

Except for home runs and stolen bases, these are basically the same ballplayer. So the answer to "Is Phil Rizzuto a Hall of Famer?" has to have the same answer as "Is Johnny Logan a Hall of Famer?" And the answer is an absolute "No."

I hate the Yankees.

Biographical Sketch

Fred Worth received his B.S. in Mathematics from Evangel College in Springfield, Missouri, in 1982. He received his M.S. in Applied Mathematics in 1987 and his Ph.D. in Mathematics in 1991 from the University of Missouri-Rolla. He has been teaching at Henderson State University since August 1991. He is a member of the Society for American Baseball Research and the Mathematical Association of America. He hates the Yankees.

Fado, UNESCO's World Intangible Cultural Heritage.

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Abstract

In November of 2011, UNESCO officially recognized *Fado*, Portugal's most traditional music genre, as 'World's Intangible Cultural Heritage', during a meeting of the committee of experts on the Indonesian island of Bali. As this recognition is entirely deserved, it becomes important to the non-national of Portugal to understand the nature and history of this unique musical expression form.

Speaking of the origins of Fado is difficult, for there is little consensus as where the roots of the genre lay. From Moorish tradition to Afro-Brazilian rhythms, from the caravels that sailed from these latitudes to discover half of the world to the old streets of Alfama, Fado is most likely the result of the confluence of cultures which, for a great part of its history, formed the anatomy of Lisbon, the country's largest city and the second oldest European capital, after Athens.

Fado is traditionally sung by a solo performer, the *Fadista*, who can be either male or female, whose vocals are accompanied by a pear-shaped 12-string guitar – the unique *Guitarra Portuguesa*, or Portuguese Guitar.

More importantly than its past and its format, it is the essence of the genre, its motifs, and its object that truly set Fado apart as an exceptional art form. Fado, as a product of Lisbon in its modern form, conveys a set of imagery mostly akin to a society that no longer exists, and often speaks of a history long passed. But it is also a reflection of a people and a temperament that are very much alive, by means of establishing a balanced dichotomy between gloom and hope, simultaneously and paradoxically Portugal's biggest weakness and most remarkable

strength. This helps explain how an historical event gave rise to a legend still referred to today, one which truly embodies this paradox: the *Sebastianismo*. According to history books, the King D. Sebastião lost his life in the Battle of Alcazarquivir, in present day Morocco, during one of the Portuguese military incursions into northern Africa. The year was 1578. As the king's body was never recovered, it is engraved in the cultural makeup of every Portuguese national that *O Desejado* (The Desired) will return, emerging into view in a foggy morning, to finally rescue the nation from the shortcomings caused by his very death and which are still felt nowadays.

Speaking of legends, the name of Amália Rodrigues is inextricably associated with Fado, as arguably its most renowned and celebrated performer. Amália helped define the art form, and became the globalizing force behind its spreading throughout the planet during her career – which spanned over 50 years – and furthermore establish Fado's modern form in more definite terms. In this respect, the recognition by UNESCO came about a dozen years too late, as many as we have been without Amália Rodrigues. Amália's heritage lives on, though, as an inspiration to a newer generation of singers who follow on her footsteps, both at home and abroad.

There is no better source to define the essence of Fado than Fado itself, as the genre often takes the form of a true *meta-fado*. In fact, one of Amália's CD albums – *The Art of Amália Rodrigues* – contains enough in its lyrics to paint a very representative portrait of this captivating genre. Most of the songs transpire a sense of melancholic affection, a mournful and somber tone that lie at the very heart of the Portuguese soul and embodies the very identity of the Portuguese people. *Fado*, for one, means 'fate', or 'destiny', and implies the longing for a past – which may or may not have been pleasant –, which consubstantiates the pure definition of '*saudade*', a Portuguese concept not easily transposed, let alone translated, into other languages.

In *Estranha forma de vida* (Strange way of life, album song #9), the *fadista* acknowledges an *anxiety* which is no less than the very essence of a people, a nostalgic attitude which is the cultural underlining foundation of the nation.

*Foi por vontade de Deus
que eu vivo nesta ansiedade.
Que todos os ais são meus,
Que é toda minha a saudade.
Foi por vontade de Deus.*

*It was God's will
That I live in such anxiety.
That all the pain is mine,
Mine alone is all the longing
It was God's will.*

This *nostalgia* is also prevalent in *Fado Português* (Portuguese Fado, album song #3), where the origins are found as a result of a longing for the motherland on the part of a sailor. This association between Fado and the sea is a recurrent one. In fact, a composition titled "Fado do Marinheiro" is the oldest Fado song on record, and the roots of the genre stem, according to some, from the decks of the Portuguese caravels that brought grandeur to this nation during the Age of the Discoveries.

*O Fado nasceu um dia,
quando o vento mal bulia
e o céu o mar prolongava,
na amurada dum veleiro,
no peito dum marinheiro
que, estando triste, cantava,
que, estando triste, cantava.*

*Fado was born one day
when the wind barely blew
and the sky prolonged the sea,
on the deck of a sailboat,
off the chest of a sailor
who, feeling sad, sang
who, feeling sad, sang*

*Ai, que lindeza tamanha,
meu chão , meu monte, meu vale, [...]*

*Oh, such beauty
my ground, my hill, my valley [...]*

The loneliness of a sailor is also present in *Gaivota* (Seagull, album song #7), in the form of a mariner longing for “the skies of Lisbon.” Similarly, *Barco Negro* (Black Ship, album song #6) speaks of loss, namely one sung by a woman on the beach, mourning the death of her loved one at sea.

*Eu sei, meu amor, que nem chegaste a partir,
pois tudo em meu redor
me diz que estás sempre comigo.*

*I know, my love, you never even left
because all there is around me
tells me you are always with me.*

Maldição (Curse, album song #2) sings of the struggle between Emotion and Reason, an opposition which contributes to mixed feelings conveying the familiar short-of-desperation lament that captures the essence, not only of the genre, but also of the culture sustaining it.

*Que destino ou maldição
Manda em nós, meu coração,
Um do outro assim perdidos?
Somos dois gritos calados,
Dois fados desencontrados,
Dois amantes desunidos!
[...]
Nesta luta, nesta agonia
Canto e choro de alegria
Sou feliz e desgraçada!*

*What destiny or curse
Commands us, my heart,
So lost from one another?
We are two muted yells,
Two mismatched fates,
Two separated lovers!
[...]
In this struggle, in this agony
I sing and cry of happiness
I'm happy and unfortunate!*

But the acquiescence of fate does not stop the *fadista* from doing what she does best. On the contrary, it reinforces the drive to voice these feelings. In *Com Que Voz* (With What Voice, album song #17), Amália ponders the voice that best suits the singing of her melancholic condition:

*Com que voz chorarei meu triste fado,
que em tão dura paixão me sepultou.*

*With what voice shall I sing the sad fate
that buried me in such harsh passion.*

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On a livelier note, Fado often portrays Lisbon, namely its old boroughs where the Fado has matured and evolved to its present form. Most songs convey a sense of antiquity, a nostalgic reference to a chaste and virtuous past. Such is the case of *Festa na Mouraria* (Festivities at Mouraria, album song #10)

*Há festa na Mouraria,
é dia da procissão*

[...]

*Colchas ricas nas janelas,
pétalas soltas no chão.*

*There are festivities at Mouraria
it is procession day*

*Windows are richly decorated,
flower petals cover the ground.*

Lisboa Antiga (Old Lisbon, album song #12) is a very similar song insofar as it shares the same universe of reference:

*Lisboa, velha cidade,
Cheia de encanto e beleza!*

[...]

*Olhai, senhores, esta Lisboa d'outras eras,
[...]*

*Das festas, das seculares procissões,
Dos populares pregões matinais
que já não voltam mais!*

*Lisbon, old city,
Full of charm and beauty!*

Behold, people, this Lisbon of other times,

*Of festivities, of centuries-old processions,
Of popular morning shouts
that no longer return!*

Lisbon's *Mouraria* borough has a special place in this album, as it does across the overall repository of Fado songs. Its name derives from the noun "Mouro", Portuguese for *Moor*, and refers to a sector of the city to which the Moorish population of Lisbon was confined after the Christian re-conquest of 1147. This historic circumstance leads many to believe the roots of Fado to be found in old Moorish musical traditions. However, there is no concrete evidence of such claim, as traces of any music style even closely resembling Fado among Moors elsewhere at around the same timeframe are nonexistent. Nevertheless, Mouraria is considered the birthplace of Fado, and this song pays homage to those roots:

*Ai Mouraria
da velha Rua da Palma,*

[...]

*Ai Mouraria
dos rouxinóis nos beirais,
dos vestidos cor-de-rosa,
dos pregões tradicionais.*

*Ai Mouraria
das procissões a passar,
da Severa em voz saudosa,
da guitarra a soluçar.*

*Oh, Mouraria
with your old Palma Sreet*

[...]

*Oh, Mouraria
nightingales on your roof edges,
your pink dresses,
your traditional proclamations.*

*Oh, Mouraria
your passing processions,
the nostalgic voice of your Severa,
your sobbing guitar.*

Of particular interest is the mentioning of the *Severa*. This is a reference to Maria Severa, a legendary supposedly gracious and talented prostitute whose vocals and guitar sounds echoed throughout XIX century Lisbon. Severa's notoriety was made immortal by the writer Júlio Dantas, author of a novel titled *A Severa* made into play in 1901 – more than 50 years after the passing of Maria Severa herself. Anecdotally, the play was adapted into film in 1931, becoming the first Portuguese motion picture to include soundtrack. But be as it may, the most relevant element of note is the strong connection the song established with the city and with its past.

Besides history, Lisbon also shares with Fado the sea lying at its doorsteps. Whether we believe Fado was invented on the decks of ships or not, the fact is that the sea is part of Fado in the same manner as it cannot be dissociated from the city of Lisbon itself. In *Maria Lisboa* (Mary Lisbon, album song #14), the city is humanized in the figure of a fishwife named Maria, incidentally the most common Portuguese female name.

*É varina, usa chinela,
tem movimentos de gata;
na canastra, a caravela,
no coração, a fragata.*

[...]

*Vende sonho e maresia,
tempestades apregoa.
Seu nome próprio: Maria;
seu apelido: Lisboa.*

*She is a fishwife, she wears slippers,
she moves like a cat;
in the basket, she has the caravel,
in her heart, she has the fishing boat.*

[...]

*She sells dreams and salt spray,
she warns of storms.
Her first name: Maria;
her family name: Lisbon.*

As can be inferred from above, Fado strives to nurture an obvious attachment to its history, like a palimpsest whose layers juxtapose on the past without completely erasing it, by complementing it without replacing it, and by honoring it without ever forgetting it. This form of intertextuality is most evident in *Vou dar de beber à dor* (Soothing the pain, album song #5), a song also known as *Casa da Mariquinhas* (Mariquinhas's House). It all started with a song by Afredo Marceneiro. On a quick note, if Amália Rodrigues is the Queen of Fado, Afreado Marceneiro would undoubtedly be its King, for what he represents in the propagation of *Fado Castiço*, a classic variant of the genre preceding Amália's generation. In that famous song, Marceneiro spoke of a house where several "female friends" lived and where male company was frequent, discretely conveying the image of an informal operation akin of today's adult entertainment establishments. The success of the song was such that over the decades motivated several other songs which provided sequence to the story. The version that Amália sings here is the last episode of the sequel, when there is absolutely nothing left of the aforementioned abode. Other songs tell of the demise of the dwelling, its auction, and even of Mariquinhas' death.

*Foi no Domingo passado que passei
À casa onde vivia a Mariquinhas*

*It was last Sunday when I stopped by
The house where Mariquinhas used to live*

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*Mas está tudo tão mudado
Que não vi em nenhum lado
As tais janelas que tinham tabuinhas*

*But everything is so changed
That I haven't seen anywhere
Those windows that had little shutters*

Currently, the tradition is carried on by *fadistas* who follow on the footsteps of their forefathers, and continue singing of life, love, tradition, *saudade*, and hope. Mariza is arguably today's most internationally renowned Fado singer. But now, *fado* does not just belong to Portugal and the Portuguese, it is a gift to the world.

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Biographical Sketch

Pedro J. Lopes is an Associate Professor of Foreign Languages at Henderson State University. He was born in Mozambique of Portuguese parents and grew up in Portugal. After graduating in Communication Sciences from the University Fernando Pessoa, Porto, Portugal, he decided to pursue a Ph.D. in Romanic Languages and Literatures at the University of North Carolina – Chapel Hill. He has since taught Portuguese, Spanish, and English as a Second Language both in the United States and in Europe.

An Assessor's Guide to Successfully Taking and Passing Praxis III

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Abstract

In order to become a fully licensed teacher in Arkansas, new teachers and teachers transferring from out of state must pass Praxis III. Praxis III is a three part assessment in which the new teacher is interviewed, then teaches an observed lesson, and is then re-interviewed by an Arkansas Department of Education assessor. It must be passed in order to gain state licensure. The process of preparing for and successfully passing Praxis III can be a very stressful time; a novice teacher is placed under enormous pressure to perform in an independently assessed interview and taught class. This paper will present an assessor's guide