive study of native American ballads which includes a discussion of the origin, distribution, types, forms, and variants of native American ballads; of ballads as dramatic narratives and as records of fact; of the Negro's contribution to American balladry; and of the British ballad tradition in America. In the bibliographical syllabus, nearly 200 native ballads in the oral tradition have been summarized and grouped into several categories.

Leach, Maria, & Fried, Jerome, eds. *Funk & Wagnalls standard dictionary of folklore, mythology, and legend.* 2 vols. New York. Funk & Wagnalls. 1950.
A scholarly dictionary which contains definitions, descriptions, derivations, explanations, etc. of terms and titles in the broad field of folklore, mythology, and legend. Folk songs are included.

Lloyd, A. L. & De Ramon y Rivera, I. A. *Folk songs of the Americas.* The International Folk Music Council. Oak.

Lomax, Alan, ed. *Folk songs of North America.* Doubleday. 1960.
A collection of North American folk songs which contains music, guitar chords, a bibliography, and a discography.

Lomax, John and Alan, eds. *Cowboy songs and other frontier ballads.* rev. ed. Macmillan.
A collection of Western folk songs which includes music and guitar chords.

Nettl, Bruno. *An introduction to folk music in the United States.* pa. Detroit. Wayne State Univ. Press. 1962.
An invigorating introduction to folksinging in the United States with a fine treatment of the professional folksinger, pop-folksinging, and city blues.

___. *Folk and traditional music of the Western Continents.* Prentice-Hall. 1965.
A highly readable introduction to the music of the Americas, including that of South as well as North America, the American Indian, and the American Negro.

The New Lost City Ramblers songbook. Oak.
A collection of 125 old but timely songs transcribed by Hally Wood from the singing of The New Lost City Ramblers, including introductory notes by John Cohen, Mike Seeger, and Hally Wood.

Niles, J. J., ed. *The ballad book of John Jacob Niles.* Houghton. 1961.
A collection of mountain and bluegrass songs which includes music, guitar chords, and illustrations.

___. & Smith, H. L. *Folk ballads for young actors.* Harper & Row.

900 miles. Oak. 1965.
A collection of 70 traditional ballads, blues, and folk songs of Cisco Houston, one of the legendary balladeers of American folk music. Includes introductory notes by Woody Guthrie, Moses Asch, Lee Hays, and others.

Nye, Hermes. *How to be a folksinger.* Oak. 1965.
A collection of useful information about amateur, semiprofessional and professional folksinging - the selection of an instrument, vocal training, publicity, programming, etc. Also included are the words, music, and guitar chords to 23 songs, more than 50 photographs, and a bibliography.

O'Sullivan, Donal. *Irish folk music and song.* Cultural Relations Committee of Ireland. Dublin. Colm. O. Lochlainn. 1952.
A brief description of Irish folk music which includes a discussion of seven early collectors, the Irish harpers and their music, later Irish folk melodies, Anglo-Irish songs, folk dances, and Irish fiddlers - by the director of folkmusic studies at Dublin University.

Paredes, Americo. *"With his pistol in his hand," a border ballad and its hero.* Austin. Univ. of Texas Press. 1958.

A scholarly study of a particular *corrido,* or Mexican border ballad, in its social and historical setting which reveals "the extent to which folkloric research can serve as a tool for the interpretation of social, political, and economic phenomena."

Paz, Elena, ed. *Favorite Spanish folksongs.* Oak.

A collection of traditional songs from Spain and Latin America, more than 45 of which were taken directly from the singing of folk musicians. Includes literal translations and notes on the songs, guitar chords, and a foreword by Pru Devon.

Ritchie, Jean. *The dulcimer book.* Oak. 1963.

A highly informative and entertaining account of the 3-stringed Appalachian dulcimer, which includes a description of the early craftsmen; a brief but scholarly history of the instrument; some reasons for playing the dulcimer; directions for tuning and playing it; a collection of 16 songs from the Ritchie family of Kentucky; a bibliography; a discography; and a listing of books and records by Jean Ritchie.

___. *Singing family of the Cumberlands.* Oxford Univ. Press. 1955.

An "important piece of social history, told with sharp vision and keen sympathy," this story of the Ritchie family is illustrated by Maurice Sendak and interwoven with the words and music of 42 folk songs.

Sandburg, Carl. *Carl Sandburg's new American songbag.* New York. Broadcast Music, Inc. 1950.

An interestingly annotated collection of 59 songs drawn from Sandburg's earlier *The American Songbag* (1927), from other collections, and from performing folk artists.

Scott, Tom and Joy. *Sing of America.* Crowell. 1947.

An "authentic record and interpretation of American folksong" consisting of 35 traditional tales and tunes collected and arranged for piano and guitar by Tom Scott, with lyrics for "Paul Bunyan," "Johnny Appleseed," and "Pecos Bill" by Joy Scott.

Sherman, Allen. *My son the folk singer.*

Silber, Irwin, ed. *Lift every voice!: the second people's songbook.* New York. People's Artists, Inc. 1953.

An international collection of 76 songs dedicated to the cause of peace and grouped under such titles as "Study War No More," "Commonwealth of Toil," "Wasn't That a Time," "A Man's a Man for All That," and "One Great Vision Unites Us."

___. "Traditional folk artists capture the campus." *Sing Out! The Folk Music Magazine.* Vol. 14. No. 2. (April-May, 1964). pp. 8-14.

The editor of *Sing Out!* and compiler and editor of *Songs of the Civil War* describes the movement on American college campuses away from "pop" and commercial songs toward genuine traditional music performed by traditional singers and instrumentalists.

Silverman, Jerry. *The art of the folk-blues guitar.* Oak. 1964.
An instruction manual in the folk-blues guitar method which presents the styles of Josh White, Leadbelly, and Big Bill Broonzy and includes arpeggio, walking bass, boogie woogie, and blues strums.

___. *Folk blues.* Macmillan. 1958.
A result of author Silverman's graduate studies at NYU, this "musicological consideration of the art form" includes a superb collection of 110 American folk blues songs arranged for voice, piano, and guitar; biographical sketches of such famous blues artists as Blind Lemon Jefferson, Leadbelly, and Josh White; a bibliography; and a discography.

___. *The folksinger's guitar guide.* Oak. 1962.
An instruction manual for guitar-pickers and folksingers which includes the words, music, chords, and tablature for over 30 folk songs. Instruction is based on the Folkways record (FI 8354) developed by Pete Seeger, which is available with the manual.

___. *The folksinger's guitar guide.* Vol. 2. Oak. 1964.
A sequel to the first volume, this second guide is intended for use by intermediate and advanced guitar-pickers and folksingers. It contains a wide selection of songs, music notations, and tablature.

Wachsmann, K. P., ed. *International catalogue of published records of folk music (second series).* London. International Folk Music Council. 1960.
A useful list of recordings of authentic folk music performed by traditional folksingers and folkmusicians from more than 100 countries or regions. Identifications and brief descriptions are included.

AUDIOTAPES

The following audiotapes are available from the National Center for Audio Tapes, Bureau of Audio Visual Instruction, Stadium Building, Room 320, University of Colorado, Boulder, Colorado 80302.

American Folkways. Miami Univ. 1961.
Folksong recordings and live performances by folksinger Bruce Buckley have been taped for the following programs. All material is authentic.
Ballads Old and New - 30 min.
The Blues - 30 min.
Carols and Spirituals - 30 min.
Folkmusic of Protest - The Negro and the KKK - 30 min.
Lover's Lament - 30 min.
Singing' and Workin' - 30 min.
Singin', Gatherin' - 30 min.
Songs of Many Wars - 30 min.

Songs of the Appalachians - 30 min.
Songs of the "Least 'Un" - 30 min.
Songs of the Ozarks - 30 min.
Traditional Negro Jazz - Modern Folklore? - 30 min.
Types of American Folksongs - 30 min.

Folkmusic of the Nations. KUOM. 1961.
Foreign students at the University of Minnesota present the folk music of their countries and reveal in their commentaries the importance of folk music as a reflection of the culture, geography, climate, and national characteristics of a country and a people. The audiotape includes the following segments:
Austrian Folk Songs - 30 min.
Chinese Folk Songs - 30 min.
Czechoslovakian Folk Songs - 30 min.
Finnish Folk Songs - 30 min.
Jewish Folk Songs - 30 min.
Northern German Folk Songs - 30 min.
Norwegian Folk Songs - 30 min.
Southern German Folk Songs - 30 min.
Swedish Folk Songs - 30 min.

Folksongs and Footnotes. WBUR. 1961.
Folksongs and Footnotes is a very unusual performance of little-known folk music produced by the radio station of Boston University. The audiotape includes the following segments:
The Basso Folksinger - A Rare Occurrence - 30 min.
Children's Game Songs and Lullabies - 30 min.
Folk Dances of the World - 30 min.
Folksongs About a Universal Subject -"Love, Marriage, Courting" - 30 min.
Folksongs Dealing With Military Men and Matters - 30 min.
Folksongs Dealing With Prayer and Religion - 30 min.
Folksongs Dealing With Special Events, Persons, and Places in History - 30 min.
An Introduction to the Varieties of Folksongs - 30 min.
The Refugees Sing - Folksongs Recorded in Displaced Persons Camps in Europe in 1949 - 30 min.
A Review of Favorite Folksongs of the English-speaking World - 30 min.
Sound and Rhythm Around the World - 30 min.
A Visit to the Home of Boston Folksinger Shep Ginandes - 30 min.
Worksongs of the World - 30 min.

The Singin' Man. Univ. of Texas. 1961.
Derived from authentic folk sources, the ballads and folk songs on this tape are sung by a collector of folk music against a background of guitar accompaniment, colloquial narration, and semidramatization

of brief episodes. Titles include the following:

"Barbara Allen," "Here Am I," "Serian Los Dos," and "Little Liza Jane" - 14.5 min.

"Billy Boy," "Jesse James," "Bound for the Ri-O Grande," and "Skip-to-Mah-Lou" - 14.5 min.

'De Ballit of De Boll Weevil," "The Stellen," "Bosch Boys," and "La Borrachita" - 14.5 min.

"The Erie Canal," "The Wide Missouri," and "Marching to Pretoria" - 14.5 min.

"Froggy Went a-Courtin'," "Turkey Reveille," "Fox on the Town-O," and "Sourwood Mountain" - 14.5 min.

"Henry Martins," "Sarie Marais," "Vuela, Vuela, Palomita," and "Cotton-eyed Joe" - 14.5 min.

"I Know Where I Am Going," "Gypsy Davy," "The Wayfaring Stranger," and "Marching to Pretoria" - 14.5 min.

"Jack O'Diamonds (Rye Whiskey)," "Santa Fe Trail," and "Old Joe Clark" - 14.5 min.

"Lane Country," "Bury Me Not on the Lone Prairie," "When the Sun Goes Down," and "Old Dan Tucker" - 14.5 min.

"Little Joe the Wrangler," "I Ride an Old Paint," "The Roving Gambler," and "The Crawdad Song" - 14.5 min.

"Lord Randall," "The Buffalo Skinners," "Barberville Jail," and "Go Tell Aunt Rhody" - 14.5 min.

"Nightherding Song," "Sam Bass," "Streets of Laredo," and "The Old Chisholm Trail" - 14.5 min.

"Sweet Betsy from Pike," "Out in the Wide World," "Kitty," and "Ain't A-Gonna Be Treated This-A-Way" - 14.5 min.

FILMS

The Autoharp. Johnson Hunt Productions, Film Center, La Canada, California 91011. 1955. 19 min. b&w. 16 mm.
This short film demonstrates the fundamentals of autoharp accompaniments, working out chord patterns, using chord charts, and playing the autoharp in a variety of ways.

The Blues. Brandon Films, 200 West 57th St., New York, New York 10019. 1963. 21 min. color. 16 mm.
A colorful treatment of the environs, themes, and music of the blues, featuring the songs and comments of noted blues singers in the South.

The five string banjo. Brandon Films, 200 West 57th St., New York, New York 10019. 1958. 40 min. b&w. 16 mm.

Instruments for folk songs. The Jimmie Driftwood Series. Housing Foundations, Inc. 1151 West 6th St., Los Angeles, California 90017. 1959. 14 min. color. 16 mm.
Folksinger Jimmie Driftwood uses his own homemade musical instruments to show how many Americans make their own music, and demonstrates the use of the fiddle, the guitar, and an authentic mouth bow.

Three American ballads. University of California at Berkeley, Ext. Media Center, Film Distribution, 2223 Fulton St., Berkeley, California 94720. 1952. 7 min. color. 16 mm.
Three American ballads - "Acre of Clams," "Ole Dan Tucker," and "John Henry" - are portrayed in graphic design and song.

FILMSTRIP AND RECORD SETS

The following filmstrip and record sets are available from Stanley Bowmar Company, Inc., 12 Cleveland St., Valhalla, New York 10595.

Folk songs of Africa. 78 fr. color. 33 1/3 rpm record.
Two filmstrips and a 33 1/3 rpm record present the setting, the words, and the music of 18 African folk songs.

Folk songs of California and the Old West. 97 fr. color. 4 78 rpm records.
Two filmstrips and 4 78 rpm records present the setting, the words, and the music of 19 folk songs from various periods.

Folk songs of Canada. 59 fr. color. 33 1/3 rpm record.
Two filmstrips and a 33 1/3 rpm record present the setting, words, and music of 12 Canadian folk songs.

Folk songs of many people. 74 fr. color. 33 1/3 rpm record.
Two filmstrips and a 33 1/3 rpm record present the setting, words, and music of 12 folk songs from 11 countries.

Folk songs of our Pacific neighbors. 78 fr. color. 4 78 rpm records.
Two filmstrips and 4 78 rpm records present the setting, words, and music of 18 folk songs from 8 areas.

Folk songs of the U. S. A. 63 fr. color. 33 1/3 rpm record.
Two filmstrips and a 33 1/3 rpm record present the setting, words, and music of 14 American folk songs.

Latin American folk songs. 64 fr. color. 33 1/3 rpm record.
Two filmstrips and a 33 1/3 rpm record present the setting, words, and music of 13 folk songs from 7 countries.

The following filmstrip and record set is available from the Society for Visual Education, Inc., Division of General Precision Equipment Corp., 1345 Diversey Parkway, Chicago, Ill. 60614.

Our heritage of American folk music.
Each segment of the series presents the story and words of the most popular American folk songs of a

given period, often to the voice and guitar accompaniment of noted folksinger Win Starcke.

Group 1

Songs of the Civil War. 50 fr. color. captions.
Songs of the cowboy. 50 fr. color. captions.
Songs of the mountains. 50 fr. color. captions.
Songs of the plains. 50 fr. color. captions.
Songs of the railroad. 50 fr. color. captions.
Songs of the sea. 50 fr. color. captions.

Group 2

Songs of pioneer Mid-America. 55 fr. color. record. 1964.
Songs of the American Revolution. 51 fr. color. record. 1964.
Songs of the Mississippi Valley. 53 fr. color. record. 1964.
Songs of the Old South. 54 fr. color. record. 1964.
Songs of the Old Southwest. 55 fr. color. record. 1964.
Songs of the Western Frontier. 54 fr. color. record. 1964.

The following record sets are available from the Educational Audio Visual, Inc. Pleasantville, New York 10570.

America's favorite ballads. 1RR 831 Set-5 LPs/book.

This set of 5 LPs and an anthology features folksinger Pete Seeger and such famous American ballads as "Down in the Valley," "Ballad of the Boll Weevil," "Hole in the Bucket," "No More Auction Block," and "All My Trials."

America's musical heritage. GRR 136 Set-6 LPs/book.

On 6 LPs, Burl Ives sings over a hundred of America's most famous songs and ballads, including "Shenandoah," "Sweet Betsy from Pike," and "The Blue Tail Fly." A 168-page, hardbound book containing the lyrics completes the set.

Archive of folk music. GRR 120 Set-5 LPs

Folksingers Pete Seeger, Leadbelly, Richard Dyer-Bennett, Woody Guthrie, and Cisco Houston sing such famous folk songs as "Greensleeves," "The Willow Tree," "Worried Man Blues," and "Sourwood Mountain" in this set of 5 LPs.

The folk box. 8RB 162 Set-4 LPs/book.

Four LPs featuring America's greatest folk artists and a 48-page book with a comprehensive introduction, song notes and lyrics, a bibliography, a discography, and numerous illustrations are included in this set.

Legendary folk songs. GRR 137 Set-5 LPs.

Folksingers Woody Guthrie, Leadbelly, Pete Seeger, Joan Baez, The Weavers, and others sing such American folk songs as "The Streets of Laredo," "John Hardy," and "Pick a Bale of Cotton" in this set of 5 LPs.

Treasury of the Golden West. 8RR 180 Set-6 LPs.
The folk songs, fun songs, country music, Western ballads, and popular songs from the Gold Rush days are presented on 6 long-playing records.

RECORDS

LPs of Individual Singers Singing Folk Songs

Armstrong, George and Gerry. *Simple gifts; Anglo-American folksongs.* Folkways. FA 2335. 1961.

Baez, Joan. *Sings folksongs.* Vanguard. VRS-9078/VSD-2077. 1960.

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APPENDIX

MUSICAL COMPOSITIONS BASED ON OR INCLUDING FOLK SONGS

Ballet

Appalachian Spring. (1944) - Aaron Copland.

Billy the Kid. (1938) - Aaron Copland.

Opus Americana No. 2. (A ballet suite) - Darius Milhaud.

Rodeo. (1942) - Aaron Copland.

Sourwood Mountain. (An "American frolic" in 1 act) - Pierson Underwood and Lawrence Perry.

Square Dance. (1957)

Western Symphony. (1964) - Hershy Kay, arranger.

Drama, Musicals, and Opera

Down in the Valley. (1947) - Kurt Weill.

The Green Pastures. (1930) - Marc Connelly.

John Henry. (1931) - Roark Bradford.

The Land of Cotton. (1941) - Randolph Edmonds.

Oklahoma! (1943) - Richard Rodgers and Oscar Hammerstein.

Porgy and Bess. (1935) - George Gershwin.

The Secret. (1878) - Bedřich Smetana

Singin' Billy. (1952) - Charles Faulkner Bryan.

Sing Out, Sweet Land! (1944) - Music composed and arranged by Elie Siegmeister.

Smoky Mountain. (1954) - Eusebia Simpson Hunkins.

The Tender Land. (1954) - Aaron Copland.

Symphonic Music

Afro-American Symphony. (1930) - William Grant Still.

Appalachia, Variations on an Old Slave Song. (1905) - Frederick Delius.

Arkansas Traveler. (1955) - Marcel G. Frank.

Birmingham Suite. (1953) - Charles F. Bryan.

Cantata Profana: for soli, chorus, and orchestra. (1930) - Béla Bartók.

Cumberland Concerto. (1951) - Roy Harris.

Darker America. (1924) - William Grant Still.

Festival Overture, "1812". (1880) - Peter Ilich Tchaikovsky.

From the Black Belt. (1926) - William Grant Still.

From the Sacred Harp. (1946) - Tom Scott.

Indian Suite, Opus 48. (1896) - Edward MacDowell.

John Henry. (1940) - Aaron Copland.

John Henry Suite. - Wesley Gragson.

Legend of the Arkansas Traveler. (1946) - Harl McDonald.

Log Cabin Ballads. (1927) - William Grant Still.

Marche Slav. (1876) - Peter Ilich Tchaikovsky.

Ozark Set: for orchestra. (1943) - Elie Siegmeister.

Rhapsodie Nègre. (1919) - John Powell.

Saga of the Prairies. (1937) - Aaron Copland.

Spirituals: for string and orchestra. (1942) - Morton Gould.

Suite in Southern Mountains. (1928) - Lamar Stringfield.

Symphony in e minor, Opus 95, "From the New World." (1893) - Anton Dvorák.

Symphony No. 2, c minor, "Little Russian." (1873) - Peter Ilich Tchaikovsky.

Symphony No. 4 (Folk Song): for chorus and orchestra. (1939) - Roy Harris.

The Village: for 4 voices and a chamber orchestra. (1917) - Béla Bartók.

Village Street. (1942) - Douglas Moore.

Virginia Symphony. (1937) - John Powell.

Vlatava (The Moldau). (1875) - Bedřich Smetana.

White Spiritual Symphony. (1952) - Charles F. Bryan.

Wilderness Road: for orchestra. (1945) - Elie Siegmeister.

The Winter's Passed. (1940) - Wayne Barlow.

Wisconsin Suite. (1954) - Otto Luening.