

Transcultural Singing Between Continents: A Multimodal Reflection of
Hybridity in the Ukrainian-Canadian Vernacular Song Repertoire

by

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Abstract

This study investigates the degree of multimodal hybridity observed in the collection of Ukrainian-Canadian vernacular songs. It is grounded in the compilation of songs assembled by Robert Klymasz during his field research in the 1960s, conducted among Ukrainian immigrants residing on the Canadian prairies. Historically, Canadian and European ethnomusicologists have usually regarded these songs, many of which demonstrate hybrid qualities, as being marginal. A significant portion of Klymasz's collection remains unexamined and unpublished, making this dissertation the first comprehensive analysis of this archive material. This research specifically centers on the analysis of vocal techniques employed by singers, a topic that has not yet been explored. The present study adopts an approach that incorporates both ethnomusicological and musicological perspectives to examine voice performances, melodies and forms. This investigation aims to conduct an analysis of the different components inside songs, with the expectation that this methodology will provide new perspectives and enhance our understanding of the degree of hybridity in components such as singing styles, techniques, and melodies in addition to the lyrical content. Moreover, this study incorporates statistical methodologies developed from mathematical analysis, namely empirical means and variances of melodic data. These techniques facilitate the depiction of the enduring qualities and changes within musical textures found in the songs. Previous scholarly inquiries have allocated less attention to the voice and performance-focused elements of Ukrainian-Canadian songs, in favour of their lyrics. They have also viewed them mainly from the perspective of pre-immigration surrounding without investigating their multifaceted hybridity. Therefore, the current research contributes to the academic discourse by reinforcing and expanding the concept that vernacular diaspora song traditions should not be solely perceived as preserved relics originating from pre-emigration cultures. The primary aim of this research is to develop a comprehension of the complex connections between pre-migration and post-migration encounters, as demonstrated in the musical textures found within the vernacular song repertoire. Rather than relying on traditional academic assumptions of marginalization, isolation, and contrast, the examination of diverse elements within these community songs reveals their sophisticated fusion and interconnection.

Preface

This thesis is an original work by Olga Zaitseva-Herz. No part of this thesis has been previously published.

The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board (1) at the University of Alberta on March 29, 2019.:

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Contents

List of Tables	ix
List of Figures.....	x
Chapter 1: Singing Style Goes Transcontinental.....	1
1.1 Introduction and Research Questions	1
1.2. Central Definitions.....	9
1.3 Literature Review and Description of the Applied Concepts	12
1.4 Methodology	22
1.4.1 Context.....	22
1.4.2 Sampling Method.....	25
1.4.3 Meaning	28
1.4.4 Analysis of the Melody	29
1.4.5 Analysis of the Vocal Style.....	32
1.4.6 Introduction to the Fusion Scale and Its Application.....	34
1.4.7 The Parameter Intensity Level Scale	36
Chapter 2: Ukrainian Songs Before and After Immigration to Canada.....	36
2.1 The Voice.....	36
2.2 Ukrainian Vernacular Songs in the Old Country	40
2.2.1 Ukrainian Traditional Singing Styles.....	42
2.3 Ukrainian Songs in Canada.....	47
2.3.1 The Lyrics	47
2.3.2 The Melodies	54
2.3.3 The Singing Styles	55
Chapter 3: Klymasz’s Fieldwork	61
3.1 Robert B. Klymasz’s Work and Song Collection.....	61

3.1.1 The Specifics of the Sound Recordings	71
3.2 The Way of Singing	73
Chapter 4: Analysis. Features of Hybridity in the Klymasz’s Collection.....	78
4.1 Song Comparison.....	78
4.2. Mathematical Analysis of the Melodies	96
4.3 Fusion Scale	101
4.4 The Scale of Parameter Intensity Level	109
Chapter 5: Analysis Discussion	115
Chapter 6: Conclusions and Future Work.....	128
6.1 Conclusions.....	128
6.2 Future Work	135
References.....	137
Additional Source Material.....	148
Appendix A: Interviewees’ Biographical Data According to Fieldnotes by Dr. R. Klymasz	151
Appendix B: Meaning, Performing Style.	154
Songs Performed by Ukrainian Immigrants in Canada (Subset A)	154
Songs Performed by Canada-born Ukrainians (Subset B).....	170
Appendix C: Diagrams	184
Appendix D: Song Lyrics	223
Subset A	223
Subset B	252

List of Tables

Table 4.1. Analytical Data for Four Song Examples	95
Table 4.2. Results of Mathematical Analysis for Subsets A and B	96
Table 4.3. Numeric Results for the Scale of Parameter Intensity Level.....	112

List of Figures

Figure 2.1. Resonant Cavities	37
Figure 2.2. A depiction of “Mixed” Registers found in tenor and soprano vocal ranges.....	39
Figure 3.1. Rural areas in Western Canada in which the majority of settlers were Ukrainians (c. 1930)	65
Figure 4.1. Song “Vzialy Tsisar” Version 1. Musical transcription.	82
Figure 4.2. Song “Vzialy Tsisar” Version 1. Note Sequence Diagram	82
Figure 4.3. Song “Vzialy Tsisar” Version 1. Bar Chart Diagram.....	83
Figure 4.4. Song “A Nash Tsisar” Version 2. Musical transcription.....	85
Figure 4.5. Song “A Nash Tsisar” Version 2. Note Sequence Diagram.....	86
Figure 4.6. Song “A Nash Tsisar” Version 2. Bar Chart Diagram	87
Figure 4.7. Song “Nasha Slavna Tsisarivna” Version 3. Musical transcription.....	88
Figure 4.8. Song “Nasha Slavna Tsisarivna” Version 3. Note Sequence Diagram	89
Figure 4.9. Song “Nasha Slavna Tsisarivna” Version 3. Bar Chart Diagram	90
Figure 4.10. Song “This Land Is Your Land” [Tse Nasha Zemlia]. Musical transcription.....	92
Figure 4.11. Song “This Land Is Your Land” Note Sequence Diagram.....	93
Figure 4.12. Song “This Land Is Your Land” Bar Chart Diagram	94
Figure 4.13. The correlation between vocal ambitus and the quantity of various notes employed in the songs in subset A.	100
Figure 4.14. The correlation between ambitus and the quantity of various notes employed in the songs of Subset B.....	101
Figure 4.15. Fusion Scale, Subset A.	106
Figure 4.16. Fusion Scale, Subset B.	108

Figure 4.17. The Scale of Parameter Intensity Level. Subset A	111
Figure 4.18. The Scale of Parameter Intensity Level. Subset B	112
Figure 4.19. Empirical Mean Results	113
Figure 4.20. Standard Deviation Results	114
Figure 5.1. The results of the Fusion Scale indicate the presence of pre-emigration elements in the subsets.	120
Figure 5.2. The results of the Fusion Scale indicate the presence of post-immigration elements (Canadian cultural surroundings) in the subsets.	121
Figure 5.3. Results of the Fusion Scale. The relationship between the scores for the pre-emigration (U) parameters in the songs of both subsets (A and B).	123
Figure 5.4. Results of the Fusion Scale. The relationship between the scores for the pre- and post-immigration (C) parameters in the songs of both subsets (A and B).	124
Figure 5.5. Single Parameter Evaluation Results.....	126

Appendix C: Note Transition Diagrams and Chart Diagrams of Notes Used in the Songs

Figure C1. Note Sequence Diagram	185
Figure C2. Bar Chart Diagram.....	185
Figure C3. Note Sequence Diagram.	186
Figure C4. Bar Chart Diagram.....	186
Figure C5. Note Sequence Diagram	187
Figure C6. Bar Chart Diagram.....	187
Figure C7. Note Sequence Diagram	188
Figure C8. Bar Chart Diagram.....	188

Figure C9. Note Sequence Diagram	189
Figure C10. Bar Chart Diagram.....	189
Figure C11. Note Sequence Diagram	190
Figure C12. Bar Chart Diagram.....	190
Figure C13. Note Sequence Diagram	191
Figure C14. Bar Chart Diagram.....	191
Figure C15. Note Sequence Diagram	192
Figure C16. Bar Chart Diagram.....	192
Figure C17. Note Sequence Diagram	193
Figure C18. Bar Chart Diagram.....	193
Figure C19. Note Sequence Diagram	194
Figure C20. Bar Chart Diagram.....	194
Figure C21. Note Sequence Diagram	195
Figure C22. Bar Chart Diagram.....	195
Figure C23. Note Sequence Diagram	196
Figure C24. Bar Chart Diagram.....	196
Figure C25. Note Sequence Diagram	197
Figure C26. Bar Chart Diagram.....	197
Figure C27. Note Sequence Diagram	198
Figure C28. Bar Chart Diagram.....	198
Figure C29. Note Sequence Diagram	199
Figure C30. Bar Chart Diagram.....	199
Figure C31. Note Sequence Diagram	200

Figure C32. Bar Chart Diagram.....	200
Figure C33. Note Sequence Diagram	201
Figure C34. Bar Chart Diagram.....	201
Figure C35. Note Sequence Diagram	202
Figure C36. Bar Chart Diagram.....	202
Figure C37. Note Sequence Diagram	203
Figure C38. Bar Chart Diagram.....	203
Figure C39. Note Sequence Diagram	204
Figure C40. Bar Chart Diagram.....	204
Figure C41. Note Sequence Diagram	205
Figure C42. Bar Chart Diagram.....	205
Figure C43. Note Sequence Diagram	206
Figure C44. Bar Chart Diagram.....	206
Figure C45. Note Sequence Diagram	207
Figure C46. Bar Chart Diagram.....	207
Figure C47. Note Sequence Diagram	208
Figure C48. Bar Chart Diagram.....	208
Figure C49. Note Sequence Diagram	209
Figure C50. Bar Chart Diagram.....	209
Figure C51. Note Sequence Diagram	210
Figure C52. Bar Chart Diagram.....	210
Figure C53. Note Sequence Diagram	211
Figure C54. Bar Chart Diagram.....	211

Figure C55. Note Sequence Diagram	212
Figure C56. Bar Chart Diagram.....	212
Figure C57. Note Sequence Diagram	213
Figure C58. Bar Chart Diagram.....	213
Figure C59. Note Sequence Diagram	214
Figure C60. Bar Chart Diagram.....	214
Figure C61. Note Sequence Diagram	215
Figure C62. Bar Chart Diagram.....	215
Figure C63. Note Sequence Diagram	216
Figure C64. Bar Chart Diagram.....	216
Figure C65. Note Sequence Diagram	217
Figure C66. Bar Chart Diagram.....	217
Figure C67. Note Sequence Diagram	218
Figure C68. Bar Chart Diagram.....	218
Figure C69. Note Sequence Diagram	219
Figure C70. Bar Chart Diagram.....	219
Figure C71. Note Sequence Diagram	220
Figure C72. Bar Chart Diagram.....	220
Figure C73. Note Sequence Diagram	221
Figure C74. Bar Chart Diagram.....	221
Figure C75. Note Sequence Diagram	222
Figure C76. Bar Chart Diagram.....	222

Chapter 1: Singing Style Goes Transcontinental

1.1 Introduction and Research Questions

Growing up in the cosmopolitan setting of Dnipro in Central Ukraine, I was constantly inspired by the plurality and interconnectedness of cultural components reflected by different ethnic communities in the vibrant cultural life around me. The multi-layered vernacular diversity has always felt natural while also being multifaceted and inspirational. Combining components of various cultures in musical styles, languages, and dialects always seemed to me to be something normal. I remember at school when we once had a task to write a poem in any language we wanted; mine consisted of four, all of which had been circulating in our classroom; its last line was “I hope, dass Wam spodobavsia moi polihlots’kyi tvir” [“I hope you liked my multilingual poem”]. I also recall that during my time at school, the many languages and dialects served as an array of instruments for expressing emotions, tone, and personal identity for most of us. Hybridity was the norm for me, as it was for my peers, with a mix of languages and dialects spoken in everyday life, and cross-cultural influences heard in the music that was practiced. Rather, the societal understanding of the frames of these styles felt like an artificial construct that led one to pursue multiple things at the same time *separately*. My journey through life has led me to further my musical education in Germany as a vocal teacher and singer, where I have been exposed to even more diverse musical repertoires. Later in my career as a professional musician, I had the opportunity to engage in a variety of musical endeavors. This encompassed further contrasting experiences, such as engaging in an active singing career as a pop singer and a Ukrainian folk singer while simultaneously maintaining a job at the opera choir as a soprano.

Along the way, I learned to expand my knowledge of various types of music while simultaneously witnessing how vernacular culture around me continuously blurred every

boundary between styles, genres, and languages, making the culture feel alive, vibrant, and real. Throughout my personal and professional experiences, I have consistently observed how music has demonstrated a remarkable ability to integrate elements of the surrounding environment and establish meaningful connections with the broader context. Finally, my search for long-lost Ukrainian traditional songs across the globe led me to Canada, where I found a treasure trove of music. At this juncture, I encountered another form of hybridity, namely Ukrainian-Canadian.

During my fifteen-year career as a voice teacher at various universities and music schools, I had the opportunity to experience and learn to appreciate the tremendous power of singing in a variety of contexts. My extensive experience in multiple professional performing practices, encompassing different cultural and stylistic paths, informed the pedagogical approaches I used as a vocal teacher as I investigated elements of these varied teaching methods. I had the privilege of instructing students of various ages and unique backgrounds and observed the profound impact of songs performed in many settings. The potency of the singing process seems immense to me, as it can cause a palette of feelings, such as joy but also discomfort, depending upon multiple variables and contextual circumstances.

My family's history has taught me the value of vernacular transmission. The members of my family survived the First and Second World Wars and the Holodomor¹. The vernacular transmission of memories of these events across generations has acted as a means of preserving their history. I was raised in an environment deeply immersed in these memories. But even given the frequency of traumatic occurrences of the past, I still could not have even imagined that I would witness a new full-scale war in Ukraine. Therefore, now especially, I perceive it as my responsibility to contribute with my research to the body of Ukrainian studies. I have the

¹ Holodomor [death by hunger] refers to the starvation of millions of Ukrainians from 1932 to 1933 as a result of Soviet Policies (HREC, May 12, 2020).

privilege of accessing great resources and acquiring knowledge in various sectors pertaining to Ukrainian vocal performance. The chance to explore the Ukrainian-Canadian repertoire, which originated with the migration of traditional Ukrainian songs to Canada in the late nineteenth century, provided me with a unique opportunity to examine the fascinating phenomena that arose due to the relocation of a community and its oral repertoire to a new cultural context.

Previously, I thought I was determining where to hunt for songs by traveling throughout the world. But, at some point, I recognized that these songs and the force of the human voice had the actual ability and the power to lead me around the globe and make me follow them.

I often think about the collection of vinyl albums that has greatly influenced my understanding and appreciation of music and that is still stored in my home in Ukraine; I'm not sure if it will survive the current war, but I hope so. However, as these songs continue to sound in my head, I realize that, whereas the tangible medium that allows us to listen to music is still significant, memories of sound reflecting our past encounters with music are often less complex to retain, more convenient to safeguard, and accompany us ubiquitously. This is also the theme of my dissertation.

But what happens to a traditional way of singing if it is transferred to another geographical place and embedded in a different cultural environment? How does this transplantation affect the way individuals use their voices? How does being put in varied cultural settings affect this practice? What will the product of this singing tradition sound like after decades of practice and circulation in these new conditions? This research project engages with these questions by examining the case of Ukrainian singing traditions transferred to Canada at the end of the nineteenth century. The Ukrainian diaspora on the Canadian Prairies provides a case study that enables us to look into the vibrant and idiosyncratic repertoire of songs that

developed over the course of seventy years following the onset of Ukrainian immigration to Canada. The given fieldwork collection by a Ukrainian-Canadian folklorist, Dr. Robert Bohdan Klymasz, provides a 1960s “snapshot” of the process that started at the end of the nineteenth century and enables us to investigate its developments through this window of time. This research also examines the stylistic diversity of the singing traditions in Ukrainian diasporic communities on the Canadian Prairies, addressing the existing gap in the academic literature on the study of hybridity in Ukrainian-Canadian songs, especially with its analytical focus on vocal and musical qualities. Previous studies of Ukrainian singing and Ukrainian vernacular song traditions in Canada usually focused on analyzing the lyrics, leaving the actual vocal styles and melodies used in this repertoire underexplored. Studying the position of the voice and the larynx, as well as the use of vocal resonators in the sound recordings of these vernacular songs reveals the connection to the performance technique (i.e., traditional or hybrid) by linking it to the types of presentation used in both countries. While drawing upon the field notes and interview data collected by Klymasz during his fieldwork, I focus on variations and hybridity in the singing of immigrants and of their Canadian-born children.

Songs have played a significant role in Ukrainian communities for generations. Earlier, they were used to organize daily routines, accompanying people’s work in the field, religious, and social events, and generally demarcate multiple aspects of their lives (Kvitka 1922; Kolessa 1938; Kylymnyk 1955). Scholars such as ethnographer, musicologist, and folklorist Filaret Kolessa (1871–1947), ethnomusicologist, musicologist and folklorist Sofia Hrytsa (1932–2022), ethnomusicologist and folklorist Anatolii Ivanyts’kyi (b. 1946), linguist and folklorist Andrii Hornjatkevyč (b. 1937), and Robert Klymasz have proposed classifying Ukrainian vernacular songs based mainly on the types of events they were associated with (in most cases traditional

social events), song genres, and their contents. These categories include, for instance, ballads, religious, social, historical, and epic songs. According to their classification models, each of these categories could potentially be further subdivided. In addition to the vernacular song corpus being practiced in Ukraine, several Ukrainian diasporas have arisen over the past centuries (for example, in Brazil, Australia, Canada, the US, and European countries), and each of them has their regional vernacular music that can only partially fit into the existing classification models. Yet, due to the extent and complexity of the vernacular song corpus, the classification systems cannot fully account for these repertoires of songs, their particularity, and contexts in detail. The importance of simple genre classifications has been questioned (Kvitka 1922, 15).

In the late nineteenth century, a significant number of Ukrainian immigrants started arriving in Canada. It is worth noting that at this time, the territory of contemporary Ukraine was divided between two empires: the Austrian Empire and the Russian Empire (Himka 1988b, 10–11). The majority of Ukrainian immigrants, particularly during the first wave of migration, came from Bukovyna and Galicia. These regions were part of the Austrian Empire between 1772 and 1918. By 1914, the number of people who had come to Canada from Galicia and Bukovyna had reached 170,000. These first-wave Ukrainian immigrants, also known as Ruthenians [*rusyny*] (Martynowych 1991, 4), were mainly motivated to come to Canada due to overpopulation in their homeland and the availability of farmland and employment opportunities in the new country (3). It is worth noting that the immigration of Ukrainian settlers to Canada was part of a larger trend of immigrants coming to Canada from Eastern Europe during the late nineteenth and early twentieth centuries.

These Ukrainians who came to Canada during the second wave of immigration between 1919 and 1939 totaled 68,000 and were from western parts of Ukraine that did not form parts of territories under the Soviet rule and often were those experiencing political pressure as minorities (Luciuk and Hryniuk 1991, 81–82). The third wave of Ukrainian immigration to Canada that took place between 1946 and 1961 brought 35,000 people from postwar Ukraine who were mainly intelligentsia and educated professionals (124–144).

In the 1960s, some decades after the beginning of Ukrainian immigration to Canada, Ukrainian-Canadian folklorist Robert Bogdan Klymasz,² recorded a large corpus of traditional songs from Ukrainian-Canadians living in the Canadian Prairies. Most of these songs were sung a cappella and were sometimes accompanied by short introductory interviews for the recording. The collection includes both individual and group singing along with instrumental music and stories. Klymasz's collection is a document of cultural hybridity on the prairies that is reflected in the music, vocal presentation, and lyrics of the songs. Previous research on this collection has generally operated on the assumption that a part of this collection includes a distinct body of Ukrainian cultural homogeneity. At the same time, several scholars have analyzed this collection through the prism of hybridity but focused on its folkloric and textual aspects (Klymasz; Medwidsky; Peacock). As an ethnomusicologist, however, I delve deeply into the collection's sound, including vocal styles and their sonic qualities, modes, melodies, melodic ornaments, performance styles, and context of the lyrics. I claim that these songs demonstrate particular hybrid sonic elements in their melodies and the singers' performance practices, in addition to clearly hybrid lyrics.

² Robert Klymasz was born 14 May 1936, in Toronto, Ontario, Canada.

My doctoral study provides the first in-depth analysis of this collection that focuses on the particular singing styles (vocal techniques) used. In this research, I investigate multimodal layers of hybridity, the casual incorporation of new cultural elements into the vernacular repertoire of this immigrant community from the perspective of the voice. By using the term multimodal, I refer to the simultaneous presence of hybridity in different elements (modes) of songs, such as melodies, vocal styles, and lyrics, where each of these elements can be furthermore divided into multiple layers and their features that can be explored for the presence of hybridity too.

I argue that adopting new vocal styles, elements of melodies, and lyrics played a crucial role in making these songs simultaneously Ukrainian and Canadian, incorporating them further into the fabric of this diasporic community. The material of this collection is also a valuable document of oral history that reflects the transformative social processes in and through individual and collective singing practices. This study contributes to the field by offering a set of approaches that demonstrate different degrees of hybridity in various parameters of diasporic songs.

The Ukrainian-Canadian communities have cultivated a distinct cultural identity, which is deeply rooted in Ukrainian traditions and influenced by the Canadian post-immigration context. Analyzing the shift in Ukrainian vernacular song traditions that occurred alongside the development of a new cultural identity, my research explores the interconnections between these two cultural surroundings and the long-term impact of Ukrainian-Canadian vocal performances and presentations, with a particular emphasis on singing practices.

Because Ukrainian immigrants' perceptions of their own "Ukrainian-ness" in Canada varied according to the timeframe of their departure and the specific geographic area in Ukraine

from which they originated, their sense of Ukrainian cultural consistency and its symbolic representation in cultural assets varied accordingly (Lesiv 2007, 20–21), as evidenced by the materials in Klymasz’s fieldwork. From a cultural standpoint, it may be argued that the Ukrainian-Canadian repertoire exhibits a higher degree of complexity than a mere process of incorporating novel parts into the existing repertoire while simultaneously eliminating facets of Ukrainian culture. It is evident that the perception of Ukrainian culture among immigrants in Canada was influenced by a variety of factors such as family background, immigration timeframe, and specific region of origin. This was demonstrated in the production of new songs that incorporated various cultural contexts and recognized elements of Ukrainian culture, as evidenced by early publications by Hnatiuk (1902) and Fedyk (1927). Consequently, the elements representing these cultural surroundings still often assumed symbolic meaning, and the content of the lyrics of the songs frequently mirrored contemporary events of local significance.

The focus of this research is to explore the ways in which Ukrainian vocal traditions have changed after decades on the Canadian Prairies, embedded within a new cultural context. Clearly, processes of change occurred not only in post-immigration but also in the pre-immigration surroundings, but this was influenced by other cultural vectors.

Did these community singing traditions incorporate hybrid vocal parameters? Is there a connection between different vocal styles and performances among singers who grew up in the Ukrainian-Canadian community versus those who were born in Ukraine and later moved to Canada during their developmental years? Specifically, could exposure to the different sonic milieus of music culture have had an impact on their vocal performances? These are the central questions that I explore throughout this study.

1.2. Central Definitions

Old Country and New Country

During the late nineteenth and early twentieth centuries, Ukrainian immigrants who settled in Canada commonly referred to their country of origin as the “Old Country” or *staryi krai*. These terms were therefore often utilized in the literature pertaining to Ukrainian immigration. Within this context, the terms Old Country and *krai* have been widely employed to denote the geographical territory from where Ukrainian immigrants originated, regardless of shifts in political governance. In a similar vein to these terms, referring to the Central European Space in the context of dynamic transforming borders, Kokorz proposed the designation of “Central Europe as a shared aesthetic space” (Kokorz 2017, 50).

Galicia and Bukovyna were constituent territories of the Habsburg Empire during the nineteenth century, and subsequently became part of Poland between 1918 and 1939. Following the takeover of Galicia and Bukovyna by Poland and Romania respectively, Ukrainian immigrants to Canada were formally no longer from Austria. A brief Soviet invasion in 1939 was followed by Nazi rule of these areas during much of World War II, until the Soviets retook the territory prior to the war’s end (Himka 1994, 347–61). Due to this context, the terms Old Country, home country, and *krai* enable a neutral mode of reference in this instance, as they both refer to the territory in which these communities resided prior to emigrating to Canada without the need to specify shifting political borders. In a similar vein, Ukrainian immigrants often used the term New Country to name their new home: Canada. When using the term “Ukraine” in relation to its territories, I am referring to its geographical boundaries as delineated in 1991. In this study, I also alternatively denote Old Country as a *pre-emigration* cultural space and New Country as a *post-immigration* cultural space.

Ukrainian Traditional Singing

The present study employs the term “traditional” to refer to the vocal techniques and styles that have been observed within Ukrainian communities for a number of generations and in diverse contexts of mainly rural culture. Applying this term, I refer to the non-formally trained singing practices of mainly rural culture, that have arisen as recognizable and exhibit a strong connection to Ukrainian culture, both inside Ukrainian groups and in settings extending outside them. They epitomize and acknowledge the notion of what is widely understood under “Ukrainian traditional singing” in these contexts (Lotsman 2017, 107). In reference to Ukrainian Singing or Ukrainian Traditional Singing, this study refers to the mainly pre-emigration cultural context of Ukrainian immigrants to Canada. It denotes vocal techniques and practices that have developed as a result of the fusion of multiple cultural exchanges, have attained a certain level of stability, and have been widely employed by various communities in Galicia, Bukovyna, and beyond.

Vocal (or Singing) Styles

When distinguishing among different vocal or singing styles, I refer to the ways of approaching and using the voice (vocal cords) and resonators (oral cavities) (Antoniuk 2007, 124) that result in different types of sounds and the set of characteristics that are associated with a specific style or genre. The positioning of the voice in the oral cavities is one of the central features that marks the vocal sound of a particular singing style (Seidner 2007, 134). By modifying variables (such as sound intensity, volume, pitch, vibrato, vocal register, breathing technique, and position of the larynx) in approaching the vocal cords, singers are able to create the types of sound and characteristic elements and features associated with different singing styles and music genres.

Vernacular Songs

In this study, I use the term vernacular to denote a repertoire of community songs of various origins. I refer to Klymasz's collection of Ukrainian songs from the Canadian prairies as a vernacular song corpus. This collection includes songs that came from pre-immigrant song repertoires, as well as those that emerged through the oral transmission of commercial songs. When speaking of vernacular, I also refer to songs thought of as casual, normal, usual, sometimes dialectical: non-elite. The opposite of vernacular songs could be, in this context, formal, authored pieces with a stable form and lyrics: elite music.

I suggest that in the given context, these categories overlap. For instance, this collection includes songs that were originally imported from the Old Country and continued to circulate orally in the New Country while integrating elements of local culture. Additionally, it encompasses songs that were adopted from Canadian repertoires and started to circulate within Ukrainian-Canadian communities, incorporating vocal elements of traditional Ukrainian singing. In different ways, these song forms and traditional practices have been gaining new elements and generated a vast oral repertoire of Ukrainian-Canadian songs which I call vernacular. A portion of this corpus was documented by Klymasz in the 1960s.

Hybridity

When applying the concept of hybridity, I borrow the definition from Nestor Garcia-Canclini, who describes it as the “designate processes in which discrete social practices or structures that existed in separate ways combine to generate new structures, objects, and practices in which the preceding elements mix” (Garcia-Canclini 2001, 7095). I incorporate this concept into my analysis of songs, considering that the idea of hybridity is widespread in various musical genres, including jazz and flamenco, among other (Burke 2014, 3). In the context of my

research, I categorize cultural aspects as hybrid when they exhibit characteristics derived from distinct cultural traditions that were geographically separate before immigration but have thereafter converged into a particular facet of cultural production. Hybridity can take on various forms, including Ukrainian and Canadian hybridity. Essentially, hybridity represents a unique blend of recognizably different forms and elements that result from recent combinations. In non-post-colonial studies, the term hybrid is applied to denote the combination of two or more distinct forms, rather than a mixing that occurred in the past and is now widely accepted as a pure form. In this regard I should note that human cultures themselves are already a product of mixing that has taken place in the past. Immigration is one of the ways in which this sense of fusion is created. In my further chapters I will expand on these contexts.

1.3 Literature Review and Description of the Applied Concepts

Examples of processes of continuity and change in ethnic elements that symbolically represent pre-immigration culture can be found in different aspects of culture, not just music. Mariya Lesiv's works on *pysanky* (Ukrainian Easter eggs) in Canada (2005, 2007) demonstrate several commonalities with Ukrainian-Canadian songs. Through her research, Lesiv explores how the *pysanka*'s role shifted from a ritual object to an art form. Inspired by Nahachewsky's work "Avramenko and the Paradigm of National Culture," where he suggests the three types of contrasting paradigms in the Ukrainian Canadian dance (participatory, national, and spectacular) (Nahachewsky 2003, 31–50), Lesiv proposes four paradigms for Ukrainian Canadian *pysanky*: Old Country, National/Ethnic, Popular, and Individualistic (Lesiv 2005, 5). These paradigms are critical for comprehending the *pysanka*'s transition in Canada as well as the community practices that underlie this phenomenon, since they can also be applied to other cultural practices. Both *pysanky*, Ukrainian Canadian dance (Nahachewsky 2011) as much as music have been strongly

instrumentalized as a “traditional element” and a symbol of the Old Country, and in the later generations, they have often been used as a tool to manifest a bi-cultural hybrid quality.

Most earlier collectors of Ukrainian songs in Canada focused primarily on preserving Ukrainian culture. During her fieldwork in the 1940s, Laura Boulton collected traditional Christmas songs from the prairies, which are now likely the earliest existing sound recordings of Ukrainian songs in Canada. She collected both video and audio recordings, creating the film *Ukrainian Winter Holidays* in 1942. These videos document the calendrical life of Ukrainian-Canadians on the prairies in the 1940s, including scenes of their preparations for Christmas, the traditional celebrations on January 7 (Christmas according to the Julian calendar), and other holy days in the church calendar. These materials include both polyphonic choral performances and participatory singing, which was characteristic of the Ukrainian community’s performing style at that time. Studying the features of Ukrainian vernacular song style, I build on some of the central recordings and publications of Ukrainian songs and oral traditions (Kolessa 1901 and 1938; Rozdol’s’kyi 1906–1908; Kvitka 1922; Lys’ko 1967-1996; Dei and Hrytsa 1972; and Ivanyts’kyi 2004).

For the comparative part of my analysis, I use a collection of Ukrainian vernacular songs documented six decades prior to Klymasz’s recordings. This archive was created by Ukrainian ethnomusicologists and folklorists Josyp Rozdol’s’kyi and Stanyslav Liudkevych and encompasses the first fieldwork recordings of Ukrainian vernacular songs collected in 1900–1902 in Western Ukrainian regions (Dovhaliuk 1999), the same areas from which Klymasz’s singers or their ancestors originated. The songs in the Rozdol’s’kyi’s archive were originally recorded on wax cylinders but are now digitized and accessible online via the Lysenko Music Academy in Lviv.

Multiple printed sources of Ukrainian-Canadian immigration songs appeared at the beginning of the twentieth century (see, for example, Hnatiuk 1902; Fedyk 1927; Oliinyk and Zilyns'kyi 1973). However, none of these publications included musical scores, instead focusing on the textual content. These early collections hold substantial textual resources to be employed for a comparative analysis of subsequent vernacular community collections.

Prior to Klymasz's documentation of Ukrainian vernacular songs, the Ukrainian choral conductor, singer, and ethnographer Tetyana Koshyts also collected Ukrainian songs from the Canadian Prairies in 1950. Significantly, Koshyts's and Klymasz's archives demonstrate some contextual similarities. Like other Ukrainian-Canadian scholars of the time, Koshyts was particularly interested in collecting traditional Ukrainian materials instead of hybrid repertoires. This is evident in the content of her collection, which she transferred from oral to written form. Koshyts transcribed onto paper the songs she heard from her interviewees, writing down both the musical scores and the lyrics. Her collection is significantly smaller compared to that of Klymasz, consisting of fewer than two hundred songs. No sound recordings were made, but her collection is the first record of song lyrics and scores of Ukrainian songs gathered in Canada. This collection is stored in the Ukrainian cultural center *Oseredok* in Winnipeg and remains unpublished. It includes a few songs with lyrics describing immigration to Canada; nevertheless, only a very few pieces have evident hybrid aspects in their lyrics, or melodies adopted from Canadian songs. Instead, they reflect songs similar to those in the pre-immigrant setting. As noted by Klymasz, "field studies conducted during the 1950s and 1960s by Tetyana Koshyts, Jaroslav Rudnyckyj, Kenneth Peacock, Robert Klymasz, and others indicated that almost the entire Ukrainian folk music tradition had been re-established in Canada" (Klymasz 2006).

Zynovii Lys'ko, a Ukrainian-American musicologist, made significant scholarly contributions to the development of a complete archive of traditional Ukrainian songs through his extensive publications in New York. The author's primary emphasis was on material that showcases traditional characteristics of Ukrainian music culture. His work contributes to this subject through an accessible resource, a comprehensive collection of Ukrainian traditional songs. It encompasses approximately eighty-five percent of the Ukrainian vernacular songs that were officially published prior to 1967 (Lys'ko 1967, 9). The eleven-volume collection, published from 1967 to 1996, includes an extensive guide and index to Ukrainian songs previously issued in other sources. This collection includes a limited selection of Ukrainian songs that deal with the topic of immigration. Lys'ko's collection does not contain diaspora songs that incorporate clearly hybrid features such as elements of the English language. The emphasis on cultural purity is evident in Lys'ko's selection of material and his accompanying introductory statements. The significance of Ukrainian national culture was evidently prioritized by the publisher UVAN (the Ukrainian Academy of Arts and Sciences in the USA, New York).

Ukrainian-Canadian studies experienced various layers of ideologies, which can be divided into several phases (Hinthner and Mochoruk 2011, 3–20). Most scholarly research on Ukrainian-Canadian music has focused on choral, instrumental, and commercial music rather than vernacular practices (see, for example, Pritz 1977 and Cherwick 1999). In the early 1970s, an interest in hybridity began to develop alongside growing postcolonial discourse. However, scholars of that time focused primarily on the textual contexts of sound archives and songs (see, for example, Klymasz 1970a and 1970c; Harvey 1978; Harms 1979; as well as Klymasz and Medwidsky 1983). The examination of hybridity in Ukrainian-Canadian traditional culture is evident in John Alexander Melnyk's 1972 thesis. Melnyk also primarily directs his attention

towards the textual elements. Thus, there remains a gap in the ethnomusicological study of Ukrainian-Canadian vernacular songs, particularly in the study of performance qualities and vocal techniques within individual and collective singing.

The collection of hybrid songs assembled by Klymasz aroused the interest of linguist and folklorist Bohdan Medwidsky, who later collaborated with Klymasz on numerous publications, including in 1983 and 1992. Both Klymasz and Medwidsky were the pioneering scholars in the field of Ukrainian folklore studies in North America. The primary emphasis of these works lies in the linguistic aspect of the collection. Bohdan Medwidsky was a member of a cohort of researchers who were deeply motivated to safeguard the traditional Ukrainian culture, dedicating a significant portion of their scholarly endeavors to this subject matter. Klymasz's collection served as a source of inspiration, prompting him to delve into the topic of Ukrainian-Canadian hybridity and subsequently publish on it. Medwidsky's primary focus on textual aspects reflected his expertise as a linguist and folklorist. Musicologist James Porter worked with Klymasz on a study of traditional Ukrainian ballads in Klymasz's collection and presented the first musical analysis of the sound recordings. Porter published melodic transcriptions and provided insightful commentary on the music (Klymasz and Porter 1974). Even so, Porter's analysis focused on traditional components rather than hybrid ones. He, like other researchers, did not investigate the vocal presentations or auditory elements of these songs, instead focusing on forms of participatory activities and melodic, modal, and rhythmic features.

Numerous ethnomusicological studies of hybridity and musical structure in participatory songs and immigrant communities have been conducted and published in recent decades by experts such as Bruno Nettl (1983), Ervin Beck (1983), Kay Shelemay (1998), Enrique Cámara de Landa (2002), Dale Olsen (2004), Noe Dinnerstein (2013), Tendai Muparutsa (2013), Simona

Frasca (2016). These studies, however, do not typically go deep into the hybridity of singing approaches or the diversity of vocal position and style.

Several scholarly investigations have illustrated the application of mathematical statistics in the realm of music. For instance, Frishkopf (1999), Panteli (2018), Nakamura and Kunihiro (2019), Müller, Grosche, and Wiering (2010) have implemented these methods, which facilitate the visualization, analysis, and comprehension of melodic structures by condensing them into a more neutral metric.

However, there is a number of ethnomusicological studies that do examine the concept of hybridity. Notably, Enrique Cámara de Landa's (2002) investigation delves into the hybridity present in the Italian Tango, while Ervin Beck's (1983) research focuses on Belizean songs. Barbara Lorenzkowski's (2010) study centers on German songs in North America, Tendai Muparutsa's (2013) exploration examines Zimbabwean music in the North American diaspora, and Simona Frasca's (2016) examination studies Neapolitan songs. These works take a broad and diverse approach to the theme of hybridity.

The concept of hybridization forms part of the analysis conducted in the fourth chapter of this study. Applying Néstor García-Canclini's definition of hybridity to my research materials, I explore how elements from various cultural practices, that had been separate before immigration, combine (García-Canclini 2001, 7095) in Ukrainian-Canadian songs. I consider this new combination a new object of cultural practice: a Ukrainian-Canadian song.

The etymology and historical development of the term hybridization is extensively discussed in *Conceptualizing Cultural Hybridization: A Transdisciplinary Approach* (Stockhammer 2012). Andreas Ackermann states that hybridity studies have primarily addressed textual data, focusing on assessing verbal content. In response, he suggests to “debate the

analytical potential of hybridity” (Ackermann 2012, 5–6), analyzing its history and the fundamental connected notions. Thus, Ackermann’s thesis emphasizes the importance of looking beyond the textual contents and investigating additional layers such as meaning, context, surroundings, and other cultural components. In his study on hybridity in the Italian tango, ethnomusicologist Enrique Cámara de Landa suggested that hybridity exists on a scale that we can measure and define in different performances (de Landa 2002, 109). Additionally, the author asserts that in the context of the tango in Argentina, the hybrid changes gave rise to the term “original identity” (de Landa 2002, 88). This term signifies the amalgamation of diverse elements and the enduring nature of their fusion, leading to the formation of the cultural artifact. Anthropologists and literary theorists have previously debated the use of the terms transculturation, acculturation, and neo-culturation and their shifts in the contexts of cultural influences (Taylor 1991, 90). The term transculturation was used in 1940 by Cuban anthropologist Fernando Ortiz to describe the process of creating a new cultural product that contains features from both pre-contact cultures (Codell 2016, 4). He writes that, in contrast to the earlier term acculturation,

the term transculturation better expresses the different phases in the transitive process from one culture to another because this process does not only imply the acquisition of culture, as connoted by the Anglo-American term acculturation, but it also necessarily involves the loss or uprooting of one’s preceding culture, what one could call a partial disculturation. Moreover, it signifies the subsequent creation of new cultural phenomena that one could call neoculturation. (Ortiz, quoted in Codell 2016, 4)

Ortiz proposed the term transculturation as a more comprehensive alternative to acculturation, which was initially coined by American anthropologists. According to Ortiz, transculturation better describes the various phases involved in the process of transitioning from one culture to another. This process is not merely about acquiring a new culture but also involves partial “disculturation,” referring to the loss or uprooting of one’s prior culture. Additionally,

transculturation highlights the creation of new cultural phenomena, which can be referred to as neoculturation. These insights can help us better understand the complexities of cultural exchange and facilitate more effective cross-cultural communication (Taylor 1991, 91–92).

The notion of hybridity has been discussed by multiple theorists, many of whom came from mixed cultural heritage, such as Homi Bhabha (b.1949), Stuart Hall (b.1932), Paul Gilroy (b.1956), Edward Said (1935–2003), sociologist Nestor Garcia Canclini (b.1939), anthropologist Eduardo Archetti (1943–2005) (Burke 2014, 3–4). I should clarify the way this term is applied in my study as its understanding differs in application by different scholars greatly. I am not applying the term hybridity in the sense of Homi Bhabha and other scholars who applied it in the context of the “third space.” This use is specific to coloniality and post-colonial studies, where it marks the “third space” of the intersection or contact zone between colonizer and colonized and is not applicable to my case study.

When discussing a theoretical model of hybridity in ethnomusicology and related disciplines, it is important to note that previous studies have used the concept of hybridity in different ways too. These can be broadly categorized into those used in post-colonial and creolization contexts, and the hybridity observed in various types of diasporas, especially its voluntary forms (Shuval 2000, 41-55) where the notion of the “third space” mentioned above is not applicable. Overall, scholars have employed multiple interdisciplinary approaches, drawing on musicology, ethnomusicology, cultural studies, and sociology, to explore the nuances of musical in-betweenness in diasporic contexts. This study employs the notion of hybridity within the context of a voluntary diaspora akin to these explored in previous ethnomusicological research (akin Gunkel 2004, Lorenzkowski 2010, Dinnerstein 2013, Alajaji 2015, Davis 2015, Frasca 2016, Buelmann and MacRaild 2019, Golzalez 2019). By examining the ways in which

music functions as a dynamic and transformative force within the diaspora, studying musical hybridity deepens the understanding of the complex interplay between cultural identity, migration, and artistic expression.

In previous Ukrainian-Canadian studies, the predominance of research attention was focused on traditional national repertoire, while almost ignoring hybrid elements, demonstrates that this fusion was commonly interpreted as somewhat unattractive in the academic discourse. Apparently, the hybrid items did not reflect what was understood by many scholars as “Ukrainianness.” At the same time, as demonstrated also by Klymasz’s collection materials, the understanding and perception of this “Ukrainianness” can vary. Singers in Ukrainian-Canadian communities have intentionally incorporated new elements along with Ukrainian symbolism in songs that reflect the individual perception of the Old Country based on the immigrants’ own experiences since the end of the nineteenth century. The song-composing practices that intentionally combine elements of both worlds have also become a tradition and symbolic for many generations of Ukrainian-Canadians. The coexistence of cultural components from both Ukrainian and Canadian backgrounds served as a crucial mechanism for the expression and embodiment of Ukrainian-Canadian identity. At the same time, multiple studies demonstrated that the concept of Ukrainianness was often “shaped, and constructed” (Hinter and Mochoruk 2011, 10). Hence, the concept of purity is, in any case, also a subjective construct that is connected to nationalist settings and backgrounds and the contemporary contexts. Culture is not a stable entity but is constantly transforming in response to multiple factors that impact it (Lukashenko 2008, 57). For example, one could argue that the Ukrainian-Canadian vernacular music on the Prairies in the twentieth century may provide a diminished sense of Ukrainian identity when perceived by individuals residing in present-day Ukraine. Klymasz’s account

further attests to this phenomenon, since he expressed the intention to gather old Ukrainian songs during his expedition to the Prairies. He anticipated documenting *dumas*, a famous and symbolic genre of epic song performed in central Ukraine. He did not record any vernacular *dumy* but did create an extensive collection of Galician and Bukovynian songs. They diverged from his initial expectations but showcased other distinct and interesting qualities. These songs included diverse modes and vocal techniques, featured lyrics pertaining to alternative contexts, incorporated multiple languages, and frequently addressed casual subjects rather than historical themes.

My emphasis on Ukrainian-Canadian community songs in the form of audio recordings distinguishes my study from the majority of previous studies. While many of the early publications are literary in nature, my investigation is based on physical recordings of community members' voices. This research is characterized by its multigenerational nature as it compares the songs performed by two different generations of Ukrainian Canadians. Some of the singers moved from Galicia and Bukovyna during the latter part of the nineteenth century or in the twentieth century. Others were born in Canada. Some of the singers learned and practiced singing in pre-emigration surroundings before moving into the new cultural space, while others learned Ukrainian ways of singing from their parents and other members of the community in Canada.

The application of a comparative technique, which includes songs recorded by Rozdol's'kyi in early twentieth-century Ukraine, presents a way for comparing the vocal characteristics with the songs recorded in Canada decades later. It facilitates the examination of the continuity and change in vocal performance techniques. It is important to note that, many songs in Rozdol's'kyi's collection were recorded only partially. Although his situation with fieldwork equipment was not quite as bad that of the Ukrainian ethnomusicologist and

ethnographer Klyment Kvitka (1880–1953), who had no access to a phonograph at all and had to resort to manually transcribing songs,³ Rozdol's'kyi had access to a finite number of wax cylinders. Indeed, because songs typically had a strophic form, most researchers at the turn of the twentieth century felt that they documented the song sufficiently by recording only the first verse. Even though the majority of Rozdol's'kyi's recordings do not have the same sound quality as later reel records, and some quality was lost during the transfer from wax cylinder to a digital format, the voices can be heard with sufficient clarity for this project.

1.4 Methodology

1.4.1 Context

In this study, I investigate the singing styles of people born in Canada (second-generation Ukrainian-Canadians) in comparison to those singers who immigrated to Canada (first-generation Ukrainian-Canadians). While there are different ways to classify immigrant generations in sociological studies, and some scholars use more detailed generation numbers, such as 1.25 for teen immigrants, 1.5 for child immigrants, and 1.75 for pre-school immigrants, for my study I propose using a two-generation schema as it appears most suitable for the context.

Additionally, this study explores the transformation of Ukrainian traditional singing styles after immigration. To investigate and demonstrate the many forms of hybridity in these songs, I examine two aspects in particular: vocal performance and melodies. The content of the lyrics of the songs is also considered, but this is not the primary emphasis due to numerous previous studies that explored the texts (Klymasz 1970a, 1970b, 1970c, 1992; Klymasz and Medwidsky 1983).

³ In addition, Kvitka supplemented his annotations with a comprehensive framework that depicts various facets of vocal expressiveness (Ivanyts'kyi 2005, 427).

I chose this particular collection of songs recorded by Robert Klymasz for my research because it is the first extensive collection of sound-recorded songs produced within the Ukrainian community in Canada. This collection provides insight into the dissemination of vernacular song materials in Ukrainian-Canadian communities some seven decades after the establishment of Ukrainian settlements on the Prairies. In addition, the songs recorded by Rozdol's'kyi in the western part of Ukraine at the beginning of the twentieth century allow comparative research on the finer aspects of singing parameters, and in complex, they offer a strong methodological base.

In this study, two subsets of songs (A and B) are established, derived from Klymasz's collection, for the purpose of comparing their vocal performances. Subset A contains nineteen recordings obtained from individuals who were born in Ukraine and migrated to Canada. Subset B also contains nineteen recordings, gathered from individuals who are Canadian-born and descendants of Ukrainian immigrants residing in the communities Klymasz visited. The objective of this analysis was to examine potential differences in voice performances among these two generational cohorts. While both groups formed parts of the Ukrainian-Canadian communities, I wish to test whether their early experiences in the pre-emigration cultural surrounding—the Old Country—influenced their singing styles and vocal performances as Klymasz recorded them.

The Ukrainian-Canadian communities' assimilation of songs was significantly influenced by various factors, including the incorporation of the English language, as well as the introduction of novel music genres such as Country and Polka (also known as "Polka Happiness" (Keil 1992; Gunkel 2004, 35) which were absent in the pre-immigration surroundings. Polka Happiness is a vibrant and energetic music style that emerged from a fusion of European and

North American music and was especially popular in the twentieth century USA and Canada. Country music is a commercial genre that utilizes elements of rural music, however, many other different music styles and genres can “fall under the broad rubric known as Country music: old-time, honky-tonk, western swing, Cajun, bluegrass” and many others (Kingsbury et al. 2012, ix). In addition, the introduction of radio broadcasting and the availability of new musical recordings played a pivotal role in facilitating this process of music hybridization within the community.

This study examines the impact of community practice as the predominant method of instruction and acquisition of these songs, along with the substantial influence of musical settings on the development of musical skills in early life. The individuals born in Canada acquired these practices through exposure in Canada with only indirect interaction with pre-immigration surroundings. Even though most Ukrainians who moved to Canada lived in communities that included many other Ukrainians maintaining vernacular traditions brought over from Ukraine, I suggest that the type of sonic space they experienced after immigrating was not the same as in Ukraine. Therefore, I study the shift of this vernacular tradition by analyzing the corpus of vernacular songs collected on the Canadian Prairies several decades after the beginning of immigration. Factors such as the change in population density, variable contact with other ethnic communities, the appearance of radio and, later, television, all played a role in the transformation of the Ukrainian communities’ vernacular practices and repertoire in Canada. An exploration of the variations in melodies and vocal presentations has significant potential. Hence, I aim to study and demonstrate the presence of hybridity beyond the textual layer inside cultural phenomena. This investigation provides a more in-depth examination of the numerous cultural contexts present in these songs.

1.4.2 Sampling Method

The questionnaires collected by Klymasz contain data for a total of approximately 161 individuals who participated in interviews. The index of his fieldwork contains a description of more than 368 audio tracks. The index identifies more names than are recorded in the questionnaires. Regrettably, a considerable number of the recordings lacked proper labeling, rendering them ineligible for inclusion in the subsets. By imposing these restrictions for the pool of songs, the sample was considerably constrained. In order to ensure a variety of singing interpretations and styles by multiple singers, only one song was chosen from each participant. In cases where multiple songs were available by the same interviewee, I took the song that exhibited the highest sound quality, most extensive metadata, and complete lyrics, did not have instrumental accompaniment (if possible), and had minimal distortions or interruptions. For my selection of sample recordings, only songs with available supporting questionnaire material were included. Further, I aimed to incorporate songs that had clear sound and were performed by a single vocalist, because a cappella recordings enabled the analysis of sound across different software applications. The majority of Klymasz's recordings, however, were group presentations, which were thus mostly rejected for my sample subsets. The presence of loud or excessive noises or distracting sounds in the recordings could have rendered the analysis impractical, and such sound files were also excluded. The group of interviewees born in Canada (Subset B) was much smaller than the group of Ukrainians who were born in the Old Country (Subset A). I wanted my subsets to have an equal number of songs, so I took the maximum number of songs available for Subset B, which was nineteen, and created a subset of songs for Subset A of equal size. Interestingly, the subsets contain two songs presented in distinct forms in

each subset, namely “A Nash Tsisar” (A.2), “Nasha Slavna Tsisarivna (B.9), and “Zaviazala Sobi Ochi” (A.18 and B.19).

Subset A is a collection of nineteen songs performed by Ukrainian individuals who were born between 1881 and 1919. They moved to Canada from the western regions of what is now Ukraine, specifically Bukovyna or Galicia, from 1896 to 1950. At the time of their arrival in Canada, the youngest immigrant was one year old, and the eldest was thirty-nine. The singers were interviewed during the summers of 1963, 1964, and 1965 and were between forty-five and eighty-five years old at that time.

The second group of songs (Subset B) constituted nineteen songs recorded from Canadian-born singers from Manitoba and Saskatchewan, born between the years 1898 and 1919. At the time of the recording the youngest singer was forty-five and the oldest sixty-four years old.

The songs in these subsets were then analyzed to identify differences in their texts, musical qualities, and vocal styles. The songs presented by the Canadian-born Ukrainian-Canadians exhibited a greater degree of hybridity compared with those recorded from the immigrant generation. The strategy of examining the various parameters of the songs demonstrated a significant presence of hybridity in the melodies, vocal styles, and performing techniques, which had not previously been the focus of scholarly investigation.

The objective of compiling song subsets did not aim to reflect statistics on the frequency of previously published songs from the overall Klymasz collection. Only a small portion of his collection—less than two hundred—have been published and can be found in various collections and analytical articles (Klymasz 1970a, 1970b, 1989, 1992), Klymasz and Medwidsky (1983), and Klymasz and Porter (1974). At the same time, over half of the songs in my subsets are taken

from the pre-published sources. During his fieldwork, Klymasz already knew which songs he would include in his publications, as it was one of the required outcomes of his fieldwork, funded by the Canadian Museum of History. Therefore, he collected extensive metadata for these songs and stored it in the form of completed questionnaires. He might have also decided to transcribe and publish songs with particularly good sound quality. As a result, my selection methods, on occasion, led me to choose songs that overlapped with his selections in more than a random manner.

The songs in the subsets also do not aim to mirror the frequency of songs with hybrid lyrics versus non-hybrid lyrics in the overall Klymasz collection, nor in the actual vernacular practices of the specified time period. My subsets exhibit a disproportionately higher occurrence of songs with hybrid lyrics compared to what would be expected if the representation aimed to reflect the practices of that time or the overall constitution of the collection proportionally. Klymasz also appears to have selected these songs due to the availability of complete song texts and a more complete set of metadata. Clearly, he did select a significant number of these songs because they were part of what he called “the immigration song cycle,” to which he dedicated a high proportion of his publications thereafter (Klymasz 1970a, 1970c, 1992; Klymasz and Medwidsky 1983).

The primary sample criterion for my subsets involved the selection of songs which was random from the perspective of vocal styles and singing characteristics, not lyrics. This criterion was strengthened by choosing a different vocalist for each song.

When I chose the sample subsets, it was not clear whether the voices, singing styles, and performance techniques would reveal hybridization in direct interrelation to the presence of Canadian elements in the lyrics or independently. The analysis has since shown that the different

parameters are indeed somewhat linked, though their exact relations are complex and not yet fully understood. For this reason, I now understand that my sample likely gives an impression of greater hybridity than the overall Klymasz collection would show. The suggested sample allows for a more intense incidence of hybrid qualities for each of the parameters and makes them more clear for analysis. It is furthermore important to clarify that the Fusion Scale and Parameter Intensity Level Scale proposed in this project cannot be calibrated in a universal or objective manner. These instruments are relative in nature and can only be compared to one another. Consequently, the elements of the songs analyzed in this study are to be interpreted in relation to each other too. At the same time, it is proposed that the sampling method has no bearing on the relative incidence and co-incidence of the various song features examined. Therefore, it can be concluded that the relative differences in hybridity between the singing of immigrants and Canadian-born individuals remain robust.

1.4.3 Meaning

To reflect on the meaning of the songs for the singers, I consider their spoken reflections, which were sometimes recorded by Klymasz before or after the actual song performance. These reflections offer information about the song's origins, how the interviewee learned it, or how it was performed in Ukraine or Canada. Unfortunately, not all songs contain this commentary, but their occasional presence helps us understand not only that single recording better but also the repertoire corpus more generally. In a number of cases, the vocalists have engaged in introspection on the musical setting of their songs or have said that their lyrics possess autobiographical elements. This information also helps us understand the particular challenges that individual members of the Ukrainian-Canadian community faced throughout their lives in the context of immigration and the broader community at large.

1.4.4 Analysis of the Melody

When conducting an analysis of melodies, various factors were taken into consideration. These include the melodic structures employed within the melodic bodies, the alterations of ornaments, the shifts in modes and the presence of the melodic mode known as the “Hutsul mode” in Ukrainian ethnomusicological research (Smoluch 2014, 44).⁴ These observations facilitate the elucidation of the potential cultural influences of the songs. Patterns exist in the modes within the pre-emigration cultural space in the Old Country Ukrainian song corpus that were especially popular in Galicia and Bukovyna regions (Kvitka, 1922; Iashenko 1963; Vasylenko 1963; Ivanyts’kyi, 2004). I apply both quantitative and qualitative methods in my research. The application of linear transition and bar chart diagrams allows for the transcription, visualization, evaluation, and analysis of the melodic composition and various song parameters in numerical form. This approach offers the advantage of avoiding the constraints imposed by the conventional Western music notation system, which would have provided a set of limitations in my ethnomusicological study, leading to incomplete and insufficient data. By using a numerical system, I can visually represent melodic patterns, analyze developments, and focus on tendencies within the architecture of the melody.

In the present work, statistical tools are furthermore employed to analyze the melodies of the songs. My objective was to employ visualizations to depict the variability, detect and illustrate patterns of different parameters, and demonstrate the potential dynamics of my two subsets. The graphs illustrate the distinctive characteristics of melodic structure, such as intervallic architecture, note dispersion, repeats, frequency of notes, and melodic ambitus

⁴ HM4 = Harmonic Minor Scale starting on the 4th step of the scale. The Dorian #4 mode, also named Dorian #11 or Hutsul scale, Romanian scale or Romanian minor scale (Zolochevs’kyj 1964, 116; Smoluch 2014, 45).

(range). These parameters possess the capacity to establish connections with the modes, thereby unveiling associations with the broader cultural contexts of the melodies.

The statistical analysis of the melodies helps to reveal variance in the results across the song subsets, revealing a difference in the performances offered by the respondents in each subset in terms of the notes employed. Moreover, statistical parameters, along with manually constructed linear diagrams and charts, provide the opportunity to visually represent, analyze, and compare song attributes in a neutral manner.

The analysis performed in this study includes the following characteristics:

Frequency of the notes⁵: The parameter that demonstrates the frequency and the distribution of the notes in a song according to the relative pitch. The horizontal X-axis demonstrates the number of the note in the pitch set of the given range of the song (NP), and the pitch class of the note (PC). The first step of the scale is marked as number 1, and all further steps of the scale are numbered accordingly. Bar chart diagrams are built for each song. The vertical Y-axis demonstrates the number of times each of the notes is repeated in the song and is marked as Count.

Mean, Dispersion, and Standard Deviation of Notes in the Melodies: Determination of a musical melody's mean (Montgomery and Runger 2020, 200–1), deviations from it, dispersion, and standard deviation of sounds (Montgomery and Runger 2020, 74–76, 201) enable us to obtain specific characteristics of the song. These result from the number of notes and the pattern of their distributions in a melody. Like any mathematical characteristics, these estimates possess numerical objectivity but involve key adjustments to suit the specific interpretative domain.

⁵ In this context, the term “note” refers to a specific musical tone with a definite pitch.

After counting the total number of notes (sounds) in the piece (K), the relative frequency of i -note presence can be counted according to the following formula:

$$W_1 = n_1 / K,$$

$$W_2 = n_2 / K,$$

...

$$W_i = n_i / K,$$

$W_1 + W_2 + \dots + W_i = (n_1 + n_2 + \dots + n_i) / K = 1$, i.e., the sum of all relative frequencies of the statistical distribution is 1 ($i = 1, 2, \dots, K$) (Montgomery and Runger 2020, 30–31, 214–16; Gupta and Kapoor 2020, 37–38).

x – note in the song,

$x_i = i$ – number of the note in the piece (the number of the note in a scale starting on the tonic),

n_i – the frequency (number) of the i – note appearance in the piece,

K – total number of notes in the piece (repeats are also counted),

W_i – relative frequency of i – note,

\bar{x} – mean.

Subsequently, frequency histograms are generated. The empirical mean is a statistical measure that represents the average value of a given distribution. Apart from the mean, it is crucial to ascertain the degree of variability exhibited by the values of empirical mean in relation to this mean, commonly referred to as the dispersion of the statistical distribution. The discrepancy will be denoted as x_i , representing the divergence of the value of x_i from the empirical mean. Hence, the calculation of the arithmetic mean of squared deviations is utilized as a measure to assess the dispersion of the parameters x_i . The empirical variance, denoted as D , is

calculated as the average of the squared deviations of the values x_i from their empirical average, while considering the frequencies n_i .

$$D = \sum_{i=1}^k x_i^2 W_i - \left(\sum_{i=1}^k x_i W_i \right)^2 = \overline{x^2} - (\overline{x})^2,$$

$$\sigma = \sqrt{D}.$$

(Gupta and Kapoor 2020, 77–78).

The standard deviation quantifies the extent of variability among the data points relative to the mean of the data set. The duration of a song, the quantity of notes employed, and the song's pitch range are directly correlated. The calculated data is demonstrated in general table 4.2.

1.4.5 Analysis of the Vocal Style

Studying vocal recordings from the Ukrainian-Canadian communities living in the Canadian Prairies in the 1960s, this study investigates the distinctive features of Ukrainian vocal traditions observed in the regions of Galicia and Bukovyna, as well as features such as the notable use of the “twang” sound of North American Country music in the mid-twentieth century. According to vocal instructor Noelle Turner, twang can be defined as a stylistic technique employed in singing, achieved by lifting the position of the larynx and the tongue (Pezenburg 2013, 138). The songs recorded on phonograph by Lyudkevych and Rozdol's'kyi (1901–1940) exhibit the pre-immigration style of melismatic vocalization that offers material for a comparative approach for the vocal style analysis also. The present study delves into Galician melisma, kinds of vibrato as a process, discussed in the contexts of multipart singing by Vasylenko in 1963, described by Piernay (2012, 123–25), singing styles as coined by Ivanyts'kyi in 2004, and the roles of participating vocalists within the Ukrainian community that influence

singing styles (such as the leading vocalist, ensemble-vocalist, or primary singing group-leader, also called *vyvodchytisia*⁶). This study additionally investigates how the voice styles present in popular recordings from the Canadian Prairies may have influenced Klymasz's interviewees. I compare the ornamentation used by the performers in Klymasz's collection in Canada to those recorded by Rozdol's'ky in 1901 as part of my observations of the differences in performing styles between the recordings captured in Bukovyna and Galicia and those created after Ukrainian immigrants spent up to several decades in Canada. The comparative approach allows me to understand and illustrate the similarities and differences in the audible parameters of a song, including vocal ornamentation, type of vocal sound, volume, timbres of the voices, emotions, and elements of expressiveness.

The sound recordings enable us to experience and analyze the vocal nuances and qualities that cannot be easily documented in written form and are not available through printed sources. The nuances of vocal performance elements (ie., vibrato, dynamics, intonation, timbre, breathing technique) are not stable from performer to performer and often also differ in the repetitions presented by the same singer.

I used Logic Pro software to cut the sound files, display the melodies from the sound recordings, manually transfer them into the note frequency bar chart diagram, and transcribe the melodies into the linear note sequence diagram.

This study examines elements of the vocal techniques employed in North American music styles, specifically Country and Polka songs, which gained significant popularity in the

⁶ The term *Vyvodchytisia*, derived from the Ukrainian verb *vyvodyty*, which translates to “to bring out,” or “to lead out” refers to a leading vocalist within a musical ensemble who typically performs in higher registers compared to the other members. *Vyvodchytisia* usually showcases expressive vocal embellishments, while the remaining vocalists in the group maintain lower positions within the narrower vocal range.

Ukrainian-Canadian communities (Cherwick 1999; Klymasz 1972). These vocal techniques exhibit common technical characteristics, including the positioning of the larynx, employment of vibrato, utilization of resonance cavities, and distinctive qualities in voice positioning. Given the similarities and shared characteristics in Country, Polka, and pop singing styles as applied by Klymasz's singers, this study takes a holistic approach by examining them collectively. For this reason, in this thesis, I refer to them as "Canadian elements" or "North American elements" or the "Country or Polka singing style," with a focus on their melodic qualities and overall singing style, which corresponds to how this style was heard and perceived from the performances of popular bands such as Mickey and Bunny, Interlake Polka Kings, and others.

Research has indicated that the early stages of childhood have a significant impact on the formation and development of melodic and rhythmic perception as well as vocal habits (Bullerjahn 2010, 2). The amount of time an individual spends in pre-emigration or post-immigration surroundings influences their cultural experience and musical expression, repertoire, and vocal sound. I explore these patterns in regard to the singing practice, comparing the singing styles among the first and second generations of Ukrainian-Canadians.

1.4.6 Introduction to the Fusion Scale and Its Application

In his work on the tango, the renowned Portuguese ethnomusicologist Enrique Cámara de Landa expresses the idea of the creation of a "hybridity scale" with the purpose of investigating the degree of hybridity in it (de Landa 2002, 109). I was inspired by this idea and decided to develop it further, adapting it to the context of my study by creating a Fusion Scale of singing styles. However, while de Landa suggests investigating the degrees of hybridization in the tango, I propose to transform his method by creating the stylistic Fusion Scale that does not measure the level of hybridity but employs an assessment of multiple parameters that can be assigned to the

specific singing practices that are associated with the pre-emigration and post-immigration surroundings. The Fusion Scale employed in this study focuses on the types of vocal presentation, melodies, and literary contents. It takes into account the number of elements as well as the extent to which the singing features are associated or related to different cultural contexts as a critical stylistic influence. Acknowledging the fact that every surrounding is composed of multiple vectors that are non-constant factors, I suggest defining two main cultural spaces that played an influential role in the transformation of singing styles in Ukrainian-Canadian communities: the pre-emigration cultural space and the post-immigration cultural space. In regard to the suggested Fusion Scale, I assign the elements and features of singing styles that can be recognized as elements of Ukrainian or Ukrainian traditional singing styles to the sphere of pre-emigration cultural space. These elements of singing styles, which can be recognized as these characteristic of Country and Polka singing styles that were popular in Canada and North America, are assigned to the post-immigration cultural space.

I assess the amount of these various stylistic elements in each subset of songs by considering the frequency of their appearance in singing presentations recorded by Klymasz. The Fusion Scale allows for the conditional quantification of these elements and facilitates the visual representation of the outcome on a diagram. It is applied to such parameters as the songs' lyrics, language, form, vocal style, singing resonators, vibrato, phrasing, melody, ornaments, scales, modes, intervallic structure, and performance style. By analyzing the content and evaluating the presence of different elements in each song, the Fusion Scale effectively illustrates the diversity and interconnectedness of these recordings.

1.4.7 The Parameter Intensity Level Scale

In order to undertake a deeper comprehensive examination of several significant parameters that demonstrate a dominant presence in the results of the Fusion Scale analysis, I implement an additional scale: The Parameter Intensity Scale. It has partially been derived from Alan Lomax's Cantometrics study (Lomax and Rudd 1976). This scale aims to illustrate the magnitude of these singing features, facilitating additional analysis of potential patterns within the broader context with the goal of identifying stylistic trends. This Parameter Intensity Scale also allows for the evaluation of the variability present in various components of the vocal styles and offers the opportunity to study the interconnectedness of the features between subsets. In this part of the analysis, I consider the parameters of glissando, nasality, melisma (ornamentation), and pitch (vocal register).

Chapter 2: Ukrainian Songs Before and After Immigration to Canada

2.1 The Voice

The study of vocal styles explores the fundamental purposes, anatomical distinctions, and constituent components of the human voice while singing. Most differences between singing styles are determined by differences in the position of the larynx and the width of the throat. After a sound is created in the larynx (the blue in Figure 2.1), it is shaped by the position of tissues in the oral cavity, which results in a particular style.

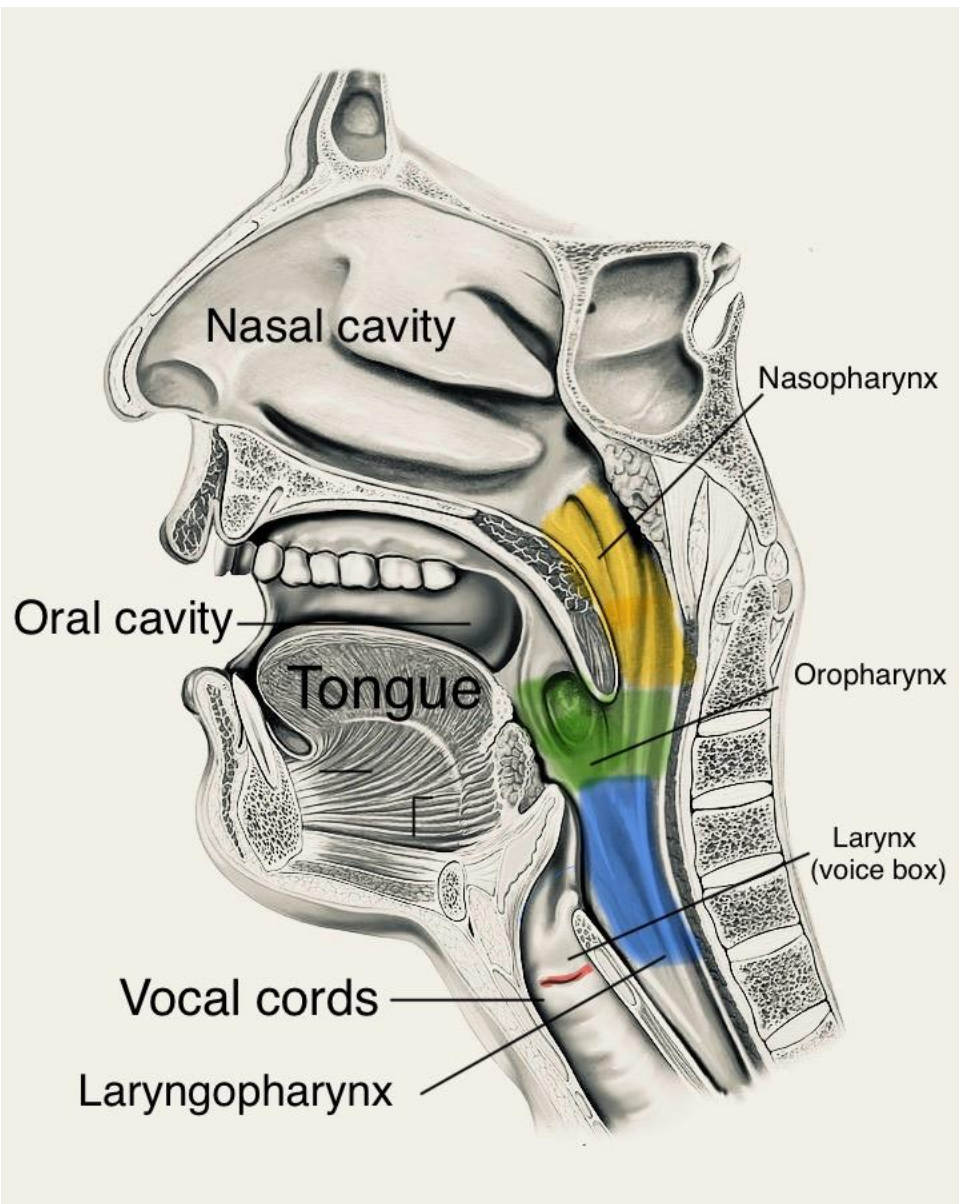


Figure 2.1. Resonant Cavities

The space created in the pharynx determines the type of resonance, influences the vocal sound, and impacts the timbre of the voice. The singer can modify the resonant cavities to lead to the concentration of sound specifically in the nasopharynx, oropharynx, or laryngopharynx, as depicted in Figure 2.1.

The chest and head registers are used in various singing styles, including Ukrainian and Ukrainian-Canadian singing. While singing in the chest register, there is comparatively higher muscular activity in the coronal cross-section of the vocal cord (Dimon 2018, 42–44), than during head register and falsetto singing. Singing in the chest register requires a high level of vocal cord engagement, where the vocal cords make lighter contact with each other. This type of strong vocal cord engagement usually produces a powerful and resonant sound, particularly in the lower and middle ranges. In contrast, while producing falsetto in higher ranges, the vocal cords must be stretched and thinned while making contact (Dimon 2018, 43–44). Figure 2.2. illustrates the location and the range of the “mixed” head and “mixed” chest registers displayed by Cornelius L. Reid on the example of lyric tenor and soprano voices (Reid 2018, 49) in the context of the “functional singing method,” as he denoted it. Reid proposes approaching singing voices from the perspective of a two-register scale and often refers to a “mixed” register, meaning a combined technique that enables one to transition between different pitches while avoiding too many audible changes in vocal quality and supporting sound consistency. We see multiple references by Ivanyts’kyi (2004, 284–88) to mixed techniques in relation to the Ukrainian traditional vocal styles too. Ivanyts’kyi likewise studies Ukrainian traditional singing techniques from the perspective of the chest and head (falsetto) registers and a mixed register. Parallel to Reid’s classical singing techniques, multiple Ukrainian traditional vocal styles also frequently employ a blended approach in order to minimize the distinctions between vocal registers.

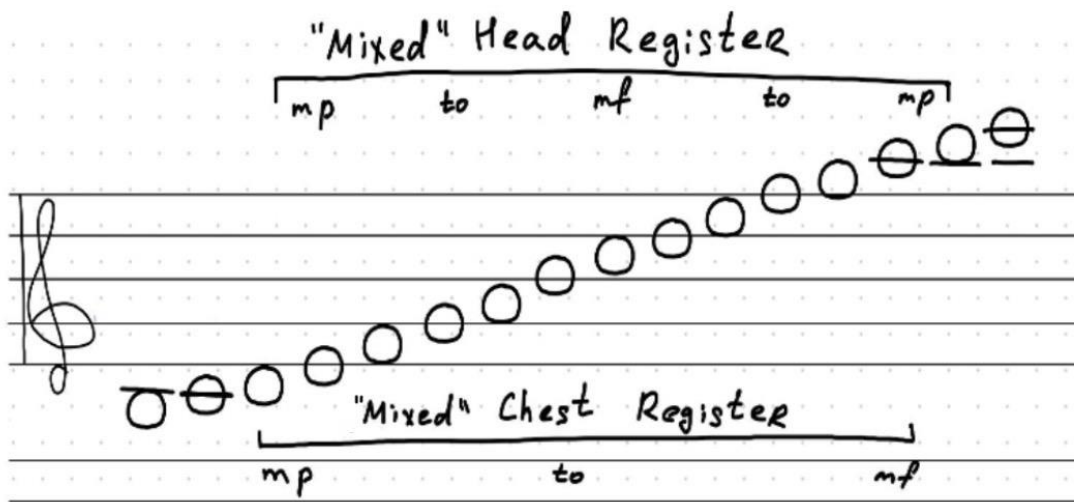


Figure 2.2. A depiction of “Mixed” Registers that can be found in tenor and soprano vocal ranges (Reid 2018, 49)

The widening of resonating chambers is especially significant in classical singing. They enhance the transmission of the voice’s sound and acoustic projection, which is crucial for establishing good audibility. Simultaneously, the wide resonating chambers significantly affect the characteristics of the sound. The resonators in the vocal tract generate, modulate, regulate, and sustain the auditory output necessary for the artistic framework and situational backdrop of the musical rendition (Antoniuk 2007, 124).

In most cases, particularly for male vocalists, specific vocal training is necessary to facilitate the complete closure of the vocal cords while extending into higher pitches in the head register or falsetto range. When the vocal cords are unable to close completely, this may result in an airy, whisper-like sound, the failure to reach the required note or the production of a pitch that is lower than desired.

2.2 Ukrainian Vernacular Songs in the Old Country

The expanding school system in Galicia and Bukovyna in the 1860s had a notable effect on vocal practices. During the latter part of the nineteenth century, elementary schools began including singing in their curriculum, applying songbook materials that were curated by music professionals such as Sydir Vorobkevych (Himka 1988b, 17). Simultaneously, the national movement served as a catalyst for establishing choirs, resulting in a total of 67 choirs in Galicia and Bukovyna by 1884 (Himka 1988b,18).

The Ukrainian vernacular song repertoire, which existed before the introduction of print materials (Himka 1988b, 14), was often contextually connected to rituals with pre-Christian roots, such as recitations to the sun and the rain (Kvitka 1922a, 21) and subsequent Christian traditions. The songs and singing styles were transmitted mostly through oral practices, similar to other aspects of the oral culture for centuries before print, schools, and choirs became more widely introduced to West Ukrainian peasants (Himka 1988b, 14-17).

Vernacular songs that form Ukrainian song repertoires encompass numerous themes, including historical events that transpired in these territories over the course of several centuries (Ivanyts'kyi 2004, 125-133). The earliest documented historical song is from the second half of the sixteenth century and relates to the subject of *voivode*⁷ Stefan (Kolessa 1983, 8). Religious vocal music, notably the *partes*—religious polyphonic singing techniques—exerted a profound impact on the vocal traditions of Ukraine from the seventeenth century on (Dylets'kyi 1970, 137–38).

Ukrainian traditional songs have been categorized, by communities that have been singing them, into genres mainly based on the content of their lyrics. These genres include ritual

⁷ *Voivode* is a term applied since the Middle Ages in Eastern Europe that referred to the local authority who had a leading role in a military context.

songs, casual-social songs, casual-family songs, historical songs, and songs of literary origin. The latter involves authored compositions that have since become part of the vernacular repertoires. Ritual songs are important within the traditional vernacular repertoire and can be categorized into distinct groups: winter cycle songs (*koliadky*, *shedrivky*), spring cycle songs (*vesnianky*, *haivky*, song-games), summer cycle songs (*rusal'ni*, *petrivochni*, *kupal's'ki*, *zhnyvars'ki*), and autumn cycle songs (*obzhynkovi*) (Ivanyts'kyi 2004, 302–06). Family-ritual songs include, among other subgroups, wedding songs and funeral laments.

Among the most symbolically important singers of Ukrainian traditional vernacular culture are Kobzars and Lirnyks, minstrels who performed songs on historical themes while accompanying themselves on instruments such as the kobza or lira (Kononenko 1988). Their repertoires included *dumy*, psalms, and historical songs. *Dumy* (plural) were sung epic poems (Tarnavs'kyi and Kilina 1979). The *duma* genre, which arose in the sixteenth and seventeenth centuries, has long served as a means of reflecting historical events. The earliest events depicted in these reflections occurred around the fourteenth century.

However, the first actual documented *dumy* texts date to the eighteenth century (Kononenko 2019). A more recent genre, known in Ukrainian as “song chronicles” (*pisni-khroniky*) deal with historical descriptions or casual daily issues, following in the tradition of *dumy* and other historical songs (Dei and Hrytsa 1972). The Ukrainian emigrant songs published by Hnatiuk in 1902 are likewise classified as historic songs by Dei and Hrytsa (1972, 5–11).

The song-romance is a further significant genre that has made a substantial contribution to the range of Ukrainian vernacular practices. The emergence of this genre can be attributed to the merging of rural vernacular performance practices with the burgeoning urban music culture. During the eighteenth and first half of the nineteenth centuries, these songs surged in popularity,

particularly in Podniprov'ia, encompassing Kyiv, Cherkasy, Kirovohrad, Poltava, Kherson, and Dniro regions (Rusina 2011, 878). Song-romances are characterized by solo vocal performances, typically showcasing a diverse array of distinctive rhythmic and melodic features of expressiveness (Ivanyts'kyi 2004, 275). One of the most famous examples is “Oi, ne svity, misachen'ku” [“Oh, don't shine, moon”], notated by Mykola Lysenko and included in his opera “Nataalka Poltavka” which was first performed in 1889 (Fedynsky 2016; Vandever 2022).

In contrast to the *dumy* and song-romances, village solo singing, sung by a much broader population, demonstrates a wide variety of regional substyles with multiple local characteristics (Ivanyts'kyi 2004, 276). According to Oleksandr Koshyts, the singing repertoire of Ukraine has been marked by the simultaneous presence of two main modes since the introduction of Christianity and its associated religious choral singing, which was initially in Church Slavonic, and Latin in some contexts (Koshyts 1998). These repertoires had a significant impact on the vernacular vocal performing practices.

The transformation of the peasant song repertoires in Ukraine has been taking place, too, being impacted by multiple vectors of influence. One of these vectors was the Soviet collectivization campaigns that started in Ukraine during the 1930s and had a significant impact on the way peasants interacted with the land. As one of the results of these campaigns, the traditional song repertoires, which were traditionally spiritual and related to harvesting, were lost or altered. In the contemporary post-Soviet setting of Ukraine, the aforementioned repertoires have been witnessing a resurgence of interest since 1991 (Helbig 2023, 7).

2.2.1 Ukrainian Traditional Singing Styles

Regionalism continues in various contexts in isolation from, and as a response to, globalization (Katz and Mahoney 2009, xix-xxiv). Despite the longstanding extensive diversity

of singing styles in Ukraine, the actual singing techniques and styles are not well documented in the literature. Klyment Kvitka, in his 1922 publication, provided an initial survey of the singing styles observed in diverse regions of Ukraine, highlighting their variations in the specific areas in which he conducted his research and reflecting central features of solo singing styles of the late nineteenth and early twentieth centuries (Ivanyt'sykyi 2005, 253). Kvitka named the regions in which these singing styles were prevalent. Nearly a century later, in 2004, Antolii Ivanyts'kyi, a musicologist, further developed Kvitka's categorization and proposed a comprehensive typology (Ivanyts'kyi 2004, 273–88). This typology proposed three primary singing styles that encompassed most traits found in the regional styles. In 2017 Skoptsova offered a further discussion of the singing styles, influenced by Kolessa's work in 1938 (Kolessa 1938, 643), linking them to linguistic dialects (Skoptsova 2017, 70–74). Both Kvitka's and Ivanyts'kyi's categorizations of the regional singing styles continue to be influential in Ukrainian ethnomusicology as a summary of the overall extensive range of styles and their intricate nuances. Despite globalization and the reality of the cultural blending processes, which are also reflected in these diverse styles, the region-based ethnographic type of labeling remains important in current studies of traditional folk singing, with their frequent focus on typology, melotypology, and song forms (for examples see Klymenko 2001; 2008). In his doctoral thesis, Anthony Potoczniak examines the phenomenon of *deterritorialization* and *reterritorialization* within the framework of Ukrainian *shchedravnania*, a ritual winter caroling tradition. He focuses on communities in Ukraine and in diasporas, exploring the connection between the regionalization of Ukrainian cultural practices and their historical and political contexts (Potoczniak 2011, 36–56).

When Anatolii Ivanyts'kyi took on the project of furthering Kvitka's research, he undertook to systematize the various vocal styles in Ukraine and to compile a classification according to the regions where they existed: Carpathian region styles (Hutsul, Pidhirria, Zakarpattia styles), Lviv region and a part of Ivano-Frankivs'k region styles (Galician style), Carpathian-Beskydsky style (also known as Lemko style), Polissia style (includes Volyn', Zhytomyr-Kyiv, and Chernihiv substyles), Volyn' style (the south of the Volyn' and Rivne region), the Stepovyi style, Dnister River style, and Podillia style (includes the East- and the West-Podillia substyles) (Ivanytskyi 2004, 288). The author posits that there exist *three primary singing styles*, identifiable among numerous more intermediary ones. The first of these three vocal styles was identified in the eastern regions of Ukraine and was primarily characterized by chest resonance. In this technique, the *vyvodchytisia* typically refrained from singing notes higher than A or B in the first octave, while the lower-placed alto voices generally did not ascend beyond F or G of the first octave. The distinguishing characteristic of the second style is the use not only of the chest resonator but also of the head resonator, which is a quieter sound projection in contrast to the previous style. The transition between vocal registers was usually not smooth, resulting in contrasting sounds (Ivanits'kyi 2004, 284). The third style, called by Ivanyts'kyi the "mixed" technique, was less widespread than the first and second styles. In this style, D and E of the second octave were usually the highest notes—the culminating tones sung without too high a pressure and mainly in mixed registers (Ivanyts'kyi 2004, 284). According to Ivanyts'kyi, the determination of these three styles was contingent upon the local dialects and, specifically, the concentration in the vocal tract cavities while speaking. He suggests that the primary position of the singing voice and the resonators employed in a certain technique are determined by the focal point during regular speech in each area (Ivanyts'kyi 2004, 284–85).

In the traditional context, these Ukrainian singing styles were (and in many regions of Ukraine are still) presented in various types of solo and group settings. Comprehensive information on the current geographical distribution of singing styles, particularly with regards to their rhythmic and melo-rhythmic characteristics, structure, and form, is being produced by contemporary fieldwork-based scholarship by Larysa Lukashenko, Bohdan Lukainuk, Iryna Dovhaliuk, Iryna Klymenko, Yurii Rybak, Marharyta Skazhenyk, and their colleagues working in these areas. Oksana Kuzmenko's important works relate to historical contexts.

With regard to traditional performing settings, singing approaches varied depending on the singer's role in the particular group setting. In most cases, stable singing groups had a leader. As Ivanyts'kyi states, such a leader "can be a singer with a good voice, but [is] often a person with strong knowledge of songs, musical ear, and an organizational talent" (Ivanyts'kyi 2004, 282). In relation to the traditional contexts involving male vocal groups, Stelmashuk (1967) observed that their singing style was often distinguished by heightened volume and prolonged notes at crescendo sections. Singing styles of young women's groups were usually characterized by a lyrical, quieter presentation with a narrower range. The characteristic type of harmonization was the two-voiced setting with a third or sixth in between, sometimes extending to a fifth or an octave (Ivanyts'kyi 2004, 281–82). Many groups of singers had a lead singer who usually sang higher notes than the rest, demonstrating expressive vocal ornamentations, while the rest of the vocal group remained in lower positions in the relatively tense range, often holding longer notes. The *vyvodchysia* role had various names in different regions of Ukraine, including *tiahlo*, *horak*, *podvyzhenka*, *ton'chyk*, *pudvodyty*, *braty vhoru*, and *hlasyt'* (Ivanyts'kyi 2004, 283).

One of the more popular concepts of Ukrainian traditional group singing is called *vtora*⁸ technique, a vocal group technique that does not have a leader but follows a particular organization with multiple voices. The alto, baritone, and bass voices construct their melodic lines in parallel with the higher leading melodies of the tenor and soprano voices, but at a pitch interval of a third lower. Both chest and head registers are employed in this technique. The *vtora* technique was characteristic of western regions of Ukraine (Ivanyts'kyi 2004, 283).⁹ The use of particular group singing techniques has a significant impact on how singers train and develop their voices. Consequently, this affected their solo singing abilities as well. The application of singing techniques is directly linked with the voice training process, which includes the application of registers, ambitus, and types of sounds.

Renowned educator and Ukrainian traditional singing artist Ruslana Lotsman delineates a series of distinctive characteristics pertaining to Ukrainian traditional singing and categorizes them by their alignment with several historical epochs. According to Lotsman, the presence of syllables such as “hey” and “hu” can be traced back to ritual singing during pre-Christian times. The incorporation of cantilena and recitations-declamations can be attributed to the adaptation that occurred with the introduction of Christianity; the elements of epic-style recitations and improvisation in Ukrainian singing were adopted from *lirnyks* and *Kobsars*; the influence of the Cossack era can be seen in the inclusion of elements of funeral laments’ recitation (Lotsman 2017, 107–10).

⁸ Translated from Ukrainian, it means “repeat” or “to repeat.”

⁹ For further information on group singing see Skoptsova 2017.

2.3 Ukrainian Songs in Canada

2.3.1 *The Lyrics*

Most of the first wave of Ukrainian immigrants who came to Canada between 1891 and 1914 had been raised in the traditional culture of the rural regions and brought with them a repertoire of traditional vernacular songs from the “Old Country” (the eastern provinces of the Austro-Hungarian Empire at that time) to Canada (Lupul, 1988; Matynowych, 1991).

Ukrainian immigrants encountered the hardships of pioneer life as they adapted to the demanding Canadian prairie environment. While they founded agricultural communities, making substantial contributions to Canada's agricultural scenery, churches and community centers played a pivotal role in serving as focal points for cultural practices and the formation of identity. A comprehensive cultural and historical overview of early Ukrainian immigrant life in Western Canada is provided in various publications by Lupul (1988), Martynowych (1988; 1991), Luciuk and Hryniuk (1991).

The Ukrainian traditional song repertoire continued to exhibit a tendency to mirror the local environment through its lyrics content in the new, transformed surroundings. Whereas in the Old Country they lived in densely populated villages of Bukovyna and Galicia, in Canada they usually settled in much more isolated homesteads, far away from each other. This impacted their culture and the vernacular practices of cultural transmission (Onufrijchuk 1988, 5–7). Certain practices became impractical in the new environment, leading to their disappearance. For instance, the Easter songs, known as *haivky*, were typically accompanied by outdoor games that required a milder climate; and at the same time, casual songs continued to incorporate elements based on personal and historical events that were deemed significant by the singers (Lesoway 1988, 120). Additionally, novel melodic modes, ornamentation, phrasing, forms, and kinds of

vocal sound were introduced. Some songs in the Ukrainian vernacular corpus portrayed the narrative of Ukrainian immigration to Canada. These song texts contain lyrics dealing with the goals of migrating to Canada, the fears and problems connected with such aspirations, and the subsequent journey, including their international travel and traversing the Canadian landscape until reaching the Prairies. These lyrics offer facts about the travels, but also explore the enormous impact they had on the families involved and the psychological welfare of the immigrants. Other songs or verses portrayed the experiences and reality encountered by Ukrainian immigrants in the new Canadian environment. The vivid nature of these details allows the listener to gain an impression and understanding of the process of organizing one's life in a new location immediately following immigration.

The songs of Klymasz's collection are diverse. Some are humorous, but a significant portion deal with women's suffering¹⁰. Indeed, one can speak of a Ukrainian-Canadian ballad corpus, strongly linked with ballads from pre-emigration, though sometimes reflecting Canadian contextual elements (Kononenko 2008, 17).

The challenges of communication and the differences in mentalities between Ukrainian immigrants and their Canada-born children have been recurring topics in multiple songs. Many treatments of these topics were humorous and were based on a song form called *wedding vivat*, transplanted from the pre-immigration setting (Klymasz 1970a, 13). *Vivats* were traditionally sung for entertainment at weddings. Ukrainian-Canadian *vivats* sometimes brought in comparisons between Ukraine and Canada, often celebrating the advantages of life in the new land (Klymasz 1992, 93). Sometimes, *vivat* lyrics made little to no reference to the wedding context (Klymasz 1970a, 13). The character of newly composed song lyrics was often dependent

¹⁰ For more information on this topic see Swyripa 1988, 1993.

on the genre. For example, a song about successful immigration from Ukraine to Canada might have been presented as a *vivat*. If a song was performed on a sorrowful occasion, its lyrics would emphasize the negative aspects of being away from home and being separated from family; such songs usually used the format of a lament. Such songs might mention feelings of sorrow about living or being buried far away from the old homeland. Those laments were emotional and used various tools of melodic and vocal expression that impacted the listener and shared profound sadness. Because they convey one's connection to the departed, the lyrics of a lament are intensely emotional and personal.

Many of the immigration songs of earlier decades cautioned family members and others against migration to Canada. Fedyk's book, *Songs about Canada and Austria*, initially published in 1908, includes multiple lyrics with such content. The disappointments frequently stemmed from the Canadian government's use of immigration agents to entice Ukrainian farmers to settle in Canada. These agents frequently exaggerated the favorable aspects of living on the Canadian Prairies in order to get their commission. They generated interest in Canada by portraying it as an appealing destination. However, upon arrival, the actual conditions and prospects usually did not align with the promises and desires (Martynowych and Kazymyra 1982, 86–87). Personal conversations and interviews, as well as some song lyrics, reveal that when recounting their experiences in the new country, Ukrainian immigrants had a propensity to overstate the magnitude of their achievements. Sometimes, the lyrics of songs combined reality with ideals of triumph and luxury that distorted the actual realities in the opposite direction. Individuals engaged in this behaviour because of fear of being criticized, particularly by family members who were opposed to emigration and preferred to remain in Ukraine. Most immigrants found it difficult or impossible to return to Europe. To move to Canada, they usually were forced to sell

their assets and often borrow money to finance the voyage. Many immigrant songs contain lyrics that reflect on these events, providing a narrative depiction of the situations.

The phenomenon of emigration has also influenced the thematic content of contemporary songs in Ukraine, including the western, central, and eastern regions of the country (Kvitka 2005, 23). Migration to less distant destinations, such as Warsaw (180), Odesa (222), and Rostov (338), was also reflected in songs.

Historically, vernacular songs were commonly transmitted through oral communication. This involved the transfer of vocalized melodies from one individual to another. While this method was not a tool to keep the songs in a perfectly stable shape, it allowed for creative input in refining lyrics, rhythms, rhyme schemes, assonance, and other elements vital to the song. However, transformations in a song's rendition could occur due to hearing impairments or lapses in memory. This method of transmission was particularly prevalent in non-elite cultural contexts, such as rural western Ukrainian territories. Singing was a vital source of pleasure, release, and communication that fostered a sense of camaraderie among communities, effectively communicating ideas, emotions, and values (Åkesson 2012, 80). In the traditional Ukrainian village cultures, singing was a skill that was widely possessed by most people and singing as a process was an integral part of the community's social fabric. Some individuals stood out for their exceptional singing abilities and took pride in their voice, repertoire, memory, organizational skills, and creativity. They were the custodians of the community's musical heritage, and their songs were regarded as valuable communal possessions. The songs were repeated over time to keep them alive and preserve their significance in the community as they were an essential part of the collective identity.

Oral transmission of singing has been, and still is, a practical and productive method, especially when mediated sharing is not available. In the past, only some songs were transmitted through mediated contexts, which were often limited to elite societies. However, with increasing literacy rates in the latter half of the nineteenth century, mediated transmission increased through written sources such as the printed page. Unlike melodies, song lyrics were occasionally written down and circulated in manuscripts and published sources. Some songs were diffused through songbooks or handwritten manuscripts. At the end of the 1920s, the use of phonograph records became increasingly prominent as several American and Canadian companies began to manufacture and distribute vinyl records and record players. Concurrently, the growth of choirs also gained traction, particularly in the context of nation-building initiatives that followed the establishment of an independent Ukrainian state between 1917 and 1921 (Himka 1994, 348–50). By the 1960s, the relevance of radio and live concert tours of performing groups increased. However, the recordings with interviewees and fieldnotes do not furnish a comprehensive view of the transmission paths for each song in the Klymasz collection, although they offer valuable information. Nonetheless, it is feasible to establish a general impression of the history and transmission routes of much of this repertoire.

Indeed, oral transmission was the dominant form of musical dissemination in rural western Canadian communities in the 1960s when Klymasz conducted his fieldwork. The vast majority of songs he recorded were produced by the interviewees from memory, with printed pages being used or referenced only in rare instances (for example, song B.11 “Oi, Pliashu, Pliashu”).

A number of composed and singable verses were spread transcontinentally through letters, as mail was the usual channel of communication between both countries (Klymasz 1969;

Khanenko-Friesen 2015a, 145; Pogosjan 2018). Teodor Fedyk's book contains lyrics of Ukrainian immigration songs. Some of these threads within these songs were derived from letters written by immigrants in song-verse form (Klymasz 1970a, 7). The act of conveying new experiences through a poem, adhering to an established poetic meter, held significance for the recipients in the family unit, as it enabled them to effectively transform the written words into a melodic composition. The poetically inspired authors tended to use common metro-rhythmic structures, such as the *kolomyika* form that usually consists of two lines of fourteen syllables each or a standardized four-stanza form (Klymasz 1968; Hornjatkevyč 1992, 8).

In the decades following the arrival of Ukrainian immigrants, their more educated members established many cultural organizations and centers in Canada, such as Narodnyi Dim (Makuch 1988, 202–08). The Narodnyi Dim organization was an extension of the nineteenth century enlightenment movement in Ukraine and all across Central and Eastern Europe where national movements were growing in the Habsburg and Russian empires. These community buildings functioned as cultural hubs, initially implemented in the pre-immigration context prior to its subsequent establishment in Canada (Makuch 1988, 201–10). Many cultural halls were constructed in the 1920s and 1930s, falling into one of three categories: independent, Catholic, or pro-Communist (Martynovych 1988, 46). These halls were used for various social, educational, religious, and cultural events, including singing activities, which occurred mostly in choir and group singing contexts. These types of activities conducted in such community halls often had relevance to the political situation in Ukraine and were important factors in the community-building processes of Ukrainian groups in Canada.

A diverse range of printed materials emerged in the Ukrainian-Canadian communities. They included song lyrics and occasionally musical scores. Lyrics published in Ukrainian songbooks in North America sometimes became integrated into the vernacular repertoires.

Some of the songs recorded by Klymasz during his fieldwork included hybrid lyrics. Klymasz (b.1936) and Medwidsky (1936–2021) defined a sphere of “macaronic productivity” when elements of the English or French language entered Ukrainian words or when Ukrainian words were added to the English or French words (Klymasz and Medwidsky 1983). A certain number of Ukrainian-Canadian vernacular songs can be described in this way. From the early stages of the Ukrainian-Canadian community’s formation, the English language has periodically crept into the vernacular song repertoire. English words and phrases were incorporated into the lyrics, with the occasional adoption of entire sections from the lyrics of other songs.¹¹ The aesthetics of the “Polka Happiness” movement (Keil 1992), popular in the years prior to Klymasz’s fieldwork, involved the active use of macaronisms for comic effect.

Song lyrics about plans to emigrate and songs from the beginning of immigration can be found in the publications by T. Fedyk (1927) and H. Oliinyk (1972). Such songs have already been studied and published to some degree (Klymasz 1970a, 1970b, 1970c, 1974, 1989, 1992) and are linked to earlier publications of emigration experiences (Hnatiuk 1902; Fedyk 1927). These pieces reflect memories of departure from home, dangerous journeys over the ocean, worries about being apart from the family, reflections of loneliness, homesickness, high hopes for the new country, and detailed descriptions of the hardships in Canada. Many of these songs also demonstrate double-identity reflections (Luciuk and Hryniuk 1991). The songs from later

¹¹ In his fieldwork, R. Klymasz documented a few cases where entire melodies were incorporated. For example, the song “You Are My Sunshine,” originally sung by The Pine Ridge Boys, was combined with lyrics in Ukrainian. The song “Iak Bula Ia Shche Malen’ka” [“As I Was Yet Small”] incorporates the melody and the lyrics from the French song “Mademoiselle From Armentières” by Line Renaud.

decades, after the beginning of Ukrainian immigration to Canada (especially celebratory wedding *vivat* songs), often picture the improved immigrants' quality of life compared to the songs from earlier decades.

2.3.2 The Melodies

The melodies of Ukrainian vernacular songs usually circulated through a more oral transmission as compared to the lyrics. Certainly, the vast majority of melodies were learned directly by listening to and participating in singing itself. When a singer heard a song that she did not know, she perhaps gave it her attention. After a few verses, she could often reproduce the melody. If she wished, she could make a point of remembering the general line of the words. After a number of repetitions with the singer(s) who knew the song, she could reproduce it independently, and the song was passed on in that way. In stable communities where oral transmission was common, most songs were typically learned at a young age. In contexts like early Ukrainian-Canadian communities, where people from more than one village settled and interacted in one location, more songs were probably transmitted from adult to adult.

The melodies of vernacular songs remained largely unrecorded, contrary to the lyrics, which were sometimes recorded. The ability to read notes required special training, a skill that was lacking among the majority of Ukrainian immigrants in Canada throughout the late nineteenth and early twentieth centuries (Himka 1988a, 194–96). Furthermore, the inclusion of music scores alongside the lyrics would have resulted in an increased cost for the publications. Perhaps most importantly, the participants of the vernacular tradition did not feel the need for or sometimes did not even imagine such mediated transmission. This desire was rather characteristic of the national and revivalist movements. All of these factors contributed to the fact that melodies were rarely transcribed, even when a compilation of Ukrainian vernacular

songs was published as a book. These songbooks, which consisted of lyrics, were often called “*spivanyky*” and “*kantychky*” (a book for singing).

This reality makes sound recordings, such as those by Klymasz, even more significant because they enable the listener to experience the actual melodies that were practiced, along with song lyrics, and allow for music transcriptions. Because many of the Ukrainian songs’ lyrics traveled between the continents in the form of poems in letters, which were then shared with the community upon receiving (Khanenko-Friesen 2015b, 30), this practice led to numerous versions of the same song’s lyrics being accompanied by distinct melodic components. The singers spontaneously associated melodies with the lyrics of the songs as they read them from the book.

2.3.3 The Singing Styles

Singing was a vital component of vernacular culture in the traditional peasant settlements of Galicia and Bukovyna in the late nineteenth century. The Ukrainian calendar year historically included a diverse array of traditional festivities, often accompanied by a variety of songs that were integral to the commemoration of these events and served as an important component of communal life. In the pre-immigration context, vernacular songs had a prominent presence within several aspects of Ukrainian community life. Holiday and holy days were distinguished by substantial community involvement and were traditionally arranged with notable spiritual rites, such as the winter Koliada (Kylymnyk 1955, 67–68) festivities,¹² Easter, and many social celebrations, including weddings and village dancing events. During these festivities, the repertoire of songs was shared between the community members in a natural vernacular way. Similarly, the transmission of singing techniques to newer generations occurred through hands-on learning when individuals acquired knowledge by actively engaging in the practice.

¹² Koliada refers to a series of traditional Ukrainian customary winter festivities that emerged with Christmas celebrations after the introduction of Christianity.

Similar to the situation in Western Ukraine, the increased availability of formal musical education resulted in the impact of academically influenced vocal approaches that were stylistically closer to classical singing and were employed within that cultural framework of the communities (Bermes 2022, 13). These endeavors included the formation of church choirs as well as the establishment of Narodnyi Dim choirs and ensembles (Makuch 1988, 204). With the growing availability of resources for obtaining knowledge, practicing the Ukrainian repertoire, and gaining performance skills, a significant portion of community members enthusiastically participated in these endeavors, as Klymasz's questionnaires show. The formation of choirs was frequently one of the initial undertakings for Ukrainian immigrants in Canada (Pritz 1977, 97). However, vernacular methods of song transmission traditionally prevailed and occupied a significant role within the community.

The pre-immigration regional song repertoires (Himka 1988a, 123–42) were overlaid by another Ukrainian national layer of songs in Canada, an additional repertoire distributed and promoted by nationally conscious individuals and institutions such as the traditional Ukrainian churches, Narodnyi Dims, and numerous secular organizations. The methods of transmitting repertoire underwent significant changes over time, intensifying in the second half of the nineteenth century. In the following decades, the younger generations of Ukrainian-Canadians actively participated in music-related endeavors that were influenced by North American culture. Such activities included consuming radio and television broadcasts as well as enjoying Ukrainian country and Zabava music bands that distributed their music through vinyl, cassettes, CDs, and other media at various times. The initiation of the Ukrainian-Canadian recording business may be traced back to the seminal 1940 recording of Ukrainian songs by Alex Groshak, which featured the Ukrainian Male Chorus and was released under the Quality Records label. The

widespread popularity of this recording and technological developments prompted the creation of many additional recordings, ultimately contributing to the significant growth of the industry during the 1960s. This growth can be partly attributed to the remarkable success of the musical duo Mickey and Bunny, who were widely promoted by the V-Records label. Consequently, this success paved the way for the emergence of new record labels, including Heritage Records of Edmonton, Baba's Records, and the Sunshine Label of Winnipeg (Cherwick 1999, 62–63).

This transition brought about a significant alteration in vernacular singing traditions, including modifications in singing styles and vocal use among individuals. At the same time, Ukrainian organizations such as churches and Narodnyi Dim choirs often promoted more classical singing styles associated with the Octoechoes cycle, which required a certain level of training in order to be performed, and church hymns in the choir's repertoire (Turgeon 2008, 27).

The Ukrainian-Canadian music sphere was influenced not only by Ukrainian repertoires but also by the diverse musical styles that could be heard on the Canadian Prairies during those periods. Musical genres from numerous immigrant communities in North America exerted a substantial impact on the evolution and production of mainstream music (Szwed 2023) and on each other. Quantifying the extent to which various stylistic elements have contributed to the formation of Ukrainian-Canadian singing styles is likely impossible, but it is clear that numerous styles from the North American cultural space played a significant role. Numerous influences contributed to the development of community musical styles, including American jazz, swing, rock-n-roll, multifaceted Polka styles (Cherwick 1999, 156–63), vernacular music from various ethnic groups, and, notably, Country music.

The musical performances by bands such as Mickey and Bunny, The Interlake Polka Kings, and D-Drifters were highly acclaimed in the Ukrainian-Canadian communities during the

1960s. This was a time of great popularity of Country music and its singing styles. Diverse genres and styles of music contributed to the formation of Country music in North America (Brabazon 2012, 127–39). Country music demonstrates a singing style that incorporates some notable features such as belt-vibrato, or belting (Seidner 2007, 87) short glissandi, and register switches (similar to yodeling—an audible split between singing registers) (Richter and Echternach 2014, 130; Echternach 2010, 6).

Ukrainian communities adopted not only features of the genre but whole melodies in a few cases. This happened with “Oh, My Darling Clementine,” as well as “This Land Is Your Land” and “You Are My Sunshine,” which gained popularity in various communities and were incorporated into multiple new contexts (Klymasz 1970, 13; Cherwick 2014). While lyrics of earlier Ukrainian songs of the historic genre adopted contexts of Cossacks’ battles, wars with Turks and Tatars, and conflicts with Poles and the Russians, and reflected the events and feelings of that time (Kvitka 1922, 17), after traveling abroad, the vernacular repertoires continued adapting to their context—engaging the contemporary issues that the communities experienced in Canada. These elements affected not only the lyrics but also the melodies and vocal styles.

Many of the Ukrainian-Canadian musical groups, like Mickey and Bunny and D-Drifters, purposefully curated a diverse repertoire incorporating multiple languages. The realities of the Cold War, which made it almost impossible to import Ukrainian albums into Canada, greatly contributed to the music market void that Mickey and Bunny effectively filled (What’s Up Winnipeg 2020). They regarded themselves as cultural ambassadors and expressed their objective to promote the Ukrainian language. According to Medwidsky (Klymasz, 1992, 92), this hybrid vernacular repertoire was often sung at weddings in Western Canada. The phenomenon of linguistic multiculturalism served as a source of inspiration for pop culture in the Ukrainian-

Canadian community. Mickey and Bunny were children of the next wave of Ukrainian immigrants who settled in Canada. They conversed in Ukrainian with a notable English inflection. Their band performed not only Ukrainian but also Polish and German songs blended with Country music (Sunshine Records 2023). This linguistic breadth had a role in their widespread popularity, as it resonated with a significant portion of their audience. Both singers were born in Manitoba, one of the central Prairie provinces where Ukrainian immigrants lived. The understanding of ethnicity in the context of Ukrainian language and culture is an intense topic of scholarly debates and includes a variety of opinions. This context is linked to the fact that the Ukrainian language and the products of culture have been experiencing harsh repression and censorship for several centuries from different political powers, especially the Russian (Euromaidan Press 2019). Many followers of Ukrainian national ideologies in Canada aimed to explore Ukrainian language and culture in their earlier forms with the goal of studying them without newer hybrid influences that were impacting the culture in Ukraine, including the impact of Soviet censorship, as it was mentioned by Ivanyts'kyi (2005, 5). Understanding the roots of this ideology requires looking at the political and social reality of Ukraine, considering its long history of suppression and recent developments (Subtelny 2009; Flier, Graziosi 2017).

In a manner similar to the experiences observed in the case of immigrants to Ukraine—studied by Adriana von Helbig, who highlighted the role of hip-hop as a means for newcomers to express their ties to their home country and navigate shared experiences while addressing various aspects of integration at the same time (Helbig 2014, 8)—Ukrainian-Canadian communities deliberately embraced cultural diversity in their repertoires, thereby addressing their interconnectedness in the context of the reality in Canada by employing different music styles and genres. The materials of Klymasz's collection provide further strong evidence that the

content of the vernacular corpus of songs in Ukrainian-Canadian communities reflected the dynamics of diaspora processes associated with the local context of the new homeland, while also maintaining connections to the pre-immigration surroundings.

Chapter 3: Klymasz's Fieldwork

3.1 Robert B. Klymasz's Work and Song Collection

The primary source used in this study, the fieldwork collection of folklore texts recorded by Robert Klymasz, was collected over the summer seasons of 1963 to 1966, with an additional collection period in 1968 (Klymasz 1970c, 5). Klymasz's initial objective of gathering "the old pieces" (Klymasz, interview 2018) was partly motivated by his own background as a member of a nationally conscious Ukrainian immigrant family that migrated to Canada during the 1920s. Being born in Canada but being raised in a strong Ukrainian community, Klymasz experienced a sense of nostalgia that influenced his pursuit. In an interview in 2018, Klymasz recalls his parents' musical expressions of homesickness when they performed melancholic traditional Ukrainian songs and shed tears throughout their performances. He was raised in a Toronto neighborhood predominantly inhabited by Ukrainian-Canadians, where the preservation of customs from their home country was an integral part of the local cultural fabric. During his career, Klymasz extensively explored Ukrainian folklore in Canada and studied the hybrid changes (which he calls transition) within its corpus, paying much attention to oral culture in particular. His recordings—152 reels with approximately 2,000 songs, stories, interviews, and instrumental music—make up the oldest existing extensive audio fieldwork collection of Ukrainian-Canadian songs in the oral tradition. In addition to the songs in his collection, Klymasz compiled narratives, instrumental pieces, interviews, and even some selected commercial records, such as those with songs by Mickey and Bunny or Manitoba Talent Show performers. He also documented numerous Ukrainian vocal ensembles and choirs during traditional music gatherings. He also recorded members of his family singing and celebrating during the Christmas season in Toronto, Ontario.

Klymasz's recordings include a certain number of hybrid songs sung in a mix of Ukrainian and English languages that elaborate on the Ukrainian-Canadian community's daily contemporary context. In addition to Ukrainian and English, these songs include occasional elements of German, French, Polish, Czech, and Yiddish languages and language imitations.¹³ The researcher's initial plan aimed to document traditional Ukrainian folklore artifacts from the pre-immigration era, specifically focusing on older songs such as Cossack epic *dumy* (Klymasz 2018). Klymasz hypothesized that some of these cultural artifacts might have been conserved among this marginalized diaspora community. The decade of Klymasz's fieldwork was still a time when the majority of scholars of Ukrainian studies in North America were primarily focusing on Ukrainian—not hybrid—elements in diaspora materials. Given the predominant focus of Ukrainian Canadian studies during this period, Klymasz's interest and academic stance exhibited innovativeness in his conceptualization and openness toward hybrid materials. Undoubtedly, the influence of his advisor, the renowned American folklorist Richard Dorson, significantly contributed to Klymasz's interest and understanding of hybridity. Drawing inspiration from Dorson's fieldworks on hybrid regional folklore in America (Georges 1989, 1-10), Klymasz extended this interest to the realm of Ukrainian Canadian studies.

Elaborating on the fact that scholarly focus was directed towards the pre-emigration repertoire and hybrid diasporic products were often excluded, in his article "Ukrainian Folklore in Canada: The Big Put-Down," Klymasz wrote that "it is regrettable that folklorists, musicologists, and folklore enthusiasts who arrived in Canada after World War II made little or no effort to investigate the field of Ukrainian folklore in Canada. Instead, they expended their efforts, for the most part, within the framework of traditional old-country folklore" (Klymasz

¹³ As presented in the song "Na Kinets'Sela" by Anna Chicilo.

1978, 69). Generally, the timeframe of the 1960s was a fruitful decade for multiple scholars working on nations and nationalism (Hobsbawm 1990, 1–5; Himka 1999, 109), not just for Ukrainian studies in North America and other Ukrainian diasporas. At the same time, Ukraine was formally a part of the Soviet Union, and the state of Ukrainian ethnomusicology was very much impacted and formed by the policies of Soviet politics (Ivanyts'kyi 2005, 5).

At the beginning of the fieldwork, he requested the participants to perform *ukrains'ki starodavni pisni* [old Ukrainian songs] (Klymasz 2018). Initially, Klymasz did not consider the part of the collection that had hybrid elements to be central. He did not record a *duma* sung live during this fieldwork, as this genre did not circulate in this population (nor in the vernacular tradition of their ancestors in Galicia and Bukovyna). Despite the absence of *dumy* in the repertoire of Klymasz's respondents, he took the opportunity to document a wide assortment of community songs during his fieldwork. The Canada-influenced topics focusing on the immigration and challenges in the new country which he captured were not present in the previous Old Country repertoire of Ukrainian immigrants. Deeper studies of these hybrid songs have not been undertaken until now in ethnomusicological scholarship in Canada or Europe.¹⁴ The primary reason for the limited exploration of hybridity by Ukrainian and Ukrainian-Canadian scholars can be attributed to their predominant focus on the traditional part of the body of Ukrainian culture in Canada. This emphasis was largely influenced by the geopolitical context of the Cold War era, which posed significant challenges in accessing sound recordings from Ukraine (Oinas 1975, 157–75; What's Up Winnipeg 2020). During this time, the Soviet historiography considered Ukraine and Ukrainians as a regional variation of Russian identity (Kuzio 2001, 27). Primarily motivated by the national tendencies and following the focus of the

¹⁴ For the exceptions, see the following works: Kenneth Peacock 1966; R. Klymasz and James Porter 1974.

first and the second phases of Ukrainian-Canadian studies, the scholars who collected or studied the vernacular songs from the Ukrainian-Canadian community¹⁵ (Koszarycz 1997) were mainly focused on expressions of Ukrainian so-called “purity.” These efforts, given the context of the political regime in Ukraine of that time, resulted in the fact that the diaspora played a crucial role in the process of return to the Ukrainian “national historiography” (Kuzio 2001, 27).

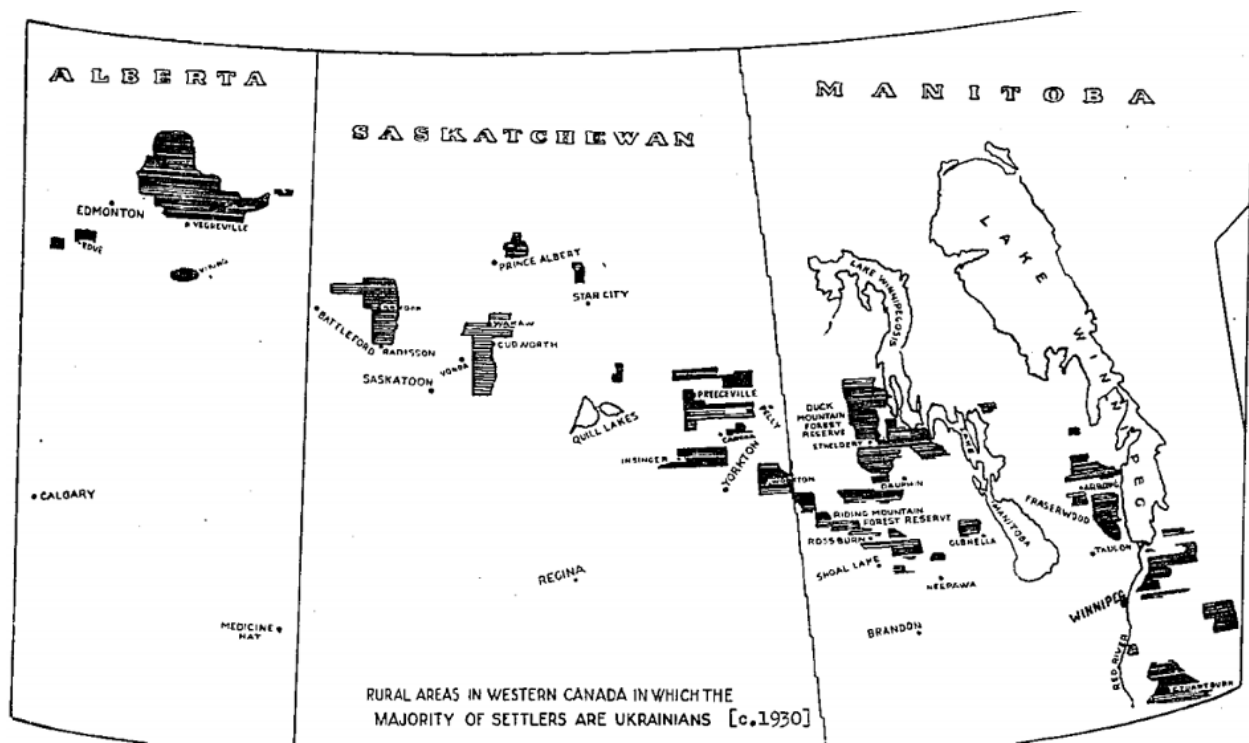
Klymasz’s initial motivation sprang from the prevailing notions, particularly prominent prior to the 1970s, surrounding the revitalization and safeguarding of Ukrainian traditional culture within the Canadian context. His motivation for collecting Ukrainian vernacular songs on the Prairies stemmed from the fact that the majority of Ukrainians there had a traditional peasant background, having migrated from villages in the Bukovyna and Galicia regions (Klymasz 1970c, 7). Most Ukrainian peasants brought a vast repertoire of vernacular culture and remained farmers in Canada, staying in the rural regions of the Prairies. Klymasz’s primary area of research centered around Ukrainian villages and towns in Alberta, Manitoba, and Saskatchewan. His main attention was directed at Canadian provinces other than Ontario or British Columbia, where the majority of Ukrainian immigrants settled at a later time, specifically after the 1920s, and more in cities. These regions saw a more pronounced industrialization (Klymasz, 1970c, 5). For the focused study in the field, he chose the Vegreville area in the province of Alberta, the Yorkton area in the province of Saskatchewan, and the Dauphin area in the province of Manitoba (Klymasz 1970c, 5).

This rapid industrialization that Ukrainian immigrants faced in Canada (rural and urban) also impacted their vernacular community culture. Klymasz aimed to interview older people who would remember the songs from their pre-immigration life. Since he hoped to collect an older

¹⁵ For example, T. Koshyts collecting Ukrainian songs in Canada in 1950s.

repertoire, he chose the communities where he anticipated hearing the old songs (Klymasz 2018). He also made this specific request to his informants during his fieldwork. However, the actual observations made in the field revealed a diverse musical and narrative reality. The archival records for Klymasz’s fieldwork at the Canadian Museum of History in Ottawa document that he made announcements on CKDM Radio to actively seek informants who could contribute to his research by sharing traditional songs. Consequently, numerous individuals corresponded with him via letters, providing him with song lyrics, extending invitations for recording sessions, and introducing him to people who remembered songs.

Figure 3.1. Rural areas in Western Canada where the majority of settlers were Ukrainians (c. 1930) (Klymasz, 1970c).¹⁶



¹⁶ The names of the places Klymasz visited [west to east, north to south]: Alberta: Edmonton, Vegreville, Leduc, Viking, Calgary, Medicine Hat; Saskatchewan: Prince Albert, Star City, Battleford [North Battleford], Wakaw, Radisson, Cudworth, Vonda, Saskatoon, Quill Lakes, Preeceville, Pelly [Fort Pelly], Canora, Insinger, Yorkton, Wroxtton, Regina; Manitoba: Lake Winnipeg, Lake Winnipegosis, Duck Mountain Forest Reserve [Duck Mountain Provincial Park], Ethelbert, Lake Manitoba, Dauphin, Riding Mountain Forest Reserve [Riding Mountain National Park], Arborg, Rosburn, Glenella, Fraserwood, Shoal Lake, Teulon, Neepawa, Brandon, Winnipeg, Red River, and Stuartburn.

In a manner akin to Klymasz's pursuit of purity and subsequent discovery of hybridity in the field, also the examples of Béla Bartók's collection and examination of peasant songs in Hungary (Bartók and Kovács 1993), as well as Cecil Sharp's collection of English songs in the Appalachians (Gold and Revill, 2006, 55–56), led them to encounter unexpected cultural diversity during their fieldwork. This unforeseen heterogeneity prompted them to modify their approaches accordingly. Likewise, Klymasz adjusted his approach when conducting fieldwork. His wish to look for Ukrainian *dumas* was motivated by Rudnyckyj's¹⁷ scholarly contributions on traditional Ukrainian culture and his collection of hybrid materials. It should be noted that, historically, *dumas* were predominantly linked to Central Ukraine and were not commonly performed in Bukovyna and Galicia in the west.

In response to Klymasz's request for a rendition of "the old songs," his interviewees proceeded to recollect the older songs they had remembered. These songs were strongly connected to the traditional repertoires of Bukovyna and Galicia. Indeed, many of these songs align with the musical style of the songs documented by Ukrainian ethnomusicologist Rozdol's'kyi during his fieldwork in 1901, and that were later digitized by Iryna Dovhaliuk and her colleagues in Lviv.

In October 2018, while exploring the "dead files" archival repository at the Archives of Traditional Music in Bloomington, I uncovered documents confirming that Rudnyckyj, who conducted similar fieldwork before Klymasz, had erased his own audio recordings of Ukrainian songs and narratives. He did so because he needed tape for subsequent recording sessions. A generation after Rudnyckyj, Klymasz made a substantial effort to preserve, index, and archive the original reel-to-reel audio recordings that were created during his fieldwork.

¹⁷ See Rudnyckyj 1952-1973.

He did so in part due to folkloristics' growing awareness of the incompleteness of written transcriptions and the value of archiving fieldwork recordings, as well as in connection to the expected publications in the context of the museum-funded research. Similar to many of his predecessors, however, Klymasz also chose to record only the song performances themselves and not (or not much of) the interview discussion before and after the singing. This may have been partially due to the high cost of tape resources, and partially because this information was considered marginal, at best only supportive, to the song itself, which was conceived as the real data. Klymasz did not conduct or record the too-comprehensive supplementary interviews with his informants. Nevertheless, he occasionally documented concise details about the subject matter during the sessions. He was diligent in administering questionnaires as part of the fieldwork process, but these were perhaps completed for only about half of the interviewees (or perhaps just not preserved). These questionnaires included essential biographical details, statements about the informant's music-education background, and an overview of their present engagements and pursuits.

The prevalence of traditional songs in the compilation effectively illustrates that the Ukrainian-Canadian population during the period of Klymasz's recordings predominantly favored traditional songs. However, the predominance of traditional songs can also be attributed to his fieldwork methodology and specific research focus. This is because his primary objective was not centered around the Canadianization of the materials, as stated in his interview (2018). However, due to the many hybrid components in the songs and texts he recorded, he ultimately devoted a large part of his doctoral thesis to the analysis of the transnational features of this folklore complex. Klymasz's growing fascination with hybridity throughout his professional trajectory is reflected in the focus of many of his publications (see Klymasz 1960, 1970a, 1970c,

1983, 1992). Klymasz's Ph.D. studies at Indiana University in Bloomington appear to have fostered his fascination with hybridity, a subject he likely cultivated under the tutelage of renowned American folklorist Richard Dorson. This development was novel as it diverged from the prevailing trend within the Ukrainian diaspora, where most previous experts (with the exception of scholars like Hnatiuk and Rudnycky) predominantly focused on the principles of cultural conservation.

While exploring the materials, Klymasz mainly focused on the textual content: "In approaching the problem of translating, I have emphasized content matter over formal features; lexical borrowings in the English language, however, have been retained and italicized to underscore the acculturative process within the Ukrainian community" (Klymasz 1970c, 9). This statement exemplifies the priorities of Klymasz's approach, which is rooted in his academic focus. Furthermore, the statement incorporates the idea of acculturation. In 1936 Robert Redfield, Ralph Linton, and Melville Herskovits published a "Memorandum for the Study of Acculturation" where they offered the following definition: "Acculturation comprehends those phenomena which result when groups of individuals have different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups" (Redfield, Linton, and Herskovits 1936, 149). Their article sparked decades of intense discussions on acculturation until the term was eventually phased out in much anthropological discourse. This shift occurred when the field of anthropology transitioned into the post-modern era and proceeded to critically investigate the assumptions and constructs of "culture concepts" (Guarnaccia and Hausmann-Stabile 2016, 114). During the early 1990s, after Klymasz's era, anthropologists shifted their attention in the study of immigrants from the acculturation framework to the exploration of globalization and transnationalism. Consequently,

the concepts of hybridity, bricolage, and creolization emerged as alternative lenses for examining the amalgamation of cultures into novel cultural formations, replacing the previous reliance on acculturation (Guarnaccia and Hausmann-Stabile 2016, 115).

Conceptualizations of acculturation continued to be elaborated as well, however, and in 1958 Herskovits wrote that acculturation occurs “where the cultures are in the state of flux or where it can be historically determined that contact has produced a culture of multiple origins” (Herskovits 1958, 2). According to Merton, “acculturation has been broadly defined as any change that results from contact between individuals, or groups of individuals, and those from different cultural backgrounds” (Merton 2014, vii). Herskovits furthermore warned of the potential “rounded presentation” approach, meaning the manipulated representation of a field during the process of fieldwork (Herskovits 1958, 20). He wrote that the matter of the rounded presentation of a culture, whether under acculturation or in a relative state of stability, is, however, something that is more easily urged than achieved as it is to be seen from the field reports of those whose theoretical position is most insistent on the need for complete data on a culture before the interrelations of its various aspects can be dealt with adequately” (20). Klymasz seems to have been well-engaged with the current themes of the field, prioritizing them over his preconceptions and ambitions, demonstrating his willingness to adapt and integrate into the scholarly community. Despite his original wish to collect old historical materials, he adapted his approach to the material from the field and focused on publishing his actual findings. As he stated later, other scholars were “anxious to collect items which are of the tradition of the “Old Country” folksong corpus at the expense of those items which appear to show signs of “deterioration” (Klymasz 1970a, 3), meaning that they adopted newer elements and were not perceived as purely preserved elements of rural pre-immigrant culture. This statement suggests

that Klymasz's decision to gather songs more broadly from the active vernacular corpus was primarily driven by the notions of empirical fact-finding, open to acculturation and hybridity, rather than nationalistic ideals. He was aware of the potential differences in the content of Ukrainian traditional songs as found in Canadian communities as compared to those in Ukraine. Klymasz's work demonstrates the process of acculturation by showcasing the Canadianization of song material that had roots in the pre-immigration context of the Old Country. This is evident in his publications, such as *An Introduction to the Ukrainian-Canadian Immigrant Folksong Cycle* (1970c), which was organized according to the criterion of whether the song was composed in Canada or was "a traditional item with obvious signs of Canadianization through contact with the new Canadian environment" (Klymasz 1970a, 3–4). This concept of Canadianization furthermore aligns with the definition of acculturation put forth by Redfield, Linton, and Herskovits in 1936 (149). Klymasz speaks about the emergence of a new cultural complex: "Ukrainian Country Music" (Klymasz 1972, 377).

Subsequently, Klymasz discerned the presence of three concurrent layers in the collected material, namely the traditional, transitional, and innovational layers (Klymasz 1970c, 8). In addition to other issues, his published works expound upon the interconnections between the societal dynamics of the Ukrainian-Canadian community and their manifestations in the realm of oral culture (Klymasz 1970a; 1970c; Klymasz and Peacock 1989). Cherwick's (1999) doctoral research also offers insights into the effects of various influences on Ukrainian-Canadian music practices in the context of community life. This study highlights the significant role of music practices in social processes over several decades, emphasizing the mutually supportive connection between society and music. According to Medwidsky (Klymasz 1992, 92), this hybrid vernacular repertoire was often sung at weddings in Western Canada. The widespread

“Polka Happiness” commercial musical movement, with its focus on dual American-Polish identity (Gunkel 2004, 35), has had a profound impact on the culture of Ukrainian-Canadian and other North American ethnic communities. Through newly created pieces of community songs and dances, people manifested multiple identities and communicated the productivity of their heritage culture (Ostashewski 2009, 339). Because of the hybrid character of the lyrics and, in many cases, humorous content, many community members saw the songs as purely entertainment rather than serious art. Most songs with plainly hybrid texts in multiple languages were humorous. This leads to the observation that excessive linguistic hybridity was used intentionally to make fun. The performers highlighted the cultural mixes and contrasts by using multiple languages, which symbolized the various cultural elements.

In 1967–1976, Klymasz served as head, and later as a senior coordinator, of the Slavic and Eastern European Program of the Canadian Centre for Folk Culture Studies at the Canadian Museum of History in Ottawa and received funding from it to support his research travels (Klymasz 2018). As part of this commitment, he deposited all the materials he collected during his fieldwork at the museum. Smaller parts of the collection were also deposited at the Archive of Traditional Music (ATM) at the University of Indiana in the US (where Klymasz was obtaining his Ph.D.), and part of the collection was donated to the Bohdan Medwidsky Ukrainian Folklore Archive (BMUFA) at the University of Alberta, where Klymasz taught for a term as a sabbatical replacement.

3.1.1 The Specifics of the Sound Recordings

During his fieldwork, Klymasz chose most interviewees by using the “snowball” method in which informants suggested and offered contact information for additional participants during their interviews. Some potential singers identified themselves after his radio call for such

respondents. Occasionally, multiple singers were present in the recording room at the same time. His wife Shirley Zaporzan was also present at all or nearly all sessions (Klymasz 1992, ix). Typically, these recordings were conducted at the homes of the participants, in informal environments that reduced constraints on their daily routines. Consequently, a multitude of diverse activities could sometimes be heard in the background. In the context of sound recordings, it is important to note that background noise might inadvertently become part of the recorded audio. The recordings include instances in which the voices of other family members—or the noises of pets, refrigerators, water boilers, or doorbells—are perceptible. In some cases, neighbors or other household members entered the room and started a new conversation while the recording was ongoing. Background noise caused difficulties in carrying out sound analysis on some of the recordings. At the same time, the authenticity of the fieldwork environment, coupled with the informality of the interviewees' domestic surroundings, surely helped participants during the unconventional context of the interview and recording. This allowed numerous singers to present their songs in a manner close to their usual style. In addition, the background auditory elements of the environment offer the contemporary listener a more comprehensive impression of the fieldwork conditions during the recording process. This, in turn, contributes to the comprehension of the physical setting and the ambiance within the residences of Ukrainian-Canadian community members. Some of the recordings feature the presence of a radio playing in the background, offering insight into the listening habits of Ukrainian-Canadian families during that period, and the specific radio programs they favored. Based on the recorded observations, it appears that the radio occasionally served as a backdrop, persisting even while household members engaged in conversation or sang songs. Despite the possible interference of this additional auditory input, in many cases there was no indication of

intention to turn off the radio. Many of these sound recordings help to evoke the auditory environment and ambiance of a Ukrainian-Canadian household on the Canadian Prairies during the 1960s. The background sounds hold some significance in this study, despite its primary emphasis on the sonic characteristics of the songs. This exceptional possibility allows contemporary listeners to encounter the auditory environment of their living room or kitchen at that time.

The aforementioned recordings also serve as evidence that Ukrainian-Canadian homes in the 1960s typically employed both Ukrainian and English concurrently for communication. Occasionally, singers opted to interject spontaneous remarks in English during a performance, then seamlessly transitioning back to singing in the Ukrainian language. Occasionally, the fieldworker and the interviewee engaged in conversations in Ukrainian, then abruptly, the interviewee switched to English when communicating with a family member who happened to be present, and vice versa. A combination of languages was often heard in the very same sentence or even within a single word, such as when a Ukrainian suffix was appended to an English word. The utilization of a hybrid language, including elements of both Ukrainian and English, was common in numerous song lyrics as well.

3.2 The Way of Singing

The vocalists recorded by Klymasz frequently performed songs in ensembles as duos, trios, or quartets. They sang most often in unison, occasionally incorporating polyphonic elements. Some of the recorded groups initially performed their songs at varying pitches and modes, sometimes uniting in a tonal center in the middle section of the recording, ultimately achieving a state of unison. Certain presentations showcase the singer's profound familiarity

with traditional Ukrainian singing practices, while others demonstrate comparatively little expertise in this domain.

Of those interviews for whom we have questionnaires, (a total of 166 individuals), fifty-three respondents were found to be Canadian-born, while 113 were born in the Old Country. Biographical information on the interviewees for both subsets is attached in an appendix. The vast majority of the vocalists recorded in this collection resided in Canada during most of their lifetime. A number of the participants relocated during their formative years. Most of the interviewees (or their parents) arrived prior to World War I and thus were members of the first wave of immigration to Canada. Others immigrated in succeeding periods, with a few arriving in the interwar period or in the aftermath of World War II. Interviewees born in Canada lived here their entire lives. Some of the people born in the Old Country also experienced their formative years in Canada after immigrating as children with their families. Others also resided in Canada for a significant period of time, as none of Klymasz's interviewees was a very recent immigrant.

Though the vocalists encountered a rather casual atmosphere during the fieldwork, it is clear that the contextual aspects of the recording still had some influence on them. The informants provided renditions of songs based on their recollections, although the circumstances of the fieldwork may have influenced some of the elements observed in these versions. This was not an entirely natural context for them, resulting in recordings that may not have reflected the usual performance of these songs in all their facets. First of all, if they did try to respond to Klymasz's request for old songs, they may well have attempted to perform songs that they had not sung for years or decades. It would be no surprise if this took some effort and was not easy to achieve on their first try in front of a microphone. Some of the performers may well have been somewhat intimidated by the microphone, even if they knew the songs well. This was not yet a

common technology in the 1960s, and for some of the individuals, this might have been their first time having their voices recorded. Many of the interviewees seem to have sung very willingly, though less extraverted people, or those who were not confident in their vocal leadership, may have been less comfortable than when singing just for themselves. Further, certain respondents were recorded by Klymasz while surrounded by their acquaintances, and in the presence of other individuals including Klymasz and his wife Shirley. Perhaps they typically sang the old songs while they were alone. Other informants likely experienced a sense of novelty with this situation, particularly those for whom performing as soloists was unusual. Historically, these pieces were commonly rehearsed and performed in a choir or with a group of vocalists that gather frequently.

It is noteworthy that a considerable number of interviewees had experience in choral singing. Consequently, many were accustomed to participating in polyphonic musical settings, assuming roles in either the middle or lower vocal parts, rather than taking on the role of the main melody. In Klymasz's recordings, some performers sang songs without being accompanied by any group, despite their prior experience in performing them in a polyphonic ensemble. Consequently, it can be assumed that they sometimes just rendered the primary melodic line of the song. Some of the singers experienced challenges in their performance due to this atypical circumstance and may have sung higher than usual. Discomfort with the context is possibly shown in certain recordings by the occurrence of singers occasionally experiencing lapses in memory or inadvertently repeating a line throughout their performance. From a vocal standpoint, the fact of slight nervousness manifested in the singers' voices, exhibiting occasional tremors, resulting in slight interruptions in breath control, and tending to select a higher starting pitch than was customary. The way of learning vernacular repertoires has changed since the

initial migration of the Ukrainian community to Canada. In Ukraine, the acquisition of vernacular songs has historically been associated with their live performance. Consequently, through practice and repetition, the community members acquired proficiency in the repertoire and actively engaged in its performance. Individuals who were unfamiliar with the lyrics would participate by joining in by humming, for a single word, or jumping in at some point in the middle of the phrase. As the songs were iterated, an increasing number of individuals acquired familiarity with them, thereby enabling some of them to eventually assume leadership roles.

As the music industry was developing, younger cohorts of Ukrainian-Canadians began engaging in music-related activities influenced by North American culture, consuming local radio and television content, as well as listening to the Ukrainian country and Zabava bands that distributed their music through CDs and cassettes. This transition brought about a significant alteration in vernacular singing traditions, including modifications in singing practices and vocal use among individuals.

The majority of Klymasz's interview participants reported acquiring songs through family transmission, and primarily aurally. As previously stated, new, more formally organized means of learning songs and singing were put in place, in addition to vernacular singing traditions, in the initial decades following immigration. These new layers sometimes resulted in modifications to the vernacular practices.

The recordings of this fieldwork collection demonstrate a wide variety of elements adopted from various singing styles and offer an excellent resource that enables a deeper study of vocal techniques and practices in the Ukrainian-Canadian community. These songs show links to the new surroundings in the many elements adopted in the lyrics and melodies.

In the fall of 2018, I conducted a research trip to the Archives of Traditional Music in Indiana, gained access to parts of the collection (which was partially digitized upon my request), and created textual transcripts of the content for the song recordings. The portion of Klymasz's collection housed at BMUFA was initially converted from reels into eleven CDs by the staff of BMUFA and the Kule Folklore Centre. Further sound recordings attached to Klymasz's publications were digitized at the Rutherford Library of the University of Alberta upon my request. Thanks to generous funding support from the Canadian Institute of Ukrainian Studies in Edmonton for this purpose, the entire collection of recordings stored at the Canadian Museum of History in Ottawa was digitized in 2021. I have been working on making these materials accessible in an online format by establishing an agreement between the Canadian Museum of History and the BMUFA; as a result, copies are now available in a digital format through BMUFA at the University of Alberta. The collection received from the Canadian Museum of History consists of 368 sound files in which one sound file usually corresponds to one side of the original reel-to-reel tape and contains multiple items. Altogether there are about 190 hours of songs, stories, interviews, and instrumental music. In addition to the sound recordings, the fieldwork questionnaires were also scanned, and the metadata was attached to the descriptions of the sound files.

Chapter 4: Analysis. Features of Hybridity in the Klymasz's Collection

4.1 Song Comparison

A comparative analysis of three versions of the same song, originating initially in Western Ukraine during the time of the Austrian Empire, reveals discernible variety in their performances. One version of the song is documented in the recordings of Rozdol's'kyi and published in 1902. In 1964, Robert Klymasz recorded two further versions of the same song on the Canadian Prairies. These versions were performed by Anastasia Masiowsky, an immigrant from Ukraine residing in Manitoba, and Pauline Twerdokhlib, who was born in Saskatchewan, Canada. The sound recordings made by Klymasz in the 1964 have better sound quality compared to those made on the relatively fragile wax cylinder. For my study, I employ the beginning words of the songs as song titles in the same way Klymasz did. But because all three versions of the above-mentioned song start with somewhat varied lyrics, they have different names: "Vzialy Tsisar," "A Nash Tsisar" And "Nasha Slavna Tsisarivna."

The melodic and rhythmic form of the version recorded by Rozdol's'kyi differs from those recorded by Klymasz five decades later in Canada. The Rozdol's'kyi version is based on a traditional Ukrainian *kolomyika* form and consists of two lines of fourteen syllables each. The vocal sound employed by the vocalist is highly indicative of the traditional vocal sound production prevalent in Galicia. The singer uses his vocal resonators in a way that the sound is positioned mainly distantly from the front teeth, and in closer proximity to the larynx. When the vocal sound is concentrated in these resonance cavities close to the larynx, it generates an intense sound characterized by prominent low and middle frequencies that corresponds with Ivanyts'kyi's definition of the Ukrainian singing style that he labels as the second.

The melodic structure of this particular rendition of the song is also highly representative of the so-called Hutsul melismatic style (Smoluch 2014, 44), known for its distinctive inclusion of numerous rapid chromatic melismas and ornamentations. The Hutsul style has certain specific performing aspects, such as slight nasality combined with chest resonance and a distinct type of vibrato, as discussed by renowned Ukrainian singer and educator Susana Karpenko during her workshop in 2011. Unlike inadvertent vibrato, this type of sound is achieved through irregular pressure applied to the vocal cords.

The next version of the song, which was recorded in 1964, is quite different than the first version, though it also shares certain characteristics. The singer, Anastasia Masiowsky, was born in Ukraine in 1889 and relocated to Canada at the age of eleven. She lived in Canada for sixty-four years prior to this field recording. The sound of her voice resembles the first recording in many ways, including the use of vocal resonators; however, she also sings with some nasality, which is characteristic of North American Country music twang. Although Mrs. Masiowsky also focused her voice sound in the resonance cavities further from her front teeth while singing, she did not perform the same melismas and ornaments as it did the singer in the first recording from the Old Country. Neither is her vibrato similar. It is quite unintentional and unforced, as with the Galician style in the first recording. Masiowsky's vibrato is also less intense and appears mainly at the end of the longer notes that develop longer sounding phases. In terms of rhythmic characteristics, when compared to the previous version, this adaptation demonstrates substantially less flexibility and openness, and the melody appears shorter.

The third version was presented by Mrs. Twerdokhlib, who was born and raised in Canada. In this recording, one can hear a distinct dominance of the resonance in the cavities of the frontal oral section and the nasal resonance cavities. These characteristics are indicative of

singing styles that became more common in the Ukrainian-Canadian communities on the Prairies of Canada during that era, particularly in the context of Country music and the new commercial Polka. Another essential element of this version is the presence of moderate vocal ornamentation. In contrast to the extensive melismas of the first version, these consist only of several triplet passages carried out in short bursts. In addition, this version's melody tends to use subdominant and relative subdominant steps of the diatonic scale, like Country music, whereas the first and second versions tend to conclude phrases built mainly on and around the tonic triad. Multiple elements of the singing presentation, including small glissandi, downward and upward mini-ornaments, and small glides to and from the adjacent notes, show striking similarities to Country music songs.

Though all three versions include variations of the same lyrics, they are performed to two different melodies (versions two and three constitute variations of the same melody, and version one applies another melody in *kolomyika* form). The lyrics provide an account of the assassination of the Austrian Empress Elisabeth, also known as Sissi, that took place in Switzerland in 1898. She belonged to the Habsburg dynasty and was Kaiser Franz's wife during the period when the western region of present-day Ukraine was included in the Austrian Empire. The Ukrainian ballad recounting Sissi's tragic demise swiftly became part of the vernacular repertoires in some Western Ukrainian villages.

The recording produced by Rozdol's'kyi in 1901 represents the earliest documented instance of this Sissi-song. This recording provides evidence that the song had already been included in the Ukrainian musical repertory in the Galicia region a scant three years following the demise of the empress. It is apparent that multiple iterations of this same song have been sung in diverse communities over time. Bohdan Medwidsky (1978) recognized this song in a

minimum of seventeen further interpretations in diverse Ukrainian singing repertoires; Hnatiuk captured at least ten of them (Hnatiuk 1902, 3) and noted that each of the very similar versions was attributed to different authors. As we see, certain renditions of this song migrated to Canada and circulated among Ukrainian communities in North America for several decades. The recordings from Klymasz's collection provide proof that they were sung by Ukrainian-Canadians born in Canada.

Reviewing the three presentations of the same song, I conclude that each of these versions, in fact, demonstrates multiple performing parameters, which show links to the spaces and spheres of their cultural influences. The second and the third versions show the increasing intensity of hybrid singing styles in the vocal practices in comparison with the singer, who was born in the Old Country. Through these three versions, we see how traditional singing practices can transform and adapt to their new cultural surroundings. They demonstrate links to multiple geographical and cultural spaces. Some of these transformations may have been intentional, while others were not.

Further in this chapter, I display the results of the analysis of the songs' central parameters from both subsets essential to the study.

Figure 4.1 demonstrates the musical transcription of the *verst* version ("Vzialy Tsisar") of this Sissi-song, as recorded by Rozdol's'kyi. It exemplifies a vibrant rhythmic portrait, punctuated with an array of vocal embellishments and metric fluctuations. This particular iteration distinguishes itself from the other two versions by incorporating the most extensive use of melodic melisma and variation.

Vzialy tsisar

Vzia-ly tsi-sar z tsi-sa-a riv-nov, vzia-ly -si ra-a - di - ty- y - y

5
ia - ki zh by to-o tym zho-vni - a-ram pre- zen ta i zro by ty

Figure 4.1. An unknown singer, recorded by J. Rozdol's'kyi in the village Pechorna [Pecharna], Zalishchyts'kyi raion, Podillia region, Galicia, Austrian Empire in 1901. Song “Vzialy Tsisar,” Version 1. Musical transcription.

Lyrics:

Взяли цісар з цісарівнов,
взяли сі радити
Які ж би то тим жовнярам презента зробити.

Translation:

And our emperor and empress began discussing
Which gift they could present to the workers.

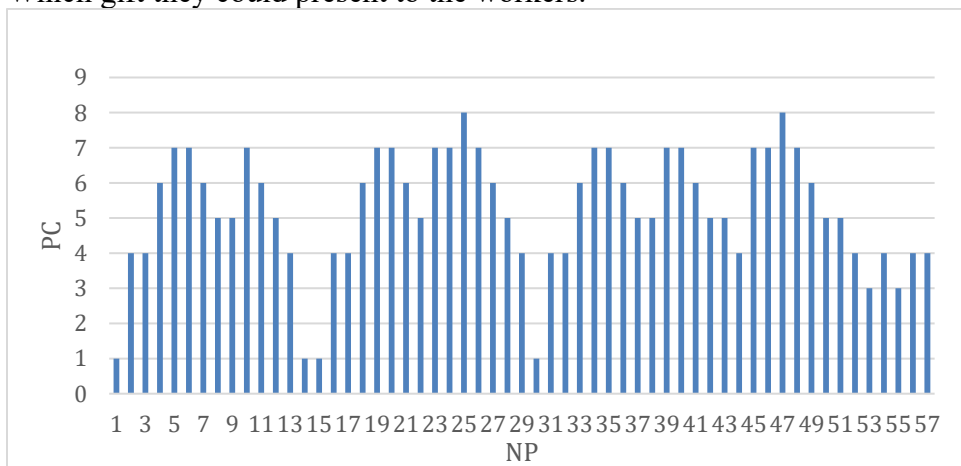


Figure 4.2. Song “Vzialy Tsisar.” Version 1. Note Sequence Diagram

Figure 4.2 above shows a note sequence diagram with pitch information on the vertical Y-axis PC (Pitch Class) and the sequential order of notes on the horizontal X-axis NP (number of

the note in the pitch set). The X-axis shows that the total number of notes in the song, including ornaments before the repetitions,¹⁸ is fifty-seven. The Y-axis shows the amplitude of the voice motion in the vocal range. The diagram format allows the melodic contour to be seen as a linear pitch, which reflects the high intensity of intervallic leaps in this version. The 25th and 47th notes in the piece have the highest pitch, resulting in the total ambitus being one octave.

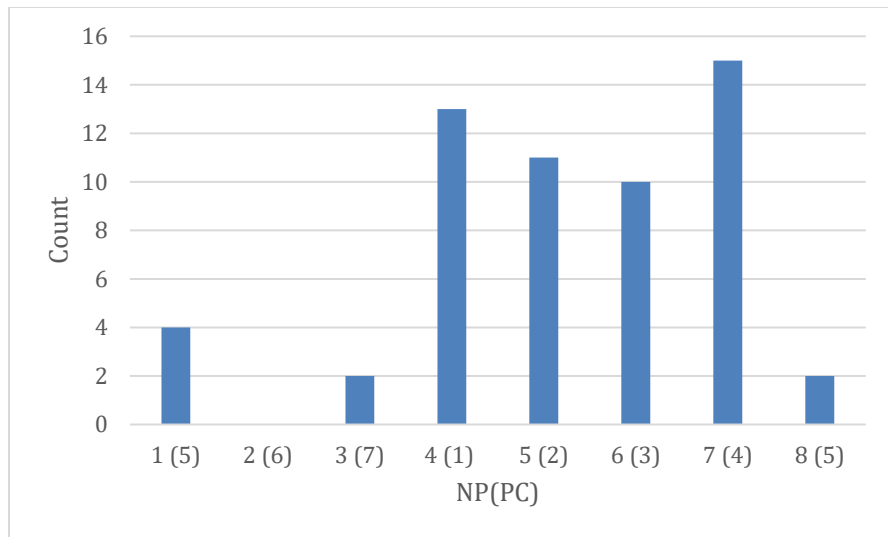


Figure 4.3. “Vzialy Tsisar,” Version 1. Bar Chart Diagram

The graphical representation in Figure 4.3 above provides a visual depiction that demonstrates the distribution of musical notes within a song and the frequency of repeated notes for every step of the scale. The frequency of note repetitions throughout the composition is indicated on the vertical Y-axis (Count), while the horizontal X-axis NP (PC) indicates the scale step used in the song. Given that this song is performed in the key of E Minor, it follows that the note E serves as the tonic and initial degree of the scale. The song contains a total of thirteen notes identified as E. Both metrics (pitch and repetitions) are measured by manual means. Every step up the scale is denoted by a numerical value under PC (Pitch Class), enclosed in

¹⁸ Rozdol’s’kyi didn’t record the repetitions in the form, which was common for that time period. This analysis only considers the first verses of the songs in cases where there are no refrains or the entire song form before the reprise.

parentheses, exemplified by the notation 1 (4). The number of the notes in the pitch set is marked as NP. Here, we can see that this version demonstrated the dominance of the first and fourth steps of the scale, where the first (E) step of the scale appeared thirteen times and the fourth (A) fifteen times. The melodic diagram displayed in Figure 4.2 demonstrates, at the same time, that the first step of the scale (the tonic) indeed served as what could be described as the central melodic base, as this is where the vocal melody tended to start from (notes 2–3, 16–17, 31–32, 44) and return to (notes 13, 29, 44, 52) after melodic ornamentations that are demonstrated in wave-form lines.

Version 2: Sung by Anastasia Masiowsky in 1964 in Manitoba

The melodic transcription of the second version of this song, performed by Ms. Masiowsky, is displayed in Figure 4.4 (below). The meter is mainly 6/8 but demonstrates a brief change from 6/8 to 4/8 for one tact only. This version offers a much more vivid character of presentation, whereas the first version showed a higher level of intensity expressed in the vocal ornaments, and an almost kind of turbulent and worried presentation. The second version was sung slower and in a more calm manner, in a comfortable lower region of the chest register compared to the higher position of the voice in the first version, which involved a certain level of tension in the larynx as a result of its lifted position.

A nash tsisar

A nash tsi-sar z tsi-sa - ri - vnov, vzia - ly- si ra di ty,

5
i - a-kizh by - to tym zho-vnia-ram pre - zen - ta zro - by - ty.

Figure 4.4. Sung by Anastasia Masiowsky, born in 1889 in village Tsyhany, Podillia region, Galicia, Austrian Empire. Recorded by R. Klymasz in Fork River, Manitoba in 1964. Song “A Nash Tsisar,” Version 2. Musical transcription.

Lyrics:

А наш цісар з цісарівнов, взяли си радити
Які ж би-то тим жовнярам презента зробити.

Translation:

And our emperor and empress began discussing
Which gift they could present to the workers.

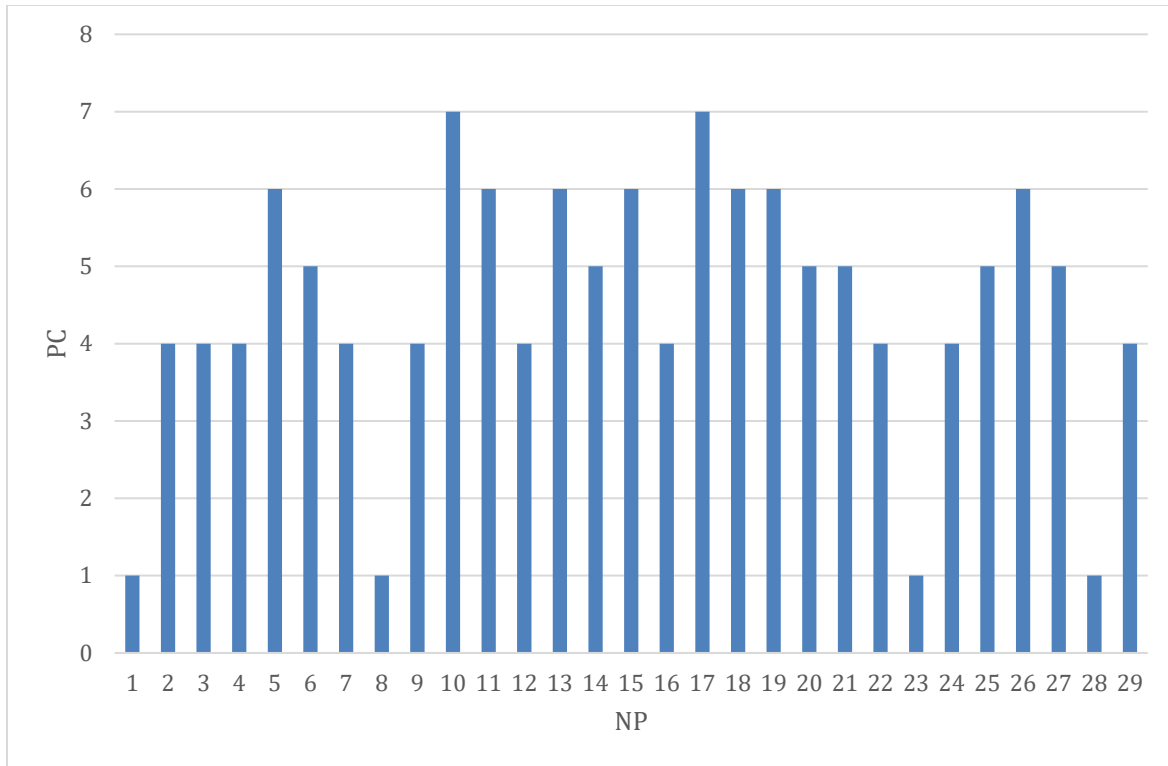


Figure 4.5. Song “A Nash Tsisar” Version 2. Note Sequence Diagram

As is seen in Figure 4.5, the song in the second version employed twenty-nine notes, which is much less compared to the first version that employed fifty-seven. This difference reflects a tremendous contrast in the use of ornaments, which were absent in the second version. The calmer melodic character is also reflected in the note sequence diagram that shows relative melodic centricity for a longer period of time. We can see that starting from the 9th and up to the 22nd note of the melody, the vocal line remains in the amplitude of the fourth and seventh steps of the vocal ambitus of this piece.

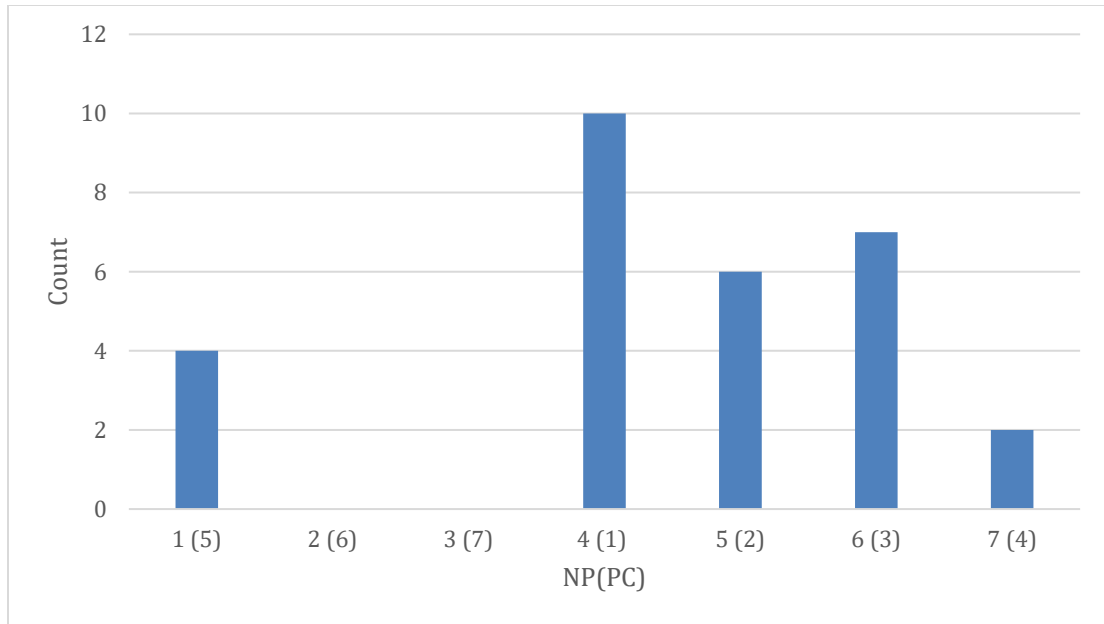


Figure 4.6. Song “A Nash Tsisar,” Version 2. Bar Chart Diagram

Both singers in the first and second versions are from the same Podillia region in Galicia. In this regard, indeed, the vocalist of the first song displayed a wide range of characteristics associated with Western Ukrainian region singing. Anastasia Masiowsky, the vocalist of the second version, resided in a village in that region until she was eleven. Subsequently, she relocated to Canada and lived her next sixty-three years in her newly adopted Canadian environment. We may surmise that certain attributes of her singing performance style are connected to the pre-immigration environment, while others are influenced by the new cultural context. In Figure 4.6, we can see that only five steps of the scale were involved, and the first step of the scale was the most employed note in the melody, which made its sound tonic-centered.

Version 3: Recorded by Klymasz in July 1964 in Donwell, Saskatchewan

Sung by Pauline Twerdokhlib, who was born in Canada (1919) as a member of the Ukrainian-Canadian community.

Nasha slavna tsisarivna



Na-sha sla-vna tsi-sa - ri - vna, shlia - khets ko- ho-o ro - o du,

5
po - i kha - la ku - pa - ty - sia - na Shvai - tsar -s'ku

9
vo - o - o - o du, po - i - i kha la ku - pa - ty - sia -

13
na Shva - i - tsars -ku vo - du.

Figure 4.7. Sung by Pauline Twerdokhlib, born in Canada. Recorded by R. Klymasz in 1964 in Donwell, Saskatchewan, Canada. Song “Nasha Slavna Tsisarivna,” Version 3. Musical transcription.

Lyrics:

Наша славна цісарівна, шляхетського роду
Поїхала купатися на швайцарську воду.

Translation:

Our glorious empress, of a noble family
Went bathing in Swiss water.

As reflected in the transcription in Figure 4.7, this version also employs the change of meter. This third version was performed in a calmer character compared to the first one. The expressiveness of this version reminds one of entertaining Polka or Country songs of a humorous character, further illustrated by the singer’s articulation, small ornaments, and short glissandi. Their presence results in the higher number of notes (Figure 4.8) as compared to the second version.

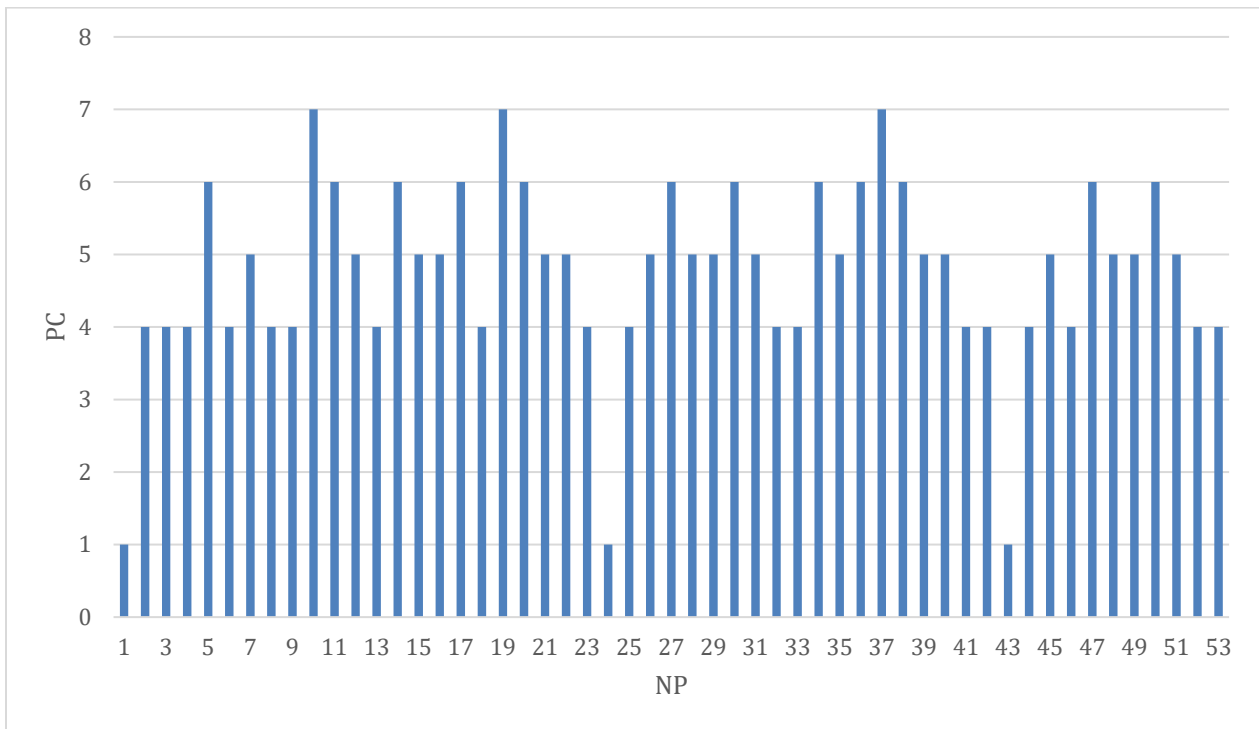


Figure 4.8. Song “Nasha Slavna Tsisarivna,” Version 3. Note Sequence Diagram

As Figure 4.8 demonstrates, the vocal melody of the third version is also centered around the first step of the scale, akin to the first version. The development of the vocal line remains stable during the entire form of the melody, only sometimes employing leaps of a fourth, but it returns back to the tonic, building a stable and predictable melodic construct. As is seen in the bar chart diagram in Figure 4.9, from five different steps of the scale employed in this melody, the first step (the tonic) was repeated eighteen times, which is a bit over one-third of the total number of notes in the piece, which is fifty-three. At the same time, the second step of the scale was repeated seventeen times, which makes up another third of the total number of notes.

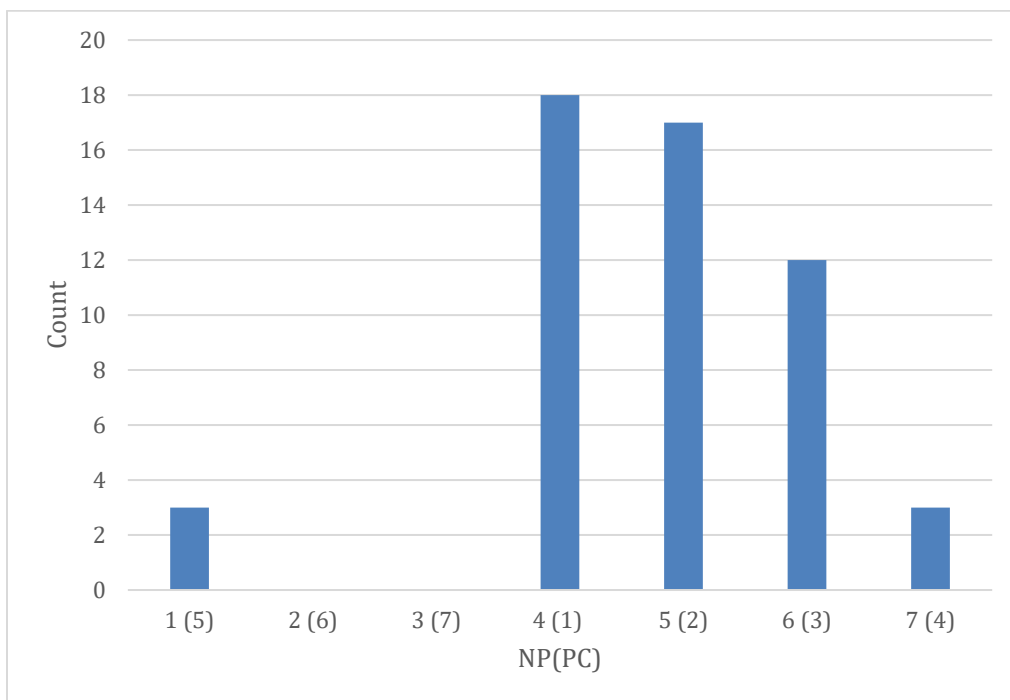


Figure 4.9. “Nasha Slavna Tsisarivna,” Version 3. Bar Chart Diagram

The presence of the second step of the scale can be a marker linking to the stylistic features of melodies in Polka and pop songs. Especially when it appears before the tonic and has the function of a suspension, a hold-on before the melody resolves to the tonic or another note, as happens in measures 2, 9, and 14. An approach of “stepping down” in the vocal melody is often applied in singing techniques of Country styles (Garner 2017, 99) and can occur when this step down takes place from the second step of the scale to the first. This type of melodic suspension is commonly heard in Country and pop songs. It is often used in combination with any other step of the scale, and functions by creating an audible sound effect of “otherness,” offering a contrast to the notes of the (often) diatonic triad.¹⁹ An example of such a suspension can be seen in the ninth bar of Figure 4.10, the transcription of the Country song “This Land Is Your Land.” In order to provide an illustrative example of a musical performance that gained popularity on the Canadian Prairies during the 1960s and exhibited stylistic influences on the local community’s repertoires, I look at a Country song performed by the Ukrainian-Canadian duo Mickey and Bunny. This particular tune, featuring a Ukrainian-language cover version of the original composition “This Land is Your Land” by Woody Guthrie, was extremely popular among their audiences on the Prairies in the 1960s.

¹⁹ In such cases, the majority of notes often belong to one harmony, while the suspended note of the melody belongs to another, until resolving to the same harmony where the majority of other notes already were.

This Land is your Land

The image shows a musical transcription of the song "This Land is Your Land" in Ukrainian. It consists of three staves of music in 2/4 time, with a key signature of one sharp (F#). The lyrics are written below the notes.

Tse na-sha ze - mlia - a tse na-she po - le - e vid Ha - li -

5
fa - ksu - u do dru - ho - ho mo - ria - a tse na - sha

9
ze mlia - a tse na-she po - le - e, tse ie nash no-vy-i kra - i.

Figure 4.10. “This Land Is Your Land” [Tse Nasha Zemlia] is a cover by the Ukrainian-Canadian commercial duo Mickey and Bunny, from 1964, based on an original melody by Woody Guthrie. Musical transcription.

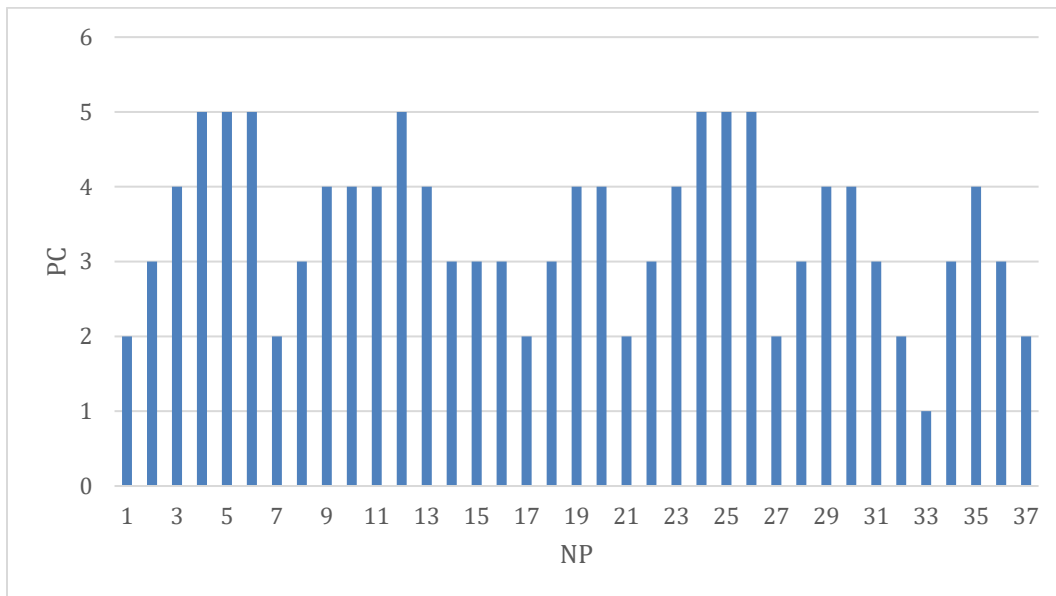


Figure 4.11. Song “This Land is Your Land,” Note Sequence Diagram

An analysis of the melody reveals that it has a relatively narrow ambitus, which is limited to a range of a sixth. The waveform of the melody shows a consistent amplitude, which is characterized by waves of similar shape and size. The graphical representation of the melodic line, shown in Figure 4.11, demonstrates that the melody is relatively uncomplicated and straightforward without any significant variations in pitch or rhythm. Furthermore, the analysis of the scale reveals that the melody employs only five different notes, with the majority of the melody being performed by just four of these notes. The bar chart of note distribution (Figure 4.12), illustrates that the second and third notes of the scale are the most frequently used, each being sung eleven times. This indicates that the melody applies repetitiveness in the application of steps of the scale within the limited number of notes being used throughout the composition. This relative simplicity is also a helpful feature for remembering a song and makes it easy to repeat.

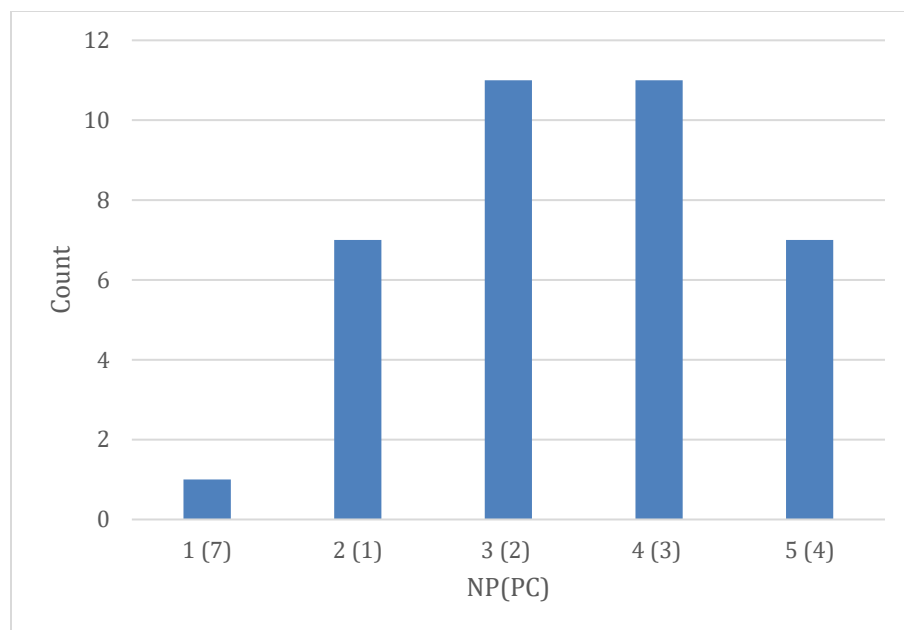


Figure 4.12. Song “This Land is Your Land,” Bar Chart Diagram

Ukrainian-Canadian communities living on the prairies encountered Country music as a prominent and influential artistic genre. Ukrainian-Canadian Country musicians, such as Mickey and Bunny, D-Drifters, and Interlake Polka Kings, contributed to the style’s widespread appeal. The music by these artists effectively captured and celebrated the dynamic diversity present within the community. Their performances were highly compatible with traditional Ukrainian vernacular songs. These artists simultaneously included distinctive elements derived from North American musical characteristics, including nasal twang, an extended vocal range in the chest voice, and an array of singing expressions. They tend to sing using the chest register most distinctly. These characteristics of style demonstrate a noteworthy resonance with the Country singing style popular in North America (Garner 2017, 100).

The considerable popularity of Polka and Country music in North America exerted an impact on Ukrainian communities on the Canadian prairies and played a pivotal role in shaping the musical soundscape in these communities. Polka and Country music utilize vocal techniques

that are strikingly similar to one another. The manner in which the voice was used in Polka was usually close to that of speaking, which resulted in a minimal degree of vibrato and virtually no ornamentation.

According to the data presented in Table 4.1, there are significant differences in the results of the analysis for the four song examples. The standard deviation was highest for the first version of the three songs (“Vzialy Tsisar”) and decreased for the subsequent versions.

Table 4.1. Analytical Data for Four Song Examples

Song	Singer	Ambitus	Notes used	Total number of notes	Empirical mean	Standard deviation
(Version 1) Vzialy Tsisar	N.n., 1901 in Galicia, Austrian Empire	8	7	57	5.228	1.743
(Version 2) A Nash Tsisar	A. Masiowsky, 1964, Fork River Manitoba, Canada	7	5	29	4.482	1.703
(Version 3) Nasha Slavna Tsisarivna	P. Twerdokhlib, 1964, Donwell, Saskatchewan, Canada	7	5	53	4.774	1.295
Tse Nasha Zemlia [This Land is Our Land]	Mickey and Bunny, 1964, Manitoba, Canada	5	5	37	3.432	1.093

The country song “This Land is Your Land” had the lowest score in terms of its melodic analysis. The first version of the song had the widest range and highest number of notes, which was due to the frequent use of melismas. The results of the empirical mean of melodic analysis also showed that the first version had the highest score, while the Country song had the lowest.

These numbers reflect the level of melodic simplicity and complexity in correspondence with intervallic architecture and the number of notes employed.

These results indicate a trend of stylistic fusion, where newer versions of the song increasingly incorporated elements of different styles from post-immigration cultural surroundings. Table 4.2 demonstrates the results of melodic analysis for all songs of both subsets (A and B).

4.2. Mathematical Analysis of the Melodies

Table 4.2. Results of Mathematical Analysis for Subsets A (Ukrainian immigrants to Canada) and B (those who were born in Canada)

Subset	Song ²⁰	Singer ²¹	Ambitus	Notes used	Total number of notes	Empirical mean	Standard deviation
A.1	A Mii Tato	Andrejciw Andrijana	8	8	49	4.06	2.26
A.2	A Nash Tsisar	Masiowsky Nastja	7	5	29	4.482	1.703
A.3	Bolyt'Meni	Myk Annie	8	6	33	5.454	1.985
A.4	Byly Khrysta	Kopchuk Vasylyna	7	7	42	3.616	1.97
A.5	Chotyrnadtsiat' Lit No Mav Ia	Yakimchuk William	8	7	33	4.273	2.081
A.6	Garu, Garu Prodawaty	Storozuk William	8	7	29	4.62	1.916
A.7	Khai Tsiu Liuliu	Moysiuk Marija	12	10	45	6.244	2.013

²⁰ The transliteration used in this dissertation incorporates different versions from Klymasz's publications and notes, mostly maintaining consistency with his previously published materials. For sections translated specifically for this study, the Library of Congress transliteration system was applied.

²¹ The biographical information on singers is located in Appendix C.

Subset	Song ²⁰	Singer ²¹	Ambitus	Notes used	Total number of notes	Empirical mean	Standard deviation
A.8	Kolysala Maty Dity	Washezko Anastasia	9	7	59	5.919	1.977
A.9	Oi Duma Zh Moia	Sokolski John	9	9	26	5.654	2.449
A.10	Oi, Letila Zozulen'Ka	Smychniuk Marija	11	9	35	6.543	2.429
A.11	Oi U Lisi Zelenyi Dubochok	Uhryniuk Doris	11	10	27	6.185	2.632
A.12	Oi, Rodychi Moi Myli	Melnyk Dora	8	7	40	4.475	1.935
A.13	Oi, U Lusi Kalynochka	Rewakowsky Antonia	10	9	51	5.588	2.539
A.14	Oi, Zhal' Meni	Kowalchuk Ivan	8	8	34	4.5	1.911
A.15	Pyshu Lysta	Mararash Annie	7	6	30	3.3	1.705
A.16	Spivaimo, Brattia	Michaluk Oleksa	10	9	42	6.404	2.142
A.17	Ta I Bula	Kindzerski Nellie	12	11	84	8.214	3.018
A.18	Zaviazala Sobi Ochi	Obuck Tony	10	8	50	4,56	1,809
A.19	Zhinko Moia Moloden'Ka	Lozinsky Pavlo	10	10	46	5.782	2.476

Subset B

B.1	A Wam Tatu	Pasternak Walter	9	8	28	3.75	2.533
B.2	A W Kanadi Parubochky	Stadnyk Dokija	9	7	29	6.828	1.794
B.3	Iak Ia Bula	Zaporozan Antony	9	9	45	5.689	1.819
B.4	Ia Nyn'Ka Popavsia	Danylyshen Walter	9	7	40	5.375	1.917
B.5	Ia V Nediliu Rano	Zelena Helen	9	7	26	5.384	1.791
B.6	Ia Z Rutochky	Andrechuk Ellen	7	7	36	3.583	1.592
B.7	Khmil Luhamy	Zaporozan Justyna	8	8	45	4.311	1.929
B.8	Khodyt'Iakiv	Moroz Fred	8	7	28	5.964	1.643
B.9	Nasha Slavna Tsisarivna	Twerdokhlib Pauline	9	7	53	4.774	1.295
B.10	Oi Na Hori Snih	Eftoda Elsie	9	7	49	6.306	1.794
B.11	Oi, Pliashu, Pliashu	Hnatiuk Annie	5	5	30	3.2	1.606
B.12	Pane Doktor	Mistal John	7	6	29	4.31	1.257
B.13	Sumno Zh Meni, Sumno	Zaporozan Maria	9	7	54	6.351	1.638
B.14	Tuman	Maranchuk Kate	9	7	43	5.744	1.733
B.15	U Mistechku	Kohut Ellen	7	7	52	3.615	1.586
B.16	Vyidy Nene Proty	Stjaha Marija	7	7	42	3.786	1.49
B.17	Zahadav Ia Za Kanadu	Chicilo Anna	8	6	29	4.689	1.873
B.18	Zaspivaimo My V Kanadi	Shordee Anastastia	9	8	32	5.593	1.965

B.19	Zaviazala Sobi Ochi	Yuriy Annie	6	5	32	3.312	1.595
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Table 4.2 above presents an overview of the data obtained by the application of tools of statistical analysis and manual counting. A closer look at the numbers reveals several distinct trends. For example, the two renditions of the same song, “Zaviazala Sobi Ochi” [“I Must Have Been Blindfolded”], that are presented under the numbers A.18 and B.19 exhibit contrasting features: the melody of the B.19 consisted of five different notes, whereas the A.18 version included eight notes. The ambitus of version B.19 was narrower, a sixth instead of the tenth in version A.18. Born and raised in Canada, Anna Yuriy’s version B.19 had thirty-two notes overall, eighteen less than the version by Tony Obuck, who immigrated to Canada from the Old Country. Both versions are based on the same basic lyrics and melody. The changes in the melody, which led to a significant reduction in notes, are consistent with modifications to fit the style of Country or Polka tunes. Additionally, the elimination of ornamentations—which were extensive in the first version and created more scale steps—led to the smaller number of notes. The low number of fourth intervallic steps, which are highly indicative of traditional Ukrainian singing styles and are abundant in many of the songs of subset A, accounts for the second version’s smaller ambitus.

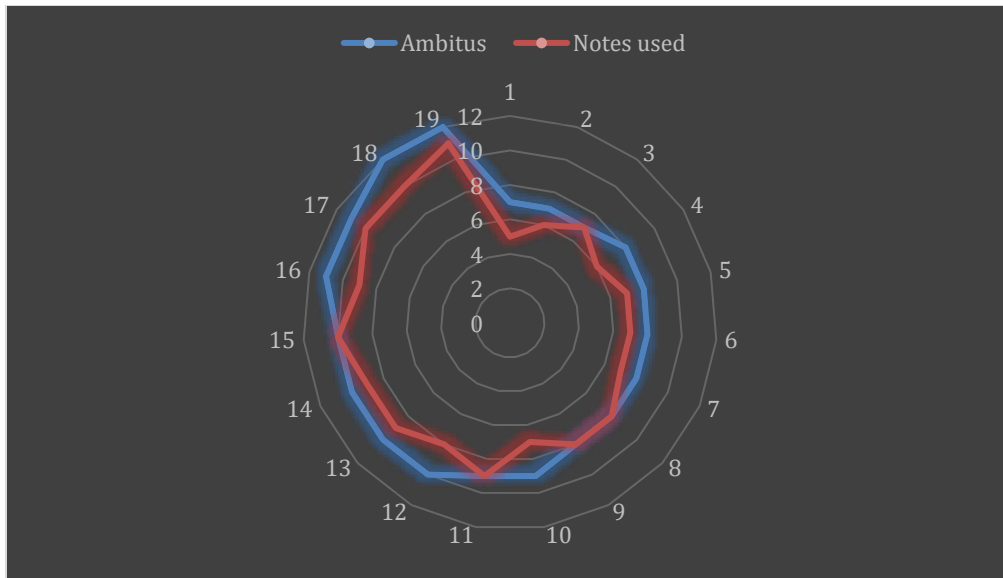


Figure 4.13. The correlation between vocal ambitus and the quantity of various notes employed in the songs in subset A.

The diagrams displayed in Figures 4.13 and 4.14 demonstrate the relationship between ambitus and the number of notes used in the songs. The numbers are organized in ascending order to the number of notes in the song for reasons of visualization and analysis: Subset A (ambitus: 7–12; notes used: 5–11) and Subset B (ambitus: 5–9; notes used: 5–9). Subset A clearly tends to have a wider ambitus and more unique notes than Subset B. The numerical sequence ranging from 1 to 19 denotes the arrangement of songs in ascending order based on the number of notes employed and the ambitus. The circular arrangement of the graph offers an illustration of the comparison of the melodic constitution of notes of the subset.

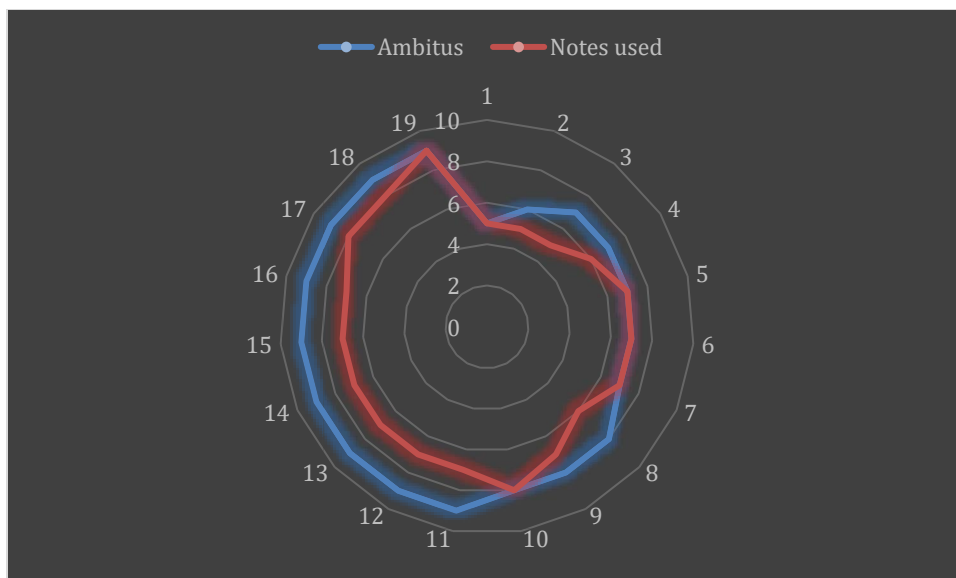


Figure 4.14. The correlation between ambitus and the quantity of various notes employed in the songs of Subset B.

Figure 4.14 above illustrates that, in most instances, the total number of notes used in the song's body is several notes fewer than the song's ambitus. This characteristic aligns with the presence of the Ukrainian traditional feature of the melody, where a song typically commences with a wide intervallic leap, such as a fourth, a fifth, or even wider (often placed on the upbeat of the song, as seen in examples A.5, A.7, A.12). At the same time, the melody often tends to stay in the upper range, leaving the notes of the pitch set inside of this first interval mainly unused. The total number of notes in songs from Subset A is often larger than in songs from Subset B, primarily because multiple songs in Subset A incorporate more ornaments, melisma, and wider intervallic steps at their outset.

4.3 Fusion Scale

After analyzing all songs in both subsets, I have developed a Fusion Scale for Ukrainian-Canadian songs. As mentioned earlier, I was inspired by the suggestion expressed by Portuguese ethnomusicologist Enrique Cámara de Landa to create a “hybridity scale” (de Landa 2002, 109).

However, rather than assessing the amount of hybridity as proposed by de Landa, my Scale employs the term “fusion,” which I consider more appropriate for the scale in the case of my study, that quantifies the number of elements in both categories of songs and subsequently compares them, without accessing a certain degree of hybridity. My perception of the term “fusion” resonates with that of a music scholar Mark Hijleh who describes it as “particularly helpful here in a musical sense, since it captures the dynamic meshing of elements within each music itself while at the same time acknowledging perceivable differences between musics” (Hijleh 2012, 7).

This scale considers a range of criteria related to literary content, vocal presentation styles, and melodies. It was designed to assess the relative level of hybridization as fusion or mixing in the Ukrainian-Canadian songs in both subsets.

Figures 4.15 to 4.18 document the presence or absence of some of the elements that can be attributed to the pre-immigration (Ukrainian) and post-immigration (Canadian) surroundings of cultural spaces in the song subsets. The Fusion Scale includes nine parameters, some of which are subdivided into several features. The scale encompasses eleven features in total. Each of these eleven features was observed to document its presence or absence for each song. In the case when the feature is known to occur in both surroundings, I suggest assigning the credit to the column where it dominates with greater prevalence. Documenting the tendencies in the behavior of the parameters and features of style can show the potential presence of cultural patterns in the application of singing styles.

As already mentioned, this suggested Fusion Scale instrument is not an absolute tool and cannot be used to quantify and measure absolute parameters as every cultural surrounding is a dynamic space. Also, some parameters could be assigned to both surroundings or occur in

various cultural spaces, as there is no such thing as purity, and the process of mixing, fusion, and hybridization of different parameters is always taking place in multiple layers of cultural objects, interdependently.

However, this Fusion Scale represents a model of an analytical instrument that can demonstrate transformative patterns of singing styles. By detecting these major patterns and tendencies involved, this model can help us to understand the underlying cultural processes more effectively and reveal the intricate interplay of different musical genres. This classification approach does not employ the division into pure and hybrid or fusion repertoires. Instead, its objective is to investigate the occurrence of stylistic elements associated with distinct styles prevalent in pre- or post-immigration contexts with the goal of comprehending the dynamics involved in the transmission of these stylistic elements.

The following parameters and features are documented for the Fusion Scale:

1. L. Lyrics

1.1 Pre-Emigration Cultural Space: Topics of the songs deal with Old Country or Ukrainian surroundings, in a pre-immigration context.

1.2 Post-Immigration Cultural Space: Topics that deal with a Canadian context.

2. LA. Language

2.1 Pre-Emigration Cultural Space: Presence of Ukrainian or German language.

2.2 Post-Immigration Cultural Space: Presence of English or French language.

3. F. Form

3.1 Pre-Emigration Cultural Space: Presence of elements of traditional Ukrainian song forms, such as *vivat*, *shedrivka*, dancing songs, or improvisatory non-symmetric forms such as laments.

3.2 Post-Immigration Cultural Space: The song features a chorus in addition to the verse, in a style characteristic of Country or Polka songs.

4. VS. Vocal Styles

4.1 Pre-Emigration Cultural Space: Presence of elements of one of the three Ukrainian traditional singing styles as defined by Ivanyts'kyi in 2004, or sound and dynamics that can be attributed to the singing styles of the lead vocalist or the ensemble singer, the roles prevalent in Ukrainian vernacular culture (e.g., *vyvodchysia* or *vtora*).

4.2 Post-Immigration Cultural Space: Presence of elements of singing styles characteristic of Country or Polka: short glissandi leading to the main notes of the melody; the “fall off,”²² “step down,” or “step off” (Garner 2017, 99).

SR. Singing resonators

4.4 Pre-Emigration Cultural Space: The resonators and voice positioning demonstrate features of one of three styles according to Ivanyts'kyi (2004).

4.5 Post-Immigration Cultural Space: Mainly chest resonators are utilized, using narrow resonant cavities, a higher larynx position, and nasal twang, making the sound mainly focused in the nasopharynx cavity.

V. Vibrato

4.7 Pre-Emigration Cultural Space: Vibrato style that is characteristic of Ukrainian singing genres, academic style-inspired Ukrainian church choir vibrato.

4.8 Post-Immigration Cultural Space: Vibrato style that is characteristic of Country style and Polka songs, like slight to none²³ or belt-vibrato (Garner 2017, 100; Phillips 2003b).

²² A technique where the last note of the phrase glides down, letting the pitch fall, step down, or step off (Garner 2017, 99).

²³ Sound examples encompass bands Mickey and Bunny and Interlake Polka Kings.

5. P. Phrasing in Singing

5.1 Pre-Emigration Cultural Space: Phrasing contains audible elements that are characteristic of Ukrainian ballads or traditional song-style performing (such as long and extended glissandi; expressive dynamics; long and, at times, non-symmetric division of syllables in lyrics).

5.2 Post-Immigration Cultural Space: Phrasing contains elements characteristic of Country and Polka songs (such as short glissandi; at times, briefly articulated notes; shorter symmetric division of syllables in lyrics²⁴).

6. M. Melody and Ornament

6.1 Pre-Emigration Cultural Space: Extensive ornaments and melismas.

6.2 Post-Immigration Cultural Space: Short ornaments and brief melismas, or their absence.

7. SM. Scales and Modes

7.1 Pre-Emigration Cultural Space: Employment of the “Hutsul”-mode, Dorian sharp 4, or natural minor and pentatonic scales characteristic of older Ukrainian traditional repertoires.

7.2 Post-Immigration Cultural Space: Major and minor mode structures characteristic of Country and Polka songs.

8. IS. Intervallic structure

8.1 Pre-Emigration Cultural Space: The architecture of the melody demonstrates wide intervallic steps in its body or starts with a fourth, fifth, or wider leap.

8.2 Post-Immigration Cultural Space: The architecture of the melody demonstrates intervallic steps that mainly consist of seconds and thirds; the melodic patterns consist of scale fragments.

9. P. Performance style Meter and Rhythm

²⁴ For more examples and descriptions refer to Phillips 2003a.

9.1 Pre-Emigration Cultural Space: Presence of free and open forms, mixed and improvised meters that demonstrate links to the song types such as laments and recitations from pre-emigration surroundings.

9.2 Post-Immigration Cultural Space: Dominance of steady meters, simple rhythmic patterns, and symmetry; elements of verse-refrain structures that demonstrate similarities with Country and Polka songs.

	1.1	1.2	2.1	2.2	3.1	3.2	4.1	4.2	4.4	4.5	4.7	4.8	5.1	5.2	6.1	6.2	7.1	7.2	8.1	8.2	9.1	9.2	Pre-Em.	Post-Im.
A.1			yes		yes		yes		yes	yes	yes		yes		yes				yes		yes		9	1
A.2	yes		yes	yes	yes		yes		yes	yes	yes		yes						yes				8	2
A.3			yes		yes		yes	yes	yes		yes		yes		yes				yes		yes		9	1
A.4			yes		yes		yes		yes		yes		yes		yes		yes		yes		yes		10	0
A.5	yes	yes	yes	yes	yes		yes		yes		yes		yes		yes		yes		yes				10	2
A.6		yes	yes	yes	yes		yes		yes		yes		yes	yes	yes				yes	yes	yes	yes	7	5
A.7			yes		yes		yes		yes	yes	yes		yes		yes		yes		yes		yes		10	1
A.8			yes		yes		yes		yes	yes	yes		yes		yes				yes		yes		9	1
A.9			yes		yes		yes		yes		yes		yes		yes		yes		yes		yes		10	0
A.10			yes		yes		yes		yes	yes	yes		yes		yes		yes	yes	yes		yes		10	2
A.11			yes		yes		yes		yes		yes		yes		yes		yes		yes		yes		10	0
A.12	yes	yes	yes	yes	yes		yes	yes	yes	yes	yes		yes	yes	yes	yes	yes		yes	yes			10	7
A.13	yes	yes	yes		yes		yes		yes	yes	yes		yes						yes		yes		9	2
A.14			yes		yes		yes		yes		yes		yes		yes		yes		yes				9	0
A.15	yes	yes	yes	yes	yes		yes		yes	yes	yes		yes		yes		yes	yes	yes		yes		11	4
A.16	yes	yes	yes	yes	yes		yes		yes		yes			yes	yes				yes	yes		yes	8	5
A.17		yes	yes		yes		yes	yes	yes		yes		yes		yes		yes		yes		yes		10	2
A.18	yes	yes	yes	yes	yes		yes	yes	yes		yes	yes							yes				9	4
A.19	yes	yes	yes	yes	yes		yes		yes		yes		yes		yes		yes		yes				10	2
Total	8	9	19	8	19	0	19	4	19	8	19	1	18	3	16	1	12	2	19	3	12	2	178	41

Figure 4.15. Fusion Scale, Subset A.

Figure 4.15 demonstrates the results of the analysis of the songs of Subset A according to the parameters and features of the Fusion Scale (as listed above). The vertical Y-axis on the left shows the number of the song and the X-axis on the top of the figure shows the numbers of

parameters and features of the Fusion Scale. The columns that demonstrate the results of analysis for the stylistic features that are assigned to the pre-emigration cultural surroundings are marked in light blue, and those assigned to the post-immigration surroundings are marked yellow. The presence of the stylistic features in the song or their prevailing dominance is marked as “yes.” The line labelled “Total” on the bottom of the figure, on the X-axis and marked in a pink color, demonstrates the results of the presence for each of the features for all songs of the subset. The two columns on the far right demonstrate total results for the presence of features suggested to have been adopted from the pre-emigration cultural surrounding (marked in blue) and from the post-immigration surrounding (marked in yellow). As the results of the hybridity scale analysis demonstrate, the songs of Subset A, performed by the singers that were Ukrainian immigrants to Canada, demonstrated the much higher presence of elements that can be assigned to pre-emigration surroundings (178 “yes”-results), versus elements that are suggested to enter their singing practices in post-immigration cultural space (forty-one “yes”-results). Regarding the most frequent elements and features of styles that can be assigned to the pre-immigration surroundings, there were several of them that demonstrated the highest stability and showed the highest possible result (nineteen “yes” out of a possible nineteen). Such features were the following: elements of traditional Ukrainian song forms (3.1), elements of vocal singing styles (4.1), the resonators and voice positioning (4.4), and the architecture of intervallic steps in the body of the melody (8.1). The following elements of post-immigration cultural surroundings demonstrated the highest scores in this subset: the presence of post-immigration content (parameter 1.2) was detected in nine songs out of nineteen, the presence of new languages (2.2) and the application of voice resonators both scored eight out of a possible nineteen (4.5).

Number	L	L	LA	LA	F	F	VS	VS	SR	SR	V	V	P	P	M	M	SM	SM	IS	IS	P	P	Total	Total
	1.1	1.2	2.1	2.2	3.1	3.2	4.1	4.2	4.4	4.5	4.7	4.8	5.1	5.2	6.1	6.2	7.1	7.2	8.1	8.2	9.1	9.2	Pre-Em.	Post-Imm
B.1	yes	yes	yes	yes	yes		yes	yes	yes							yes			yes	yes	yes		7	5
B.2	yes	yes	yes	yes	yes		yes	yes		yes									yes				5	4
B.3			yes	yes		yes		yes	yes	yes	yes		yes	yes		yes				yes	yes	yes	5	8
B.4			yes	yes	yes		yes	yes	yes					yes					yes	yes		yes	5	5
B.5	yes		yes		yes		yes	yes		yes				yes		yes		yes	yes	yes			4	6
B.6			yes		yes			yes	yes	yes	yes		yes		yes	yes	yes		yes		yes		8	3
B.7			yes		yes		yes			yes			yes		yes		yes		yes			yes	7	2
B.8			yes		yes		yes		yes			yes	yes	yes	yes				yes		yes		8	1
B.9	yes		yes		yes			yes		yes		yes	yes	yes	yes	yes			yes	yes		yes	6	7
B.10			yes		yes		yes		yes		yes		yes	yes	yes	yes	yes		yes		yes		10	2
B.11			yes		yes		yes			yes			yes	yes					yes	yes		yes	5	3
B.12	yes	yes	yes	yes	yes			yes		yes				yes					yes	yes		yes	4	7
B.13	yes	yes	yes	yes	yes		yes	yes		yes	yes	yes	yes	yes	yes				yes		yes	yes	9	7
B.14			yes		yes			yes	yes		yes		yes	yes	yes	yes	yes		yes	yes	yes		9	4
B.15			yes		yes		yes	yes	yes	yes	yes		yes		yes		yes		yes		yes		10	2
B.16			yes		yes		yes		yes		yes		yes	yes	yes	yes	yes		yes		yes		10	2
B.17	yes	yes	yes	yes	yes			yes		yes			yes	yes		yes			yes	yes		yes	5	8
B.18	yes	yes	yes	yes	yes			yes		yes		yes		yes		yes				yes		yes	3	9
B.19	yes	yes	yes	yes	yes			yes	yes	yes			yes	yes	yes	yes	yes	yes	yes	yes		yes	7	9
Total:	9	7	19	9	18	1	11	14	9	13	7	4	12	13	10	11	7	2	15	11	9	10	127	94

Figure 4.16. Fusion Scale, Subset B.

Figure 4.16 demonstrates the results of the analysis of the songs of Subset B according to the parameters and features of the hybridity scale as listed above. As the results of the Fusion Scale analysis demonstrate, the songs of Subset B—performed by the singers that were born in Canada—demonstrated the much higher presence of elements that can be assigned to pre-emigration surroundings (127 “yes” results) versus elements that are suggested to enter their singing practices in post-immigration cultural space (ninety-four “yes” results). Concerning the most frequent elements and features of style, there were several of them that demonstrated the highest stability. Showing the highest possible result was the presence of the language from pre-emigration surroundings (parameter 2.1); this demonstrated nineteen “yes” results out of nineteen. Just slightly lower (eighteen out of nineteen) was the result for pre-emigration song

forms (parameter 3.1); and parameter 8.1, the architecture of the melody, resulted in fifteen out of nineteen possible positive results for the presence of intervallic leaps that are often associated with Ukrainian traditional songs. Regarding the parameters and elements of singing styles that are linked to the post-immigration cultural surrounding, the following demonstrated the highest results: elements of singing styles (4.2) demonstrated the highest number with fourteen out of a possible nineteen; the application of singing resonators (4.5) and phrasing (5.2) demonstrated similarly high results having scored thirteen out of nineteen.

The results of the Fusion Scale study reveal some recognizable patterns, which will be discussed further in this thesis.

4.4 The Scale of Parameter Intensity Level

In order to investigate and quantify the intensity of the parameters that exhibit notable outcomes that result in fusion, I propose a supplementary metric: the Scale of Parameter Intensity Level. This scale is inspired by Alan Lomax's *Cantometrics* (Lomax 1976; Cohen 2003), which focuses on the evaluation of characteristics of individual singing style. However, while his study utilizes a different ideology and delineates alternative variations within the framework, in my comparative approach, I adopt and apply the following parameters: glissando, nasality, melisma, and pitch (register). Each parameter is evaluated and allocated a score according to one of five levels based on the amount of its intensity present in the song: extreme, high, moderate, low, or none, akin to Lomax's model. The independent evaluation of the introduced variables in the suggested model has the ability to demonstrate the relative significance of the parameters during hybridization or fusion.

Parameter evaluations were assessed through auditory perception and scored in the following way:

Glissando: Extreme: seven or more glissandi are heard; High: up to five glissandi are heard; Middle: up to three glissandi are heard; Low: one glissando is heard; N: none.

Nasality: Extreme: permanently extreme nasal sound; High: very nasal sound, but not permanently; Middle: the sound is sometimes nasal and sometimes not; Low: only single fragments of performance demonstrate nasality; N: none.

Melisma: The same syllable stretched over two or more notes of the melody.
Extreme: melismas on every note; High: many melismas in the melody; Middle: some melismas in the melody; Low: few melismas in the melody; N: none.

Pitch (register): Extreme: very high pitch (in relation to the singer's range), falsetto; High: high pitch, chest switching into the head register or mixed; Middle: middle, moderate pitch, chest register voice; Low: sung very low in the chest register; N: none, the singer appears to be producing the lowest tones at the limit of their range, almost outside of the available voice ambitus.

To make the results countable, I assign a number of points to every grade:

E-4, H-3, M-2, L-1, N-0. Figures 4.17 and 4.18 demonstrate evaluation for both subsets of songs according to the suggested scale of parameter intensity level.

Song	Glissando	Nasality	Melisma	Pitch
A.1	3	1	3	3
A.2	2	2	1	2
A.3	3	2	3	3
A.4	3	3	4	2
A.5	1	1	2	2
A.6	1	2	1	2
A.7	1	1	3	3
A.8	3	2	2	3
A.9	2	1	3	2

A.10	2	3	2	3
A.11	3	2	3	3
A.12	3	3	2	3
A.13	3	3	3	4
A.14	2	1	3	3
A.15	1	3	2	2
A.16	1	1	2	1
A.17	1	1	4	2
A.18	1	1	3	4
A.19	1	1	3	2
Total	37	34	49	49

Figure 4.17. The Scale of Parameter Intensity Level. Subset A

Song	Glissando	Nasality	Melisma	Pitch
B.1	1	2	0	2
B.2	2	4	1	2
B.3	1	2	1	2
B.4	1	1	1	1
B.5	2	2	2	2
B.6	3	1	3	2
B.7	3	3	4	3
B.8	2	1	2	2
B.9	3	1	2	2
B.10	2	1	2	3
B.11	1	2	1	2
B.12	1	2	0	1
B.13	3	3	2	3
B.14	3	2	4	2
B.15	3	2	2	2

B.16	3	2	3	2
B.17	2	2	1	2
B.18	1	3	0	3
B.19	1	3	1	2
Total	38	39	32	40

Figure 4.18. The Scale of Parameter Intensity Level. Subset B

Table 4.3 presents the outcomes of the Scale of Parameter Intensity Level, indicating that the most significant divergence between the song subsets lies in the scores of melismas and pitch.

Table 4.3. Numeric Results for the Scale of Parameter Intensity Level

Parameter/Subset	A	B
Glissando	37	38
Nasality	34	39
Melisma	49	32
Pitch	49	40

Melisma was the parameter that demonstrated the strongest presence in both subsets with the highest results in the songs performed by the Old Country (Ukrainian-born immigrants to Canada).

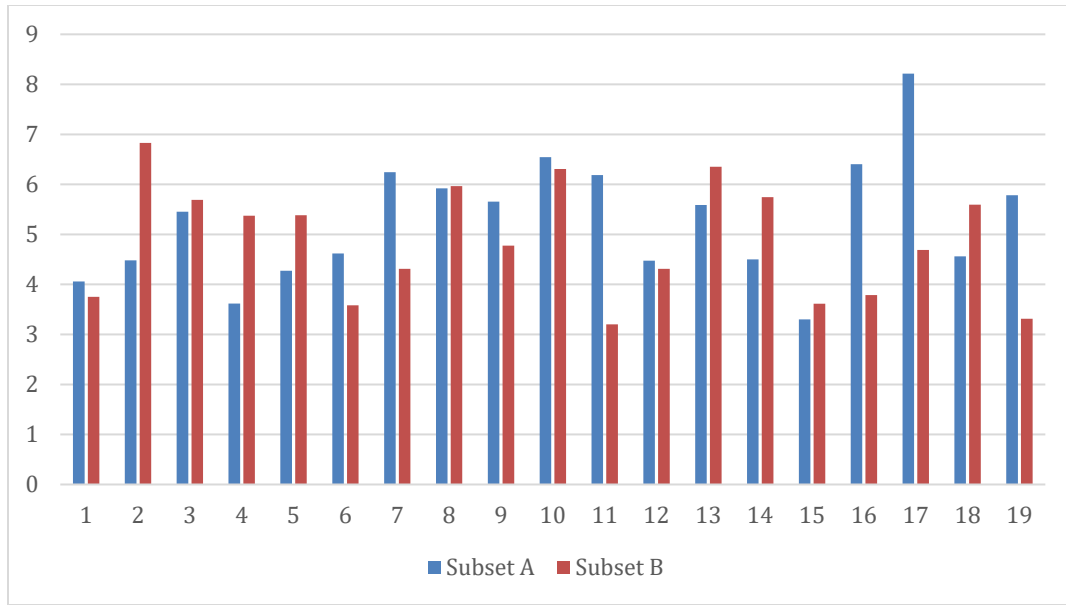


Figure 4.19. Empirical Mean Results

Figures 4.19 and 4.20 illustrate the results of melodic analyses conducted for Subset A and Subset B. These figures display empirical mean and standard deviation for all songs belonging to the respective subsets where Table 4.2 presents the numerical results of the analysis. My findings reveal that the numbers for songs belonging to Subset B are notably smaller in comparison to those of Subset A. This confirms the overall trend of using fewer notes in melodies of Subset B, which is mainly attributed to the elimination of melisma in the vocal delivery of Canada-born singers.

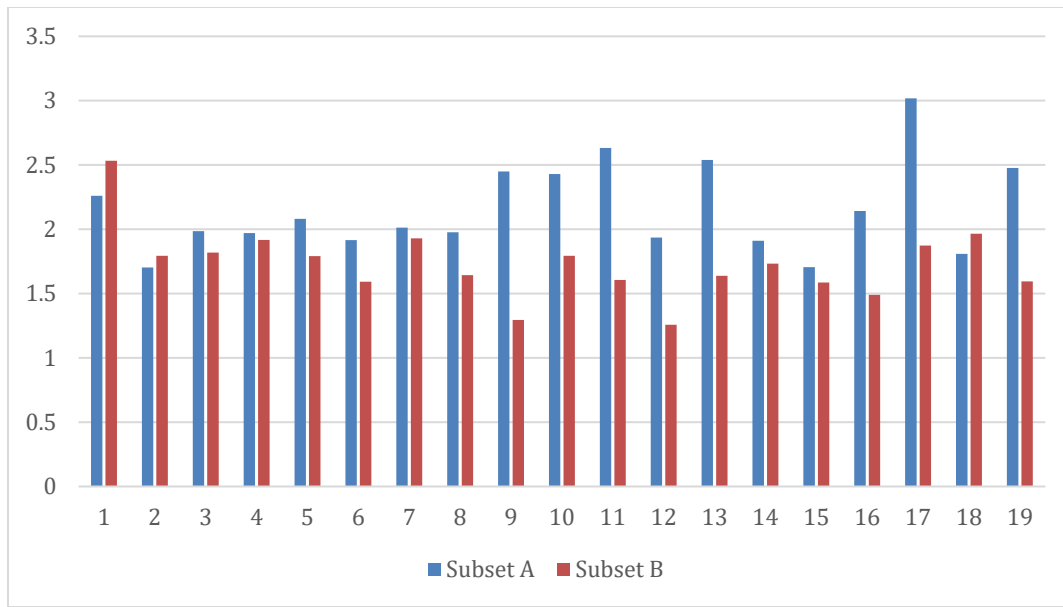


Figure 4.20. Standard Deviation Results

Additionally, melodies in Subset B exhibit a narrower ambitus and are often focusing around certain notes of the scale instead of including wider intervallic leaps. That links these singing performances to the stylistic elements characteristic of Country and Polka music.

Chapter 5: Analysis Discussion

Klymasz's fieldwork collection documents a wide array of vocal styles and includes a multitude of performing characteristics. The singers of both subsets demonstrated variations in phrasing, melisma (ornamentation), and articulation, incorporating musical characteristics influenced by the styles in both continents. The employed vocal styles incorporated a wide array of elements linking to the singing techniques known as Ukrainian singing styles characteristic of pre-immigration surroundings, combined with North American components that exhibit significant influences from Country music and Polka styles. The singing performances demonstrated a correlation between the melodic ornaments and melismas found in the traditional music styles of Galicia. Several vocalists performed with a timbre consistent with vocally trained church choir singers.

The analysis of melodies in conjunction with their lyrical content demonstrated that the ballads were, in most cases, performed with longer phrases and melodies, while humorous songs frequently had shorter stanza forms. Ballads that dealt with the issue of domestic violence showed features of melancholy and had often many more stanzas. At the same time, certain examples, such as "Zaviazala Sobi Ochi" performed by Tony Obuch and Pauline Twerdokhlib, exhibited a sad theme but a humorous inclination. The longest compositions, textually, were historical ballads and songs-chronicles, such as "A Nash Tsisar" (A.2.), "Nasha Slavna Tsisarivna" (B.9) and "Pyshu Lysta" (A.15) as well as melancholy ballads devoted to domestic subjects, like "Bolyt Mene Holovon'ka" (A.3) and "Oi U Lisi Zelenyi Dubochok" (A.11). Songs with extensive lyrical content were often characterized by concise verses, making them more memorable and suitable for group performances.

The trajectory of the melodies in the songs was illustrated by the note sequence diagrams. The melodies of Subset A exhibited a broad distribution across the ambitus, encompassing a greater number of intervallic steps and leaps, both ascending and descending. The inclusion of ornaments enhanced the emphasis on the melodic progression centered on the diatonic intervals of the scale. The melodic graphs also demonstrated that a substantial portion of the lengthier melodies, often characterized by ornamental elements, exhibited a tendency to revolve around the notes of the tonic triad. The presence of ornaments and melismas is observed in the melodic lines characterized by wave-like patterns that develop and center around these main notes. The intervallic steps in the melodic structure are prominent, emphasizing the distinctive qualities of Ukrainian traditional singing styles, such as bigger steps at the beginning of the melody and leaps of a fourth in the melodic body.

The songs in Subset B tended to have a smaller range than Subset A. As reflected in the bar chart diagrams, in certain songs, specific scale degrees are noticeably absent within the melodic structure. At the same time, their ambitus is often still wide. This phenomenon can be explained by the continued incorporation of a wider intervallic step at the beginning of the melody, followed by narrowing of the melodic range. The incorporation of these expansive intervals, especially at the beginning of the melody, connects with the traditional Ukrainian song repertory.

The bar charts depict the frequency of note repetitions in the songs. They make visual the relationship between the number of steps in a diatonic scale and the dispersion of the melody throughout that scale. The songs in Subset A often emphasized the first and fifth degrees, whereas songs in Subset B commonly featured a higher presence of tonic steps or direct connections to the tonic. This latter characteristic is also commonly observed in Country music.

The songs of Subset A generally demonstrated a greater number of notes compared to songs of Subset B. The number of notes in Subset A songs ranged from twenty-six to eighty-four, while in Subset B the range was from twenty-six to fifty-four. This difference can be directly attributed to the greater use of embellishments and melismatic passages in the performances of Ukrainian immigrants in comparison with the Canadian-born singers.

Individuals who had a longer exposure to their pre-immigration environment in the Old Country used the Dorian mode more in their vocal performances, a mode that is sometimes used in Ukrainian traditional songs. This implies that the cultural milieu experienced by the person exerts a substantial influence on their singing features. The longer a person spent time in the pre-emigration setting, the higher the number of elements from this cultural surrounding were present in their singing. The more time the person spent in post-immigration surroundings, the higher the number of elements of style characteristic for this surrounding would be present in their singing. Individuals who emigrated from Ukraine during the later periods, specifically between the First and Second World Wars (A.7, A.8, A.14, A.17, A.18) or after the Second World War (A.1, A.10), exhibited stylistic characteristics similar to those reminiscent of the romances that experienced widespread popularity in Ukrainian territories and the Russian Empire (Guseynova and Rurkmenoglu 2022, 108–10). The melodic structures and vocal techniques employed by some of these individuals diverged from the traditional Ukrainian repertoires practiced during the initial waves of Ukrainian immigrants to Canada. Instead, they displayed notable connections to classical music and classical vocal performances.

In regard to the textual contents, a notable proportion of songs in Subset A incorporate motifs characteristic of the Old Country pre-immigration context. Many songs of this subset are very similar to those of the pre-emigration repertory, although many also do not emphasize the

geographical location in the lyrics. Subset A furthermore includes a few songs that explore the Canadian setting, and several of these songs include elements characteristic of contexts for both Canada and the Old Country at the same time. The characteristics of Country music, such as the thematic elaboration of current life challenges, combined with the ability to facilitate dancing, apparently resonated with Ukrainian communities on the Canadian Prairies and contributed to the genre's adoption into the community repertoire, which in turn led to the adaptation of this genre's characteristics into existing songs. The central position of the singer personality in the Country music lyrics at this time is also found in Ukrainian-Canadian musical groups' performances in the 1960s. One of the roles of Ukrainian-Canadian Country music was to manifest the community's experiences and influences, amalgamating aspects of Ukrainian and Canadian culture into a common product.

In contrast to the more often printed lyrics, the melodies were typically performed from memory. The song repertoire often included ballads, sometimes presenting autobiographical stories performed by the female vocalists. These songs usually had a sad character, communicating the individual's personal concerns and emotional anguish. The singers relocated to Canada at different ages and had been exposed to diverse experiences and singing traditions in the pre-immigration context. As already mentioned, the individuals who migrated to Canada in the later decades seemed more influenced by classical music and romances, as seen in their use of rubato, wider intervallic steps, and expressive vocal elements. These characteristics were especially prominent in the urban romances that were popular mainly in the Russian Empire.

The songs composed in Canada dealt with emigration and its consequences on the separation of family members and the difficulties faced by families, including financial hardships and strained interpersonal relationships. Some participants claimed that they composed songs

themselves, one example being Nellie Michajlik. According to the notes provided by Klymasz, she sang a lament shortly after she returned from the mass in honor of her husband and presented this “somewhat rare example of traditional Ukrainian lament style with its stichic formation and uneven length” (Klymasz 1970a, 81). At the same time, different opinions may arise regarding the definitions of vernacular self-composed songs. Especially since some genres in the Ukrainian vernacular tradition, such as funeral laments and sometimes lullabies, are basically formats for improvised songs where every performance can be viewed as an individual piece.

Cultural influences impacted the songs through the introduction of novel melodic modes, ornamentation, phrasing types, forms, and song structures and this song collection offers numerous possibilities for the examination of melodic interpretations. The processes connected with transcontinental migration also involved the retention of various elements from the earlier vernacular culture and traditional singing. The singing styles incorporated features such as “scooping,” adopted from the Country style (Garner 2017, 99) and English accents and phonetics in the Ukrainian language. “[Country] singing style typically includes scooping [...] The accent used by Country singers usually reflects a background from parts of the country with large farm populations” (Leamer 1997).

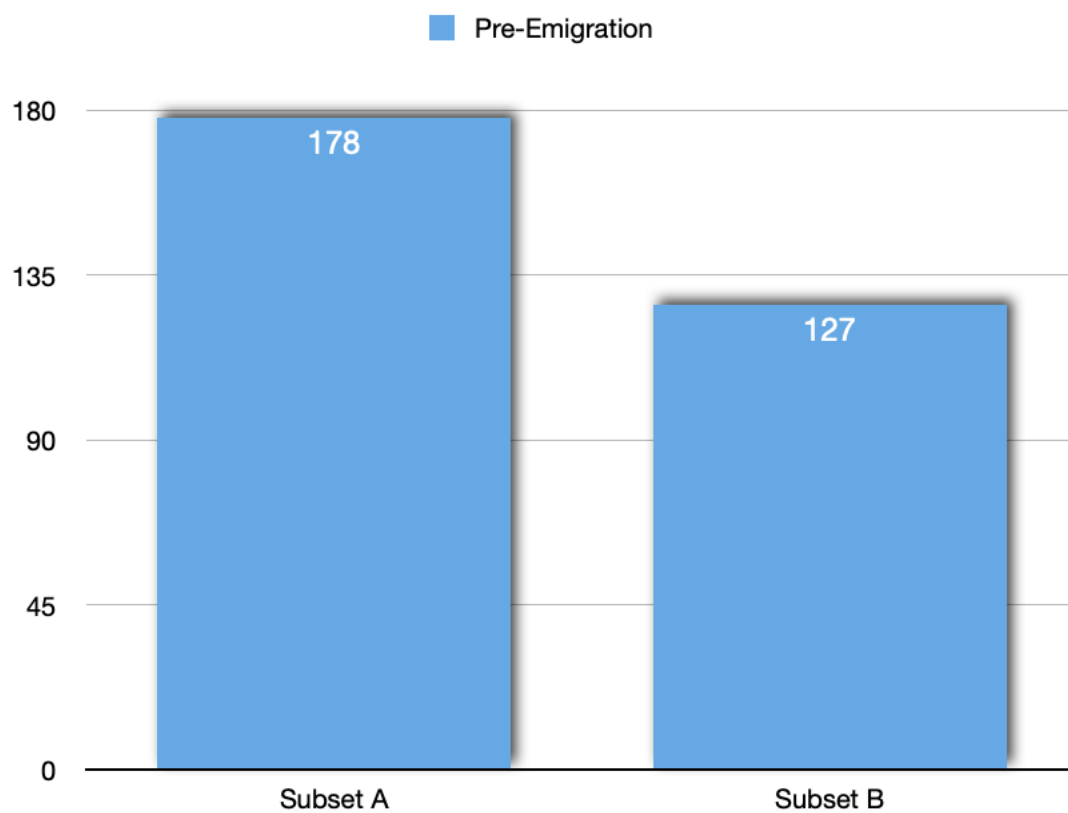


Figure 5.1. The results of the Fusion Scale indicate the presence of pre-emigration elements in the subsets.

Figure 5.1 shows the number of elements associated with the pre-emigration cultural settings that were detected in the two song subsets.

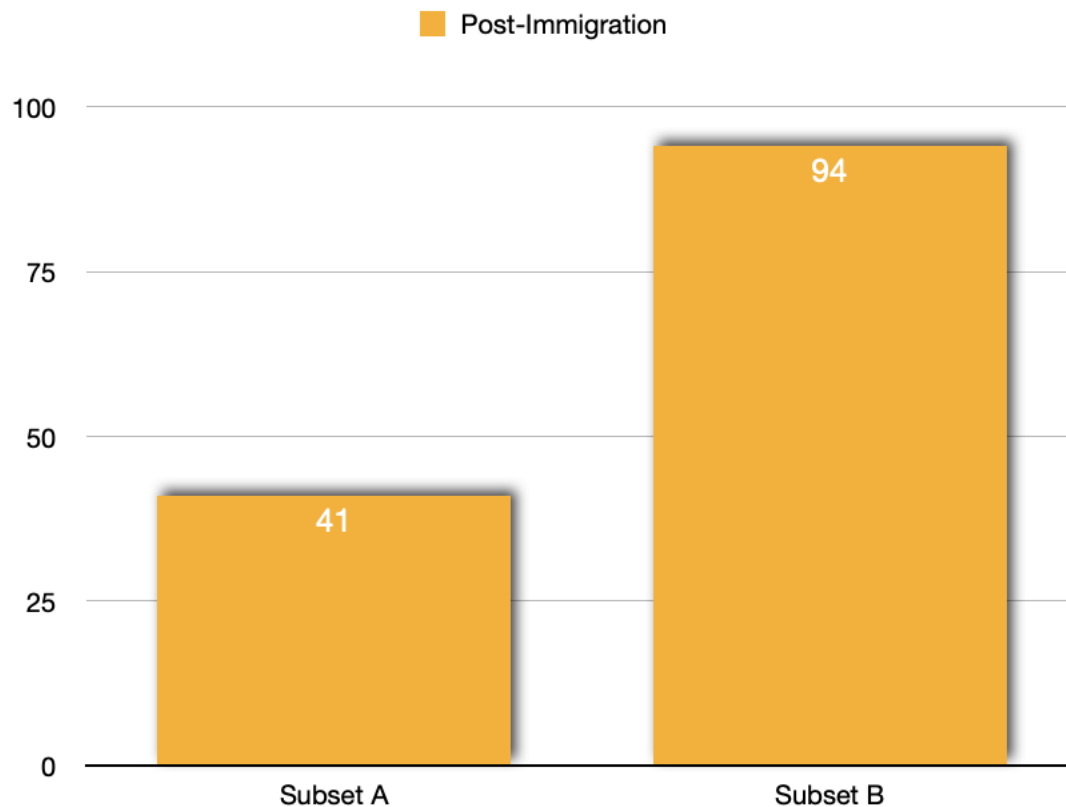


Figure 5.2. The results of the Fusion Scale indicate the presence of post-immigration elements (Canadian cultural surroundings) in the subsets.

Figure 5.2 shows the number of elements associated with the post-immigration cultural settings that were detected in two song subsets. It illustrates the overarching trend of an increased number of cultural elements characteristic of post-immigration cultural surroundings in Canada, as demonstrated in both subsets. In Figure 5.1, we see that the number of elements characteristic of pre-emigration Ukrainian singing styles is lower in Subset B in comparison to Subset A (127 to 178). Conversely, Figure 5.2 shows the number of Canadian elements is higher in Subset B, performed by Canadian-born singers, compared to Subset A (94 to 41).

The Fusion Scale revealed the presence of several patterns in the data. For example, songs with humorous content tended to demonstrate a notable level of hybridity in their lyrics (A.6, A.16, A.18, A.19, B.1, B.2, B.3, B.12, B.18, B.19). Many of the sad songs and ballads demonstrated an especially wide ambitus with wider intervals incorporated into the melodic fabric (A.11, A.13, A.14, A.17, B.8, B.14). Also, the ritual songs demonstrated the greatest stability of Ukrainian style elements (A.1, A.3, A.7, A.10, A.11, A.12, A.14, A.17, B.6, B.13, B.14, B.15, B.16).

The vernacular Ukrainian Canadian singing in the rural Canadian Prairies in the 1960s did not represent an eradication of Ukrainian features but rather a shift toward their partial replacement, fusion and hybridization. Ukrainians who had immigrated to Canada retained many elements of singing styles from the pre-migration content. The features characteristic of Ukrainian styles were not merely replaced by the new elements that were typical of the Canadian context, but rather were integrated with them, resulting in the emergence of new cultural practices. Further, Ukrainian-Canadians who were born and raised in Canada incorporated Old Country traits into their vocal performances, indicating the impact of their family members, neighbors, and friends, who may or may not have been born in the Old Country.

The Fusion Scale results in Figure 5.2 provide a clear representation of the relative prevalence of traits commonly associated with Ukrainian singing styles in the songs belonging to Subset A, in comparison to the songs in Subset B. Concurrently, there was a discernible relative increase of Canadian and Ukrainian-Canadian components in the songs from Subset B. The numerical data offers clear evidence of an increased tendency for hybridization and Canadianization among the Canadian-born singers.

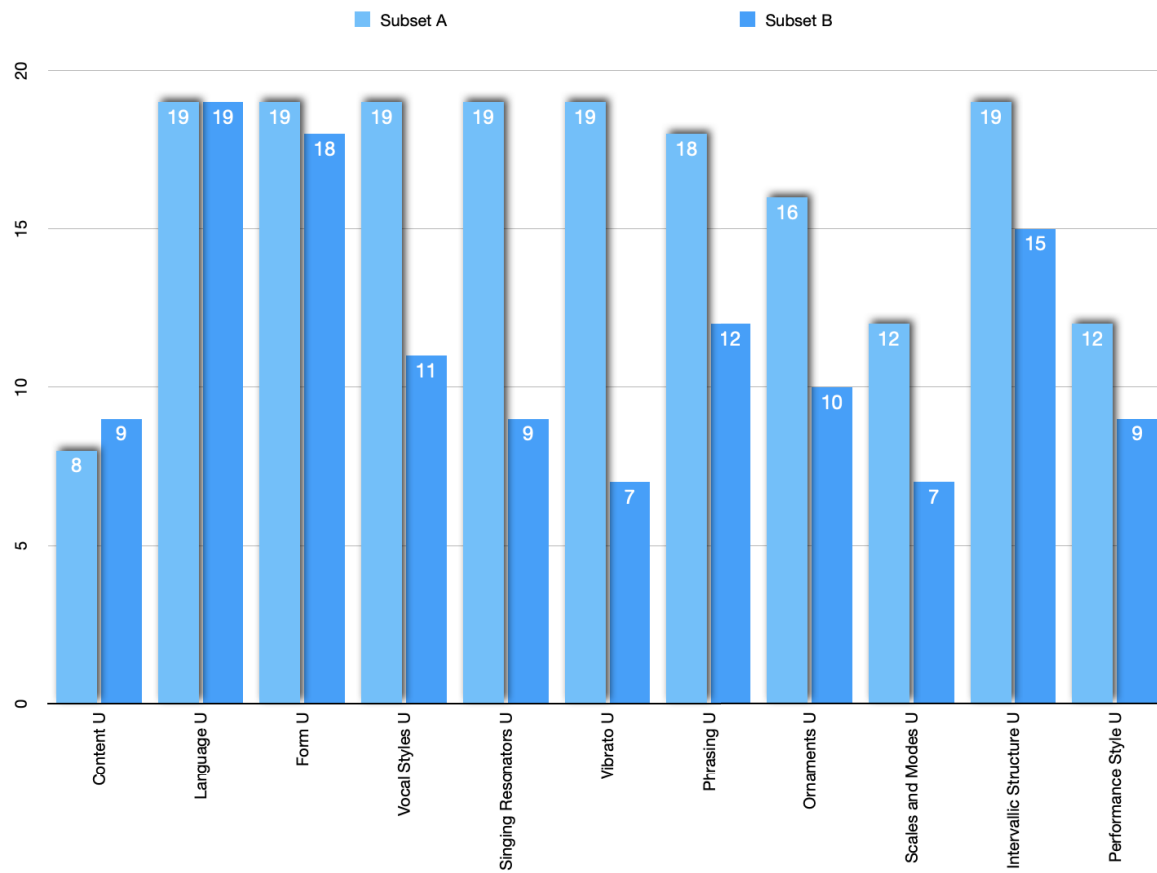


Figure 5.3. Results of the Fusion Scale. The relationship between the scores for the pre-emption (U) parameters in the songs of both subsets (A and B).

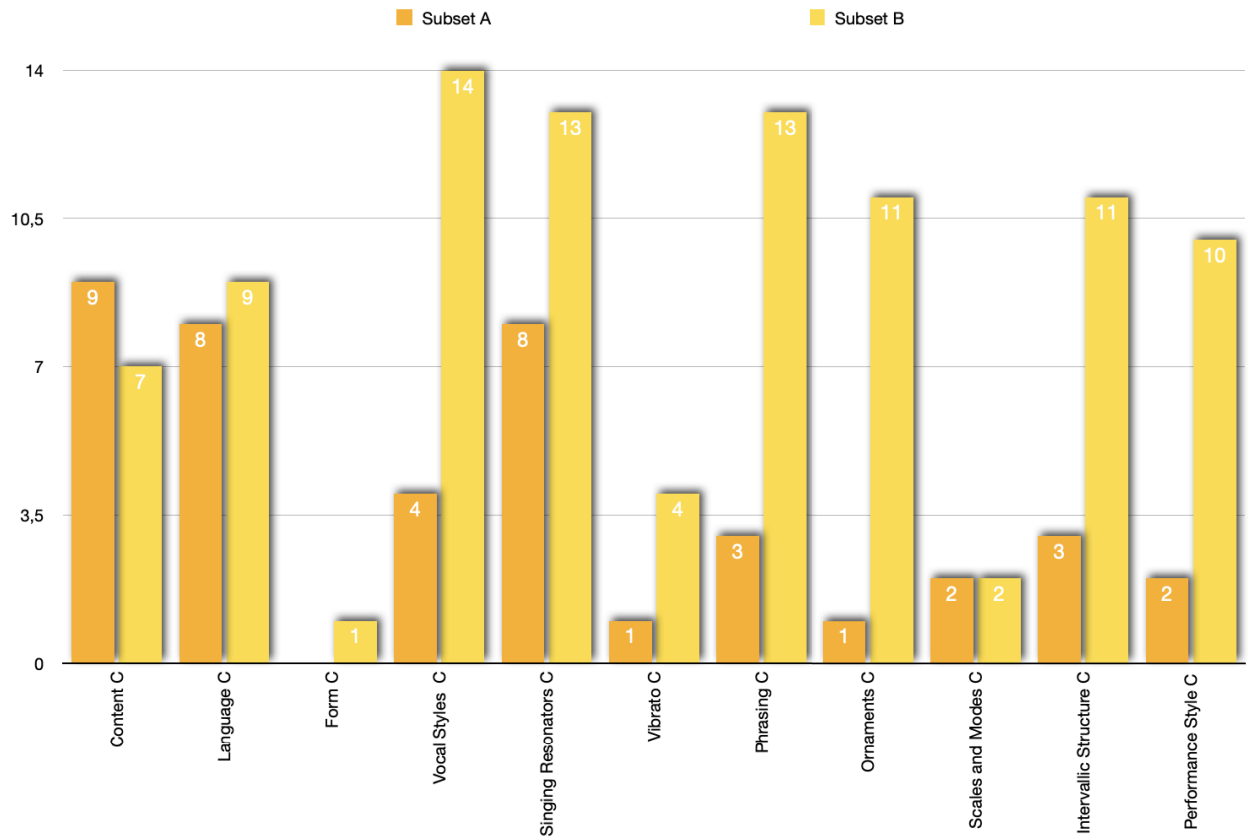


Figure 5.4. Results of the Fusion Scale. The relationship between the scores for the pre- and post-immigration (C) parameters in the songs of both subsets (A and B).

Figures 5.3 and 5.4 illustrate the interdependence of parameters in each subset of songs. The visualization provides insights into the patterns and trends regarding the reduction of Old Country elements in comparison to the elements associated with Canadian singing styles. It also demonstrates the increase in Canadian elements in the parameters in Subset B as opposed to Subset A. Vocal styles, ornamentation, and resonators seemed to change the most.

Furthermore, some patterns in the results of the Fusion Scale study should be mentioned. Specifically, I found that certain elements such as song form, vocal styles, resonances, vibrato, phrasing, and intervallic structures remained very similar to the Old Country style, even after many decades, and appeared to be interrelated. However, other parameters such as ornaments,

scales, modes, and performance style deviated more from the Old Country style, forming a separate group with different behavior. At the same time, the results from Subset A showed that Canadian vocal styles, singing resonators, phrasing, and intervallic structures have indeed been Canadianized to a moderate degree. However, the use of Canadian vibrato, ornaments, and performance style has not been widely adopted so far. These parameters demonstrate interrelatedness that offers potential for further exploration.

Following the Fusion Scale results, I examined specific parameters to obtain more in-depth insights. The goal of the Parameter Intensity Scale was to determine the relative extent to which distinct features of singing styles were adopted by the two subset groups. I examined glissando, nasality, melisma, and pitch (register).

Nasality is a prominent characteristic usually linked to the distinct twang quality that is commonly observed in Country music (Garner 2017, 91). The given study revealed a significant increase in quantity, particularly in the incorporation of twang-like sound features in the performances of Subset B.

The occurrence of glissandos was noted in performances within both Ukrainian vernacular and North American contexts, yet the characteristics of the glissando differed between the two cultural settings. In comparison to the extended and intentional transitions between notes or phrase endings often seen in pre-immigration Ukrainian melodies (Skrypnyk 2016, 131), North American Country music-influenced expressions incorporated more frequent and abbreviated glissandos, with a distinct type of note articulation. The North American variations are sometimes called “fall off,” “step down,” “step off” (Garner 2017, 99).

The presence of melisma was a prominent characteristic found in Ukrainian traditional singing styles. A substantial drop in melisma is detected in the vocal performances of the

Canadian-born Ukrainian-Canadians. Their songs were dominated by a type of articulation in which each syllable corresponded to a single note, in contrast to the Ukrainian traditional singing techniques where syllables often extended across multiple notes.

The results suggest a moderate change in the usage of singing registers (pitch) among the performances of Subset B. Specifically, the Canadian-born singers use the head or falsetto register less and make less use of a mixed register. They tend to sing using the chest register most distinctly. These characteristics of style demonstrate a noteworthy resonance with the tradition of Country singing style popular in North America (Garner 2017, 100).

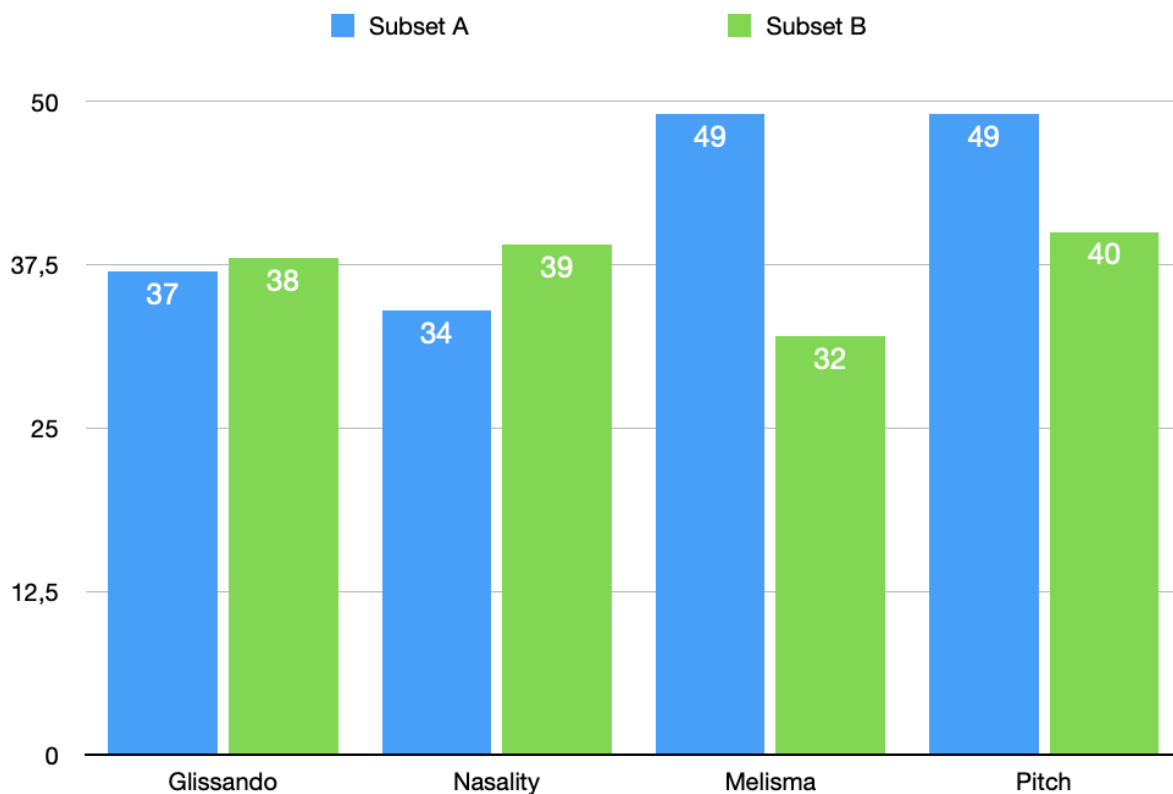


Figure 5.5. Single Parameter Evaluation Results

The analysis provides compelling evidence that there is a significant increase of Country music features in the songs presented by the Canadian-born singers, in contrast to the performances of the immigrant generation. Figure 5.5 illustrates the dynamics between the four parameters studied in both song subsets. Indeed, melisma was the most changed parameter, according to the results of the analysis.

Chapter 6: Conclusions and Future Work

6.1 Conclusions

The influence of Ukrainian music on Canadian culture has been ongoing for more than a century, commencing with the arrival of the first wave of Ukrainian immigrants in Canada in 1891. Over the course of its history, Ukrainian music in Canada has undergone continual transformation. My research reveals the complicated nature of hybridity in a collection of Ukrainian-Canadian vernacular songs recorded on the Prairies by Robert Klymasz in the 1960s. Though scholars have previously discussed hybridity in the surface layer of the song texts, this study reveals evidence of hybridity in deeper layers of the musical and vocal qualities of the songs. Importantly, changes were not restricted to the obviously hybrid songs, but the traditional pre-emigration repertory also hybridized in several of its musical parameters. I have shown that changes in the Ukrainian singing landscape in Canada include the adoption of elements from the Country and Polka music style.

Songs gathered by Klymasz during his fieldwork in the 1960s were selected and categorized into two subsets based on the generational background of the Ukrainian-Canadians who presented them. I labelled the first as Subset A, which consisted of performances by Ukrainian-Canadian immigrants, while the second subset (Subset B), contained performances by Canadian-born Ukrainian-Canadians.

Previous studies had generally assumed that the traditional portion of the corpus was not hybridized. However, my research revealed that while traditional vernacular songs continued to circulate on the Canadian Prairies for many decades, becoming intertwined with the symbolically Ukrainian layer of the repertoire that was acquired in Canada as part of the Ukrainian national movement during the twentieth century, they still adopted multiple features of North American

singing styles. For example, the songs tended to shift away from the harmonic scale modes, such as Dorian or Phrygian dominant which had been common in the musical repertoires of the pre-emigration source areas for this population. The use of this so-called Hutsul scale was, however, also recorded in multiple songs performed by Klymasz's informants, especially those born in the Old Country. The switch away from these modes towards natural minor scales is especially evident in the performances of the Canadian-born generation.

Changes in the performing style were significant in this collection, though they differed from singer to singer. Indeed, some singers used more than one voice positioning within a single performance. Changes in performing style involved both the incorporation of novel elements as well as the reduction of characteristic features of Ukrainian singing styles. These songs involved a diminished use of vocal melismas and ornaments that had been distinctive of the performing styles in the Old Country. In addition to less use of the Hutsul mode, there were shifts in the voice positioning; less use of mixed, falsetto, and head registers; the major reduction or full absence of long glissandi and extensive ornaments. Also worth noting, the results clearly indicate a significant difference in vocal ornamentation between Canadian-born singers and those who immigrated from Ukraine. The Galician melismatics that was brought to Canada by Ukrainian immigrants and was later adopted by many of their Canada-born children was found to be all but eliminated in Canadian-born singers' performances and demonstrated the strongest transformations from all tested features. The tendency of the Hutsul mode to switch to the natural minor is seen not only in the Canada-born generation, but in the performances of both. The positioning of the voice became generally less throat-located and moved to a more frontal-nasal position.

In one case, I examined variations of the same song performed by different singers and studied the changes in their parameters. In the example of the song about Austrian Empress Elizabeth (Sissi)—three versions were examined in Chapter 4—the analysis demonstrated strong results showing the elimination of Ukrainian traditional singing styles and their replacement with Country music elements. The analysis of another song (“Zaviazala Sobi”) that was present in both subsets (A.18 and B.19) demonstrated similar tendencies, as illustrated by the melodic analysis that showed a narrower ambitus, less melisma, and a smaller number of notes employed in the Canada-born singer’s version, versus the Ukrainian immigrant singer’s version that showed the transformation of Ukrainian singing styles with the incorporation of elements of Country singing style. The empirical mean and standard deviation for the melodies of songs performed by Canada-born singers generally trended towards smaller values, showing a reduction and elimination of the traditional use of embellishments.

In my comparisons, I looked for elements characteristic of the Old Country melodies (as presented in recordings and publications by Rozdol’s’kyi 1906–1908; Hnatiuk 1905; Kvitka 1922) and compared them with traditional song forms brought to Canada. I found that even the older songs in the traditional genres such as ritual songs underwent changes that integrated performing elements characteristic of Canadian cultural surroundings. These transformations included both the more flexible parameters as well as the more constant aspects of the songs, such as melodies and singing styles.

The field recordings made by Rozdol’s’kyi at the beginning of the twentieth century in Western regions of Ukraine and those recorded by Klymasz with Ukrainian immigrants in Canada in the 1960s contain overlapping repertoires and demonstrate continuity in the performance traditions of Ukrainian vernacular songs over time. On the other hand, there are

differences in the vocal performance styles. The Canadian performances present markedly fewer melodic ornaments in their singing, which had been characteristic of Bukovyna and Galicia. Also, a switch in the modes from the Ukrainian Dorian²⁵ to the natural minor scale is evident in the comparison between these collections of recordings. The differences between these two archives also suggested examples of complexity and hybridity in need of further exploration.

The presence of various language elements has been documented in many earlier studies of Ukrainian vernacular songs (Hnatiuk 1902; Kvitka 1922; Kolessa 1938; Dei and Hrytsa 1972), consistent with observations by linguistic ethnographer Salvatore Del Gaudio (2017). The use of the English language in Ukrainian songs appeared only after the beginning of Ukrainian migration to North America. Klymasz's materials include elements of French, Polish, and Yiddish languages and sometimes their imitations in the performances. The vast majority of the linguistically hybrid material in the collection, however, combines Ukrainian and English.

Certain melodies are found repeatedly in the Klymasz collection, sometimes used with different lyrics. This phenomenon was not unusual in Ukraine and was continued in Canada. When new verses were composed, they were often connected to existing melodies or melodic structures.

Nostalgia was also a reason for preserving the artifacts of the pre-immigration context in the new country. Ukrainian songs discussed were often sung in Ukrainian-Canadian communities. According to previous research by Bullerjahn, the extent to which an individual remains committed to engaging in musical practice throughout adulthood is linked to the accessibility and the emotional outcome of musical experiences it encounters during childhood (Bullerjahn 2010, 9), which can be furthermore placed in connection to the concept of nostalgia

²⁵ Also known as Dorian #4 or Klezmer scale.

too. According to the field materials Klymasz produced, many of his interviewees associated these songs with childhood memories of their own pre-immigration life, with parents, or other older family members. The singers tended to connect these songs with the past. For those members of the community who were born in Canada and did not have any pre-immigration experiences, these songs were part of the Ukrainian-Canadian community because they were a part of the current surrounding culture and a commonly practiced repertoire. Although the repertoire was significantly influenced by nostalgia, as it served as one of the foundations for its practice, it is important to note that the meaning of nostalgia tends to undergo transformation over time (Boym, 2008), leading to changes in the repertoire as a consequence too.

When Ukrainian immigrants and their Canadian-born compatriots sang these songs, they shared a sentiment of nostalgia. For the immigrants with memories of the Old Country, this nostalgia stems from their pre-immigration experiences as well as from the earlier framing of the Ukrainian-Canadian community.²⁶ In the case of the Canada-born singers, of course, the memories were more communal than personal.

The examination of the songs revealed hybridity in singing styles, melodies, and lyrics. These findings shed light on the dynamic nature of hybridity across various dimensions. Elements from the Old Country were adopted by subsequent generations but underwent increasing alterations as time passed, and the connection to the pre-immigration experience and to Ukraine became progressively more remote. Those born in Canada learned Ukrainian singing techniques through adopting community traditions.

The changes in the singing traditions in Canada were affected by contextual factors specific to Canada. This metamorphosis occurred in tandem with the processes of modernization

²⁶ For further discussion on nostalgia, see “The Future of Nostalgia” by S. Boym 2008.

of society. Similar phenomena of modernization occurred in Ukraine as well, and the traditional Ukrainian song repertoire has undergone modifications through the influence of commercial music, art music of Central Europe, pop music of the Soviet Estrada, and other styles.

Vernacular singing generally assimilates elements from the local community's everyday life, both musical and social, and incorporates them into the songs. The words of these songs can and do incorporate a new social context, while the musical practices also tend to align with the current reality. The songs in this study are no exception. The singing process assimilated many aspects of these practices, such as the incorporation of vocal techniques that produced a distinctive twang sound reminiscent of Country music. Additionally, the melodic structures and intervals also began to exhibit similarities to those found in local Canadian Country music repertoires. The presence of instruments such as the banjo and steel guitar in the musical environment served to accompany and enhance the stylistic advancements in vocal performance, thereby eliciting inspiration for the timbre of the vocal sound, including in the Ukrainian-Canadian vernacular repertoires. These instruments were commonly employed in the musical arrangements of Country bands and were used distinctively in this style, featuring glissandi to transition between notes. These glissandi shaped the artistic and production features of Country tunes while also adding to the repertoire of vocal expressions. Consequently, the characteristics of Country music also became prominent in the Ukrainian-Canadian singing style. This may be attributed to several factors, including the chest register-oriented vocal ambitus and a specific toolkit of expressive vocal elements employed by singers. The popularity of Country music style and its ethnic variants were supported by a combination of humorous elements, simple lyrics, and danceable rhythms (Powell 2022; Stoney 2015).

The growth of commercial music led to the creation of bands and ensembles and perpetuated further widespread musical products, including some in which Ukrainian elements were intentional, incorporated to symbolize, acknowledge, and celebrate the past generations and the ethnic background of the community (Cherwick 1999). In addition, hybrid performances such as the Mickey and Bunny shows sought to actively merge diverse music genres. Developments in amplified electric instruments and microphones facilitated the evolution of stage presentations, allowing bands to cater to larger audiences. Moreover, the expansion of recording capabilities made these performances reproducible and marketable, thereby increasing their accessibility to Ukrainian-Canadian communities.

Numerous communities in North America participated in a Polka revival, starting in the 1940s, as a means to reflect their distinctive ethnic or cultural features. This phenomenon has been described as a dynamic North American “Polka Happiness” movement (Keil 1992). Though the Polish-American “Polka Happiness” industry was perhaps the earliest and largest, a significant Ukrainian Canadian branch of this musical style developed as well. The influence of this style can be seen in a variety of ways, including in the simplicity of the story in the text, the restricted vibrato in the vocal performance, the application of the chest register, and the incorporation of melodies that resemble spoken language (Flynn, Liam 2023).

The hybridity of Ukrainian-Canadian vernacular songs involves many layers. The singing styles, melodies, and lyrics of the songs were influenced by music traditions that link to both Ukrainian and North American styles. Overall, this study demonstrates the complex nature of hybridity in Ukrainian-Canadian vernacular singing, particularly with the incorporation of components from Country music. This merging of Country musical elements into Ukrainian

music has resulted in the creation of new song texts that depict the daily conditions of Ukrainian immigrants in Canada.

This study makes a valuable contribution to the academic discourse by strengthening and expanding upon the existing knowledge regarding vernacular diaspora song traditions. These traditions are not simply surviving fragments of pre-emigration culture. The integration of new vocal styles, melodies, and lyrics helped bridge the singing practice with a dual Ukrainian and Canadian identity, reflecting the evolving contexts within the community.

6.2 Future Work

I propose to undertake a similar analysis of vocal traditions from Bukovyna, Galicia, and other regions of Ukraine and compare them with Ukrainian-Canadian practices during the same timeframe in order to compare and contrast the transformation of vocal practices in these respective spaces. I propose conducting a comparative analysis between fieldwork collections of songs gathered on the Canadian Prairies during the post-1960s era by students and researchers affiliated with the Kule Folklore Centre, The Bohdan Medwidsky Ukrainian Folklore Archives and other Canadian repositories, and the fieldwork collections of songs compiled and preserved in Ukrainian research institutions. I wish to conduct an extensive investigation of the various nuances of the vocal features within these diverse collections.

There is great potential for increasing the application of statistical analysis related to the study of songs. Statistical analysis can be used to investigate the precise details of transformations in vocal nuances like vibrato, glissando, ornaments, vocal timbre, and lyrics. The Klymasz's collection offers an opportunity for additional exploration of each of the parameters of the fusion scale suggested in this study. It is possible to investigate more detailed aspects of vocal performance, such as vibrato frequency, ornaments (including their shapes and

pitch variations), glissando (measuring their lengths and pitch), intensity, and overtone transformations (using software tools like Praat, Overtone Analyzer, and LogicPro). The collection prepared by Klymasz presents additional avenues for exploration, with future endeavors potentially involving an analysis of his extensive fieldnotes archived at the Canadian Museum of History in Ottawa. This would offer a valuable opportunity to delve deeper into the perspectives provided by informants and further expand the study by incorporating perspectives from the singers themselves.

Moreover, there are promising prospects to investigate melodic interpretations within the Klymasz song collection, where identical melodies are often paired with various lyrics and subsequently repeated with modifications, each set to distinct words.

Additionally, it is important to acknowledge the representation of several other ethnic communities in the Klymasz 's collection, each contributing elements of their respective cultures. I suggest to conduct a comprehensive investigation of the additional stylistic qualities and their dynamics present in Ukrainian-Canadian music, considering the diverse influences shaping its transformation.

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Appendix A: Interviewees' Biographical Data According to Fieldnotes by R. Klymasz

Subset A

Subset	Song name	Name	Gender	Date of interview	Maiden / other names	Place of birth	Date of arrival in Canada	Date of Birth	Approx. Age	Immigr. Age
A.1	A Mii Tato	Andrejciv, Andrijana	female	21 June, 1964	Andrijana Bordun; Vasyl'	O.C. village Izvory, povit Chernivtsi, Bukovyna	1950	1889	75	39
A.2	A Nash Tsisar	Masiowsky, Nastia	female	20 July 1964	John	O.C. village Tsyhany, povit Borshchiv	1899	1889	75	11
A.3	Bolyt'Meni	Myk, Annie	female	31 July 1963	Moroz Annie, Nick	O.C. village Nivra, povit Borshchiv	1898	1896	67	2
A.4	Byly Khrysta	Kopchuk, Vasylyna	female	26 July 1964	Voitzekh, Nahuliak	O.C. village Nausivka-Kostiukova, povit Zalishky	1913	1883	81	30
A.5	Chotyrnadtsiat 'Lit No Mav Ia	Yakimchuk, William	male	9 July 1963	Vasyl'	O.C. village Babyntsi, povit Borshchiv	1912	1892	71	20
A.6	Garu, Garu Prodawaty	Storozuk, William	male	23 June 1963	Bill, Vasyl'	O.C. Bychkiv, povit Chortkiv	1901	1899	64	2
A.7	Khai Tsiu Liuliu	Moysiuk, Marija	female	26 July 1965	Maria Poraiko, Mike	O.C. village Tupova, povit Sniatyn	1925	1907	58	18
A.8	Kolysala Maty Dity	Washezko, Anastazija	female	23 July 1964	Dmytro Vashets'ka, Shykula	O.C. village Sobiatyn, povit Borshchiv	1937	1906	58	31
A.9	Oi Duma Zh Moja	Sokoloski, John	male	12 July 1965		O.C. village Babynchyky, povit Borshchiv	1896	1884	81	12
A.10	Oi, Letila Zozulen'Ka	Smycniuk, Marija	female	11 July 1964	Szpylczak	O.C. village lamnytsia, povit Stanislaviv	1947	1919	45	28

A.11	Oi U Lisi Zelenyi Dubochok	Uhryniuk, Doris	female	6 August 1964	Docija Nykorchuk, Petro	O.C. village Goroshova, povit Borshchiv	1902	1893	71	9
A.12	Oi, Rodychi Moi Myli	Melnyk, Dora	female	14 August 1963	Budnyk, Bill	O.C. village Zabolova, Sniatyn, Chernyvtisi.	1902	1902	61	1
A.13	Oi U Luzi Kalynochka	Rewakowsky, Antonia, Mrs		3 August 1964	Stankevych; Hryhorii	O.C. village Nahorynkak h, povit Zalits'kyi	1907	1892	72	15
A.14	Oi, Zhal'Meni	Kowalchuk, Ivan	male	24 July 1965		O.C. village Zavydiv, Volodymyr Volyns'kyi, uezd huberniia Volyn'ka	1928	1899	65	29
A.15	Pyshu Lysta	Mararash, Annie	female	14 August 1963	Anna Sava, Vasyl'	O.C. village Drachyntsi, povit Chornovets	1898	1893	70	5
A.16	Spivaimo, Brattia	Michaluk, Oleksa	male	10 July 1963	Alex	O.C. village Bushtyn, povit Borshchiv	1897	1891	72	6
A.17	Ta I Bula	Kendzerski, Nellie	female	21 July 1964	Nellie; Steve	O.C. village Zvukovets', povit Borshchiv	1921	1894	74	27
A.18	Zaviazala Sobi Ochi	Obuch, Tony, Mrs.	female	9 July 1964	Mytstiuk Katria;	O.C. village Iamenytsia, povit Stanislavs'kyi	1929	1914	50	15
A.19	Zhinko Moia Moloden'ka	Lozinsky, Pavlo	male	20 July 1964		O.C. Khlopivka, povit Husiatyn	1907	1881	83	26

Subset B

Subset	Song name	Name	Gender	Date of interview	Maiden / other names	Place of birth	Date of Birth	Approx. Age
B.1	A Wam Tatu	Pasternak, Walter	male	20 July, 1964		N.C. Fork River, Manitoba	1914	50

B.2	A W Kanadi Parubochky	Stadnyk, Dokija	female	10 July 1963	Gregorash, Nick	N.C. Fork River, Manitoba	1906	57
B.3	Iak Ia Bula	Zaporozan, Vincent, Anthony	female	17 July 1968	Humeniuk Justyna, Anthony Vincent	N.C.	1910	58
B.4	Ia Nyn'Ka	Danylyshen, Walter	male	16 August 1964	Volodymyr	N.C. Rama, Saskatchewan	1913	51
B.5	Ia V Nediliu Rano	Zelena, Helen	female	1 July 1964	Hafija, Hronuk	N.C. Manitoba	1902	62
B.6	Ia Z Rutochky	Andrechuk, Elena	female	30 July, 1963	Helen Vasylenchuk; John	N.C. Ashville, Halycz	1900	63
B.7	Khmil Luhamy	Zaporozan, Vincent, Anthony	female	17 July 1968	Humeniuk Justyna, Anthony Vincent	N.C.	1910	58
B.8	Khodyt'akiv	Moroz, Fred	male	26 June 1963		N.C. Manitoba	1903	60
B.9	Nasha Pani	Twerdochlib, Pauline	female	2 July 1964	Korol', John	N.C. Donwell, Sask.	1919	45
B.10	Oi Na Hori Snih	Eftoda, Elsie	female	14 Aug 1963	Elisaveta Sava, George	N.C. Calder, Saskatchewan	1898	64
B.11	Oi, Pliashu, Pliashu	Hnatiuk Annie	female	8 July 1963	Halia Wetzal; Mykola	N.C. Gilbert Plain, Manitoba	1901	62
B.12	Pane Doktor	Mistal, John	male	15 July 1963		N.C. Winnipeg, Manitoba	1910	53
B.13	Sumno Zh Meni, Sumno	Zaporozan, Maria	female	8 July 1965	Askolowska, Samson, Sam	N.C. Stuartburn Manitoba	1904	61
B.14	Tuman	Maranchuk, Kate	female	11 July 1963	Kate Stasiuk, Nick	N.C. Sifton, Manitoba	1901	62
B.15	U Mistechku	Kohut, Ellen	female	17 July 1964	Olena Chorny	N.C. Calder Saskatchewan	1901	63
B.16	Vyidy Nene Proty	Stjaha, Marija	female	12 July 1964	Chokorlan; Stefan	N.C. Shtomberg, Manitoba	1905	59
B.17	Zahadav Ia	Chicilo, Anna	female	27 July 1964	Joe Chekailo, Anna Danylyshyn	N.C. Winnipeg, Manitoba	1907	57
B.18	Zaspivaimo My V Kanadi	Shordee, Anastazija	female	29 July 1964	Kyba; Steve, Stefan	N.C. Dnieper, Sask.	1906	58
B.19	Zaviazala Sobi Ochi	Yuriy, Annie	female	23 June 1963	Slon, Bill	N.C. Olha, Oakburn, Manitoba	1907	56

Appendix B: Meaning, Performing Style.

Songs Performed by Ukrainian Immigrants in Canada (Subset A)

A.1 A Mii Tato (Klymasz 1992, 48)

Recording (place/date): Arran, Saskatchewan / 1964

Singer: Andrejciv, Andrijana

Melo-rhythmic structure²⁷: ||:112112|112112:||

Rhythmic structure of the lyrics: 662

Meaning: The lyrics elaborate on the sorrowful reality of women's lives in the framework of a family. The issues mentioned in this song that contribute to this woman's misery are the mother-in-law's interference in the marriage, her husband's addiction to alcohol, the new family's treatment of her, and domestic abuse. The majority of such songs are poetic ballads, often sung solo. Many of the singers said in the fieldwork that they wrote these songs based on autobiographical experiences.

Performance style: Andrijana Andrejciv performed this song in the traditional lyrical balladesque style characteristic of Ukrainian songs. There are melodic features such as intervallic steps on fourths, fifths, and even octaves. These intervallic steps enhance the expressiveness of the melody, especially when the melodic octave step ascends to the song's highest note and remains there on a fermata. This performance also includes some glissandi. These expressive components emphasize the drama of the singer's story and reveal certain vocal presentational connections with romances, as well as stylistic characteristics of articulation in classical verismo-arias.²⁸ The vocalist uses both chest and head registers, and the phrases are delivered slowly and

²⁷ The melo-rhythmic structure schemas were generously provided by Larysa Lukashenko, and their inclusion serves to enhance the comprehensiveness of the song analysis.

²⁸ Verismo was a realist style of opera that emerged in Italy in the 1890s.

clearly. This kind of presentation emphasizes the desperation portrayed in the lyrics. The melody, as shown in the chart diagram, is primarily centered on the first five steps of the diatonic scale, with a distinct tendency to bring the phrase endings to the tonic or one of the notes of the tonic triad. With its constant broader intervallic upward and downward leaps, the linear notes transition graph illustrates the expressiveness of the body of the melody.

A.2 A Nash Tsisar

Recording (place/date): Fork River, Manitoba/1964

Singer: Masiowsky, Nastja

Melo-rhythmic structure: 2||:11112|11112:|112||

Rhythmic structure of the lyrics: 1;5523

Recording: “A Nash Tsisar” is a song also recorded by Rozdol’s’kyi on a wax cylinder in the Ternopil region in 1901.

Meaning: Following the death of Austrian Emperor Franz’s wife Elisabeth in 1898, different versions of songs commemorating this occasion appeared in Ukrainian communities around the Austrian Empire. The lyrical background of the versions investigated by Medwidsky (1987) and those gathered by Klymasz in Canada show that Elisabeth was recognized in Ukrainian communities throughout the Austrian Empire, including Canada, decades after her death.

Performing style: Mrs. Masiowsky has less regular vibrato than Rozdol’s’kyi’s recording demonstrates, but the resonance cavities are used in a way that encourages the presence of overtones, as in other Ukrainian traditional versions. The vibrato of the singer is possibly influenced by Canadian repertoires.

A.3 Bolyt' Meni (Klymasz 1970a, 98)

Recording (place/date): Gilbert Plains, Manitoba / 1963

Singer: Myk, Annie

Melo-rhythmic structure: *||:1212|1212|121233:||

Rhythmic structure of the lyrics: 4462

Meaning: The protagonist of Song A.3 is a young man who is dying and who bids his loved ones to come and say farewell. The singer Annie Myk mentioned that she composed this lullaby for rocking her grandsons, and in honour of her son-in law who passed four years ago.

Performing style: The singer's performance style incorporates elements of Ukrainian ballads and laments, such as expressive phrasing with a wave-like intervallic structure. This usually entails intensifying dynamics, culminating as the melody ascends and then decreasing as it drops.

A.4 Byly Khrysta (Klymasz 1992, 11)

Recording (place/date): Wynyard, Saskatchewan / 26 July 1964

Singer: Kopchuk, Vasylyna

Melo-rhythmic structure: ||:1122|1122|112224:||

Rhythmic structure of the lyrics: 4462

Meaning: This is an Easter song from the traditional Ukrainian repertoire that used to be performed in connection with Easter rituals.

Performing style: The song was performed by Vasylyna Kopchuk, who moved from Ukraine to Canada at the age of 30. The vocal timbre is remarkably similar to Western Ukrainian traditional singing techniques. The modifications exhibited have clear links to the Galician mode as well as Galician melismas and ornamentation. Both the oral cavity and the region around the pharynx

and the further part of the tongue are employed as resonance cavities to produce the style of sound associated with Ukrainian traditional repertoires. The performer exhibits vocal cord flexibility by displaying a large number of vocal melismas.

A.5 Chotyrnadtsiat' Lit No Mav Ia (Klymasz 1970a, 70)

Recording (place/date): Gilbert Plains, Manitoba / 1963

Singer: Yakimchuk, William

Melo-rhythmic structure: |:1111|1111:|

Rhythmic structure of the lyrics: 444

Meaning: This song elaborates on the life of a fourteen-year-old Ukrainian boy and his experiences communicating with a girl who speaks another language; therefore, they cannot understand each other. The song has a lighthearted tone and belongs to the singing-dancing genre. This type of song was often performed in a group setting.

Performing style: The singer employs a variety of Carpathian singing competencies, particularly Hutsul techniques, as seen by the sharp syncopation, short *vorschlag* notes, ornaments, melismas, expressive glottal sounds, and melodic modifications.

A.6 Garu, Garu Prodawaty

Recording (place/date): Mink Creek / 9 August 1963

Singer: Storozuk, William

Melo-rhythmic structure: |:1111|1111|111122:|

Rhythmic structure of the lyrics: 4462

Meaning: The song's lyrics tell of the problem of a young man who seemingly needs to go to the doctor to treat his leg, but he refuses to pay the money and instead prefers to spend it on his Ford car. Many new Ukrainian songs in Canada had the Ford as a theme since cars were introduced to the Ukrainian population after they immigrated to Canada and had a significant impact on their way of life. The song is presented in the style of a comical composition in the singing-dancing genre, allowing performers to combine both activities during the song.

Performing: The singer incorporates aspects of Western Ukrainian singing techniques in the way he produces notes utilizing a glottal-type sound—the tense sound of vibrato close to glissando that corresponds with the melody's highest note. The melody is mainly distributed across the first three notes of the scale, emphasizing the song's humorous nature.

A.7 Khai Tsiu Liuliu (Klymasz 1992, 61)

Recording (place/date): Vegreville, Alberta / 26 July 1965

Singer: Moysiuk Marija

Melo-rhythmic structure: |:1111|1111:|:1212|1113:|

Rhythmic structure of the lyrics: 444

Meaning: The song is a lullaby that, as is traditional for many lullabies, includes symbolic parallels with the future. It imagines how the young girl from the cradle, who now sleeps under the pear tree, would grow older while the tree blooms and provides fruits that this little girl will subsequently pick.

Performing Style: The vocalist incorporates ornaments, melismas, minor glissandi, and *vorschlags*, as well as other characteristics of Ukrainian traditional singing styles. The voice positioning and resonator usage is also very similar to Western Ukrainian styles, where the lips

form a relatively flat shape, the oral cavity space remains not too extended, but the sound is directed straight into the frontal part of the alveolar ridge and the nasal cavity, which, combined with the chest, are used as resonators.

A.8 Kolysala Maty Dity (Klymasz 1992, 62)

Recording (place/date): Fonehill, Saskatchewan / 23 July 1964

Singer: Washezko, Anastasia

Melo-rhythmic structure: *||1112|1112|11224||:1111|1111:|11224||

Rhythmic structure of the lyrics: 445; 4425

Meaning: This song, like many others in the vast corpus of Ukrainian-Canadian songs, combines elements of a lullaby and a female ballad. In the structure of this style of lyrics, a mother sings about putting her child to sleep while also reflecting on her life.

Performing Style: The singer employs the format of a Ukrainian traditional ballad, with its wave-like melodic phrasing and irregular emotional ritardandi. However, the vocal style utilized is a hybrid of different singing styles that do not have strong ties to any of the Ukrainian vocal styles. The sound tends to be throat-centered, the vibrato is achieved naturally and without pressure, and the resonance is primarily focused in the center of the oral cavity, closer to the front.

A.9 Oi, Duma Zh Moja (Klymasz 1992, 45)

Recording (place/date): Vegreville, Alberta / 12 July 1965

Singer: Sokolski, John

Melo-rhythmic structure: *||:11112|11112:||(|:11112|1/21/21/21/2112:|)

Rhythmic structure of the lyrics: *552 (572)

Meaning: This song is one of many that thematizes the challenges of women's lives in the context of living with a drinking husband. At the end of the song, the woman expresses her desire to drown herself in the river; such a motif is frequent within these songs. The singing-recitation technique indicates that the song was performed solo rather than in a group.

Performing style: The singer exhibits several features of Western Ukrainian singing, particularly of Hutsul: melodic ornamentations, a sharp and varied rhythmic elements and syncopation, and a type of powerful vibrato that sounds occasionally similar to a short glissando.

A.10 Oi, Letila Zozulen'ka (Klymasz 1992, 64)

Recording (place/date): Ituna, Saskatchewan / 11 July 1964

Singer: Smychniuk, Marija

Melo-rhythmic structure :||:1111|1111|111122:||

Rhythmic structure of the lyrics: 4462

Meaning: This song is a lullaby, one of multiple traditional lullabies that include a motif where a god protects the child as it sleeps.

Performing style: It features elements of Carpathian and especially Hutsul songs that have a syncopated rhythm. The vocalist also incorporates classic components of the style, such as melismas and ornaments; nonetheless, the singer does not possess a high vocal cord flexibility, demonstrated by the fact that she cannot perform all the ornaments and melismas with the detail that she envisioned. Furthermore, the shifts in melodic alterations show the hybridization of the mode as well as the presence of diverse cultural influences.

A.11 Oi, U Lisi Zelenyi Dubochok

Recording (place/date): Plumas, Manitoba / 6 August 1964

Singer: Uhryniuk, Doris

Melo-rhythmic structure: *||1112|1112|11224||:1111|1111:|11224||

Rhythmic structure of the lyrics: 452

Meaning: The composition of the song can be classified as a ballad, characterized by the repetition of each phrase in the lyrics. This aforementioned concept is commonly employed in songs performed collectively. Typically, the lead vocalist (*vyvodchytisia*) begins the initial line, which is subsequently echoed by the remaining members of the ensemble. The lyrical content deals with the emotional storyline of a female protagonist who has been forsaken by her romantic partner, leaving her to face the challenges of single parenthood.

Performing style: The linear diagram illustrates the pitch expressiveness employed in this composition showcases the utilization of large intervals and leaps, including octaves. The broad range exhibited by the vocalist illustrates their considerable vocal range. The song, together with its technique of presentation, exemplifies the distinctive characteristics of Ukrainian singing styles, encompassing both Western and Central Ukrainian traditions. The vibrato exhibits rapid, consistent, and natural qualities, showcasing the proficient employment of the diaphragm and the general implementation of breathing techniques, particularly when combined with extended musical passages.

A.12 Oi, Rodychi Moi Myli, Melnyk Dora

Recording (place/date): Roblin, Manitoba / 14 August 1963

Singer: Melnyk, Dora

Melo-rhythmic structure: ||1111|1124|221124||2211|1122|221124||

Rhythmic structure of the lyrics: 4462

Meaning: Mrs. Mel'nyk mentioned that she learned this song from her mother. The song belongs to the corpus of songs that elaborates on immigration to Canada.

Performing style: Mrs. Mel'nyk was born in the Old Country and moved to Canada as a baby at the age of several months. The melody utilized here is one of the most popular from Klymasz's fieldwork collection. Because of the frontal and nasal cavity-oriented resonance rooms involved, the sound tends to be nasal. Overall, Mrs. Melnyk's performance reminds me of North American singing practices, such as Country music, with the vocal sounds and phrasing being typical of Country performances, but also with elements of Ukrainian traditional singing, such as tiny glissandi and small ornaments at the beginning of certain notes. The melody encompasses five diatonic step notes, and there is a strong presence of the tonic, as shown in the corresponding chart diagram.

A.13 Oi, U Luzi Kalynochka (Klymasz 1992, 54)

Recording (place/date): Canora, Saskatchewan / 3 August 1964

Singer: Rewakowsky, Antonia

Melo-rhythmic structure: ||1111|1124|221124||2211|1122|221124||

Rhythmic structure of the lyrics: 444

Meaning: This song is a ballad from the repertoire that elaborates on a woman's tragic fate. The guelder rose is a plant that is frequently used as a symbol of Ukraine in the traditional folklore and, more broadly, the motherland and home. Apparently, the metaphorical significance of this song is related to homesickness and the desire to see Ukraine within Canada.

Performing: The vocalist uses both chest and head registers and switches between them frequently without mixing the two. The transition between registers is highly noticeable in the vocal sound, and the dynamics of intervallic change are well depicted in the figures. The manner in which the interviewee makes this transition is related to the fact that, apparently, she did not sing this song very often and did not frequently employ a wide vocal ambitus. Many performance components of Ukrainian traditional regional styles are referenced in this performance.

A.14 Oi, Zhal'meni (Klymasz 1992, 32)

Recording (place/date): Shandro, Alberta / 24 July 1965

Singer: Kowalchuk, Ivan

Melo-rhythmic structure: |:1111|111121:14||1111|111122||2222|111122||

Rhythmic structure of the lyrics: 462; 462

Meaning: This song is a ballad; the lyrics relate the tragic life story of a woman who was murdered by her husband after her father pushed her to marry him. Many traditional Ukrainian songs in the vernacular corpus elaborate on identical subjects. One of the objectives for sharing these stories was to educate the community about these dramatic events, while also sharing the pain and hope that this experience would warn other women in similar situations who experience domestic violence.

Performing style: Mr. Kowalchuk's performance incorporates many elements of traditional Ukrainian singing styles. Simultaneously, it appears that an academic singing school had a significant influence on the way he sang (the application of resonance cavities, the use of vocal registers, the vibrato, and the ambitus). According to the questionnaires completed by Klymasz

during the fieldwork, Mr. Kowalchuk was a reverend (a religious leader of a Christian church), and he clearly had much experience with academic singing styles and employed his skills in the performance of the traditional Ukrainian repertory.

A.15 Pyshu Lysta (Klymasz 1970a, 33)

Recording (place/date): Roblin, Manitoba / 1963

Singer: Mararash, Annie

Melo-rhythmic structure: ||:112121|112121:||

Rhythmic structure of the lyrics: 662

Meaning: This song was referred to as “A Letter From Canada” by Klymasz in his published works. A similar version can also be seen in Teodor Fedyk’s book (Fedyk 1927), where the narrative revolves around a wife’s correspondence with her husband, who left to Canada for work. Through these letters, she vividly portrays the challenging circumstances of her life at home. The song has been widely disseminated within the Ukrainian communities of both continents over the course of numerous decades, commencing with the first wave of Ukrainian immigrants to Canada. The composition is structured in a verse form, characterized by a pattern of four-line stanzas. This particular form was frequently employed by Ukrainians in their musical repertoires, and it is also prevalent in many Ukrainian immigration songs, as exemplified in Fedyk’s book. The lyrics of the song convey a novel thematic framework, encompassing the financial burden associated with the costly journey to Canada, the geographical division of the family across two continents, and the lack of consistent connection, ending with a dramatic outcome.

Performing style: The singer, Mrs. Annie Mararash, originated from the “Old Country” and afterwards relocated to Canada at the age of five. The vocalist exhibits nasal resonance, melodic modulation, and melismatic ornamentation in her vocal performance. Mrs. Mararash employed a form of auditory production characterized by the resonance between the nasal and oral cavities, namely in the oropharynx, the region of the alveolar ridge. The utilization of this particular resonance chamber is commonly observed in the vocal technique employed in Country music. Therefore, it is probable to assume that the singer assimilated this characteristic singing style throughout her sixty-five-year residence in Canada, subsequent to her migration from Ukraine. The melodic structure employed stands out as being one of the most recurrent melodic patterns found throughout the compilation. Multiple songs in Klymasz’s song corpus incorporate this particular melody, which can be associated with the practice of transmitting song lyrics through written correspondence. In this tradition, the sender of the letter would simply append a melody that matched the poetic structure of the lyrics. In this way, many attached the same melody—one that they knew—to various lyrics.

A.16 Spivaimo, Brattia (Klymasz 1970, 57)

Recording (place/date): Dauphin, Manitoba / 1963

Singer: Michaluk, Oleksa

Melo-rhythmic structure: *||:2222|2222|2222224:||

Rhythmic structure of the lyrics: *4472

Meaning: The lyrics of this song were apparently written years, if not decades, after the beginning of Ukrainian immigration to Canada, as it celebrates life in the New Country, while previous Ukrainian songs on this topic were usually less optimistic. It condemns Ukraine’s

political and economic situation as being opposed to Canada's and highlights the advantages of immigration.

Performing style: The song's melody is akin to recruit songs and military marches due to its steady rhythmic and intervallic elements and their repeatings. The vocalist blends elements characteristic of Western Ukrainian singing techniques (such as those of the Ternopil region) employing a mixture of vibrato and small glissandi. At the same time, he does not employ any of the ornaments or melismas that are typical of the same vocal style. Both of these performance characteristics are less typical of Western Ukrainian songs and more characteristic of music popular on the Canadian Prairies at the time.

A.17 Ta I Bula Klymasz (1970b, 35)

Recording (place/date): Rorketon, Manitoba / 1964

Singer: Kindzerski, Nellie

Melo-rhythmic structure: 2||:11112|11112:|112||

Rhythmic structure of the lyrics: 1;5523

Meaning: The present composition can be classified as a winter *koliadka*, a traditional Ukrainian song. However, the lyrical content delves into the theme of women's challenging destinies and incorporates elements of social protest, specifically focusing on a young woman who finds herself wedded in a distant location. The song sensitively communicates her profound longing for home and conveys a sense of disillusionment toward the harsh realities of her current situation. The singer, Mrs. Kinzerski, uses the same melody for several carols that she performed for this fieldwork. Earlier, Kolessa conducted a comparative study of this carol (Kolessa 1938;

Dei 1970). The repeated phrase “Oi, Dai, Bozhe” [Grant it, O God] was reportedly taken from pre-Christian tradition, extolling the god *Dazhd’ Boh* (Ohienko 1994).

Performing style: This song can be classified as belonging to the category of *zhekanka* songs due to the presence of many instances of the syllable “zhe” inserted between phrases in the lyrics. Occasionally, the melodic progression halts on a particular syllable, while in other instances, said syllable is integrated into the lyrical content without any preconceived melodic or performative significance. This particular syllable lacks inherent semantic content; nevertheless, it is utilized as a constituent of the performative aspect. Frequently, songs of this nature are performed together, and the recurring parts within them can be regarded as cohesive components from the perspective of the performance ensemble. These elements allow all singers to participate, irrespective of their familiarity or recollection of the remaining words. Mrs. Kindzerski, the vocalist, exhibits several traditional components of Western Ukrainian traditional singing. The Galician singing styles are distinguished by their rich melismas, which include many modifications. Mrs. Kindzerski unequivocally assumes the role of the primary vocalist in the rendition of this song. While her husband also participates in this performance, he frequently enters the musical phrase with a delay and, in juxtaposition to her, maintains a significantly more subdued presence. This presentation showcases two distinct roles assumed by singers in group singing practices prevalent in Western Ukraine. The first role, commonly referred to as the lead singer or *vyvodchysia*, entails the responsibility of memorizing lyrics and initiating phrases with a powerful and resonant voice. The second role, known as the group singer, involves following the lead singer and employing a more restrained vocal approach, characterized by a reduced utilization of melismas and ornaments. Typically, the lead vocalist exhibits a high level of vocal proficiency, showcasing many melodic ornaments and melismas, but the remaining members of

the ensemble generally do not, even during instances of synchronized performances. As depicted in the bar chart figure, the displayed version of the musical composition showcases a substantial quantity of musical notes corresponding to the seventh degree of the scale. This phenomenon primarily arises due to the utilization of several melismatic embellishments performed in proximity to the tonic note. The linear notes transition diagram illustrates the complex nature of the melody in this rendition.

A.18 Zaviazala Sobi Ochi (Klymasz 1970a, 74)

Recording (place/date): Yorkton, Saskatchewan / 1964

Singer: Obuck Tony

Melo-rhythmic structure: |:1111|1111:|

Rhythmic structure of the lyrics: 444

Meaning: The song's lyrics focus on a family conflict between a woman and her husband who is abusing her and breaking the furniture at home. This song appears to be associated with an extensive group of songs that address male addiction to alcohol. The earliest songs on this subject were primarily concerned with the expression of female suffering in the given scenario. However, the lyrics of this song, which was obviously created after immigration to Canada as it features multiple elements of the Canadian context, show how the woman is aware of her rights, opposes domestic violence, and contacts the police. The song lyrics incorporate several English words.

Performing: Tony Obuck, the vocalist, integrates performance elements from several styles. Despite the serious subject matter of the song (domestic abuse), the presenting technique used is humorous, with slower phrase beginnings and endings that involve *accelerando*. In addition, the

frontal voice position and the intentionally exaggerated artistic vibrato are employed to entertain the listeners (the performance is followed by some laughter towards the end of the recording). Tony Obuck was a skilled singer who contributed several songs to Klymasz's collection. Many elements of ensemble and choral singing techniques can be heard in her presentations. Depending on the song character, she employed a variety of stylistic performance techniques, ornaments, voice positions and modifications of the resonance cavities.

A.19 Zhinko Moia Moloden'ka (Klymasz 1970a, 21)

Recording (place/date): Winnipegosis, Manitoba / 1964

Singer: Lozinsky, Pavlo

Melo-rhythmic structure: ||:1111|1111|(:)221124:||

Rhythmic structure of the lyrics: 446(6);446

Meaning: Some variations of the lyrics of this song are also present in some early Ukrainian ballads that discuss immigration to Canada. The lyrics depict a common experience among early Ukrainian-Canadians, portraying a man's journey to Canada alone to earn money while leaving his wife behind. This theme reflects the nostalgic separation from family and homeland, as well as the challenging journey to a new continent. Versions of this song were widely distributed not just in Ukrainian communities in Canada but also throughout Ukraine and appeared in numerous publications (Fedyk 1927; Hnatiuk 1902; Dei and Hrytsia 1972; Koshyts).

Performance style: The performer of this song originated in the Ternopil region, and the details of his singing presentation are remarkably similar to those of other Ternopil singers from other recordings, including some recorded by Rozdol's'kyi in 1902. The Hutsul minor scale, various melismas, ornaments, little glissandi, and *vorschlags* were introduced by Mr. Lozinsky in his

performance. The song's diapason spans an octave, and the overwhelming majority of the notes are the dominant fifth of the diatonic scale. The song's melody spans several intervals and is centered on the dominant, as seen in the linear notes transition diagram.

Songs Performed by Canada-born Ukrainians (Subset B)

B.1 A Wam, Tatu (Klymasz 1970a, 91)

Recording (place/date): Fork River, Manitoba / 1964

Singer: Pasternak, Walter

Melo-rhythmic structure: |:1111|1111|111122:|

Rhythmic structure of the lyrics: 4462

Meaning: The song's lyrics thematize the generational conflict between the son of a Ukrainian immigrant and his father, both of whom have opposing views on a number of topics. The father is shown as someone who is committed to the traditional way of life that he was accustomed to in Ukraine, while his son is portrayed as progressive and welcoming of changes that were not available in the pre-immigration environment. The song is presented in the style of a comical composition in the singing-dancing genre, allowing both actions to be merged at the same time during the song.

Performing: The singer employs his singing resonators in a manner typical of Ukrainian singing techniques from Western Ukraine. The melismas and ornaments are absent, and some components of the melody (such as the last six notes presented in the form of a scale where the melody leads to the tonic) show links to Country music forms.

B.2 A W Kanadi Parubochky (Klymasz 1970a, 69)

Recording (place/date): Gilbert Plains, Manitoba / 1963

Singer: Stadnyk, Dokija

Melo-rhythmic structure: |:1111|1111|111122:|

Rhythmic structure of the lyrics: 4462

Meaning: The song elaborates on the intergenerational interaction between the Ukrainian emigrants and their Canada-born children but also criticizes the local Canadian men who supposedly behave irresponsible. The subject of this song's lyrics is represented in a number of Ukrainian-Canadian songs. Young men are frequently portrayed as lazy and eager for any opportunity to party, whereas their mothers work hard and end up financing their activities. The song is based on the Ukrainian traditional song form *kolomyika*, and most of the lyrics are in Ukrainian.

Performing style: The vocalist utilizes nasal cavity resonance, a characteristic commonly found in North American singing styles, particularly in Country music. The absence of melismas and ornaments further emphasizes the connection to these styles, as it highlights the voice posture and type of sound employed in the performance.

B.3 Iak Ia Bula (Klymasz 1970, 80)

Recording (place/date): Gilbert Plains, Manitoba / 1963

Singer: Zaporozan, Antony

Melo-rhythmic structure: |:1111|1111|224:|:1111|1111:|1111|224|

Rhythmic structure of the lyrics: 4432;442;43

Meaning: The song's form was adopted within the Canadian context, while concurrently incorporating Ukrainian vocabulary within the Ukrainian-Canadian community. The lyrics incorporate a fusion of the Ukrainian and French languages.

Performing: The performance showcases a significant influence of Ukrainian-Canadian Country music, with evident connections to the musical traditions of North America apparent in the phrasing and sound characteristics. The elements of banjo accompaniment present in the recording show connection to the Country music repertory.

B.4 Ia Nyn'ka Popavsia (Klymasz 1992, 143)

Recording (place/date): Rama, Saskatchewan / 16 August 1964

Singer: Danylyshen, Walter

Melo-rhythmic structure: |:121/121|121/121|121/121/13:|

Meaning: The song is portrayed as a comedic composition that explores the subject matter of love relationships. The song's delivery, especially the phrasing, suggests that it may have been sung either by a collective of singers or as a solo performance.

Performance style: The performance of this song exemplifies a fusion of cultural elements from Canada and Ukraine. The application of resonance chambers and voice positioning techniques show connections to Western Ukrainian vocal traditions. Nevertheless, the inclusion of certain musical components (such as subtle glissandi and glides leading up to the tonic) exhibit similarities to Country music.

B.5 Ia V Nediliu Rano

Recording (place/date): Manitoba / 1 July 1964

Singer: Zelena, Elen

Melo-rhythmic structure: ||:112121|112121:||

Rhythmic structure of the lyrics: 662

Meaning: The song lyrics are narrated from the viewpoint of a young man who longs to visit his beloved but is unable to secure leave from his duty station.

Performing Style: Many features of this song's performance indicate linkages to the new cultural surroundings. The style of its melodic line reveals the elimination of Western Ukrainian traditional components. The singer incorporates modest melodic ornamentation in the presentation, but the response of the performer's vocal cords demonstrates that the singer does not frequently employ this type of vocal element.

B.6 Ia Z Rutochky

Recording (place/date): Ashville, Halyz / 30 July 1963

Singer: Andrechuk, Ellen

Melo-rhythmic structure: *||1212|1212:||121233||:121212:||121233||

Rhythmic structure of the lyrics: *44; 6n

Meaning: The song was originally played during the *vinkopletinnia* ritual, when a bride-to-be fashioned a wreath with her bridesmaids before the wedding. In this context, the words link to the symbolism of several parts of the wedding celebration: the *vinkopletinnia* (the wreath-weaving rituals), the wedding ceremony, and the wedding night.

Performing: This performance incorporates elements from both Ukrainian and Canadian cultural surroundings. The specific type of traditional singing applied here is connected to the *vinkopletinnia* ritual and called *ladkannia*. The positioning of the voice, phrasing, and ornamentation suggest Ukrainian connections while also including Canadian features. It is clear from the vocal cord's response to the singer's performance that the singer's *musculus vocalis* is not used to performing this kind of extensive ornaments and reacts with less motion and flexibility when compared to the recordings of Ukrainian immigrants to Canada from the same collection (for example, Mrs. Kinzerski).

B.7 Khmil Luhamy (Klymasz 1992, 20)

Recording (place/date): Vegreville, Alberta / 8 July 1965

Singer: Zaporozan, Justyna

Melo-rhythmic structure: ||2222|111122||21122|21122|1122244||

*||2222|2222||2222|2222|222244||

Rhythmic structure of the lyrics: 46;556 *44;446

Meaning: The song was traditionally sung to invite guests to the wedding celebration and is part of the extensive repertoire of the bridal cycle in Ukrainian vernacular tradition.

Performing: This performance incorporates numerous components characteristic of Ukrainian traditional singing styles. The ornaments and melismas are presented and executed with great variety and nuanced expression. According to the questionnaire completed by fieldworker Klymasz, the performer had an intense musical experience and contact with bearers of this singing heritage.

B. 8 Khodyt'Iakiv

Recording (place/date): Manitoba / 26 June 1963

Singer: Moroz, Fred

Melo-rhythmic structure: ||1114|1114|111114|| *||1111|1111|111122||

Rhythmic structure of the lyrics: 4462

Meaning: This song is a ballad that incorporates aspects of singing and reciting. The lyrics expand on marital abuse and alcohol, with the wife experiencing heavy acts of violence from her drunk husband while their baby is in its cradle.

Performing: The vocalist incorporates a number of features that reveal his ties to the academic realm of musical practice. The use of resonance cavities, breathing, vibrato, and dynamics such as diminuendo and crescendo, as well as nuances ritardando and accelerando, demonstrate the influence of classical singing schools.

B.9 Nasha Pani Tsisarivna

Recording (place/date): Donwell, Saskatchewan / 2 July 1964

Singer: Twerdokhlob, Pauline

Melo-rhythmic structure: ||1111|1124|221124||2211|1122|221124||

Rhythmic structure of the lyrics: 4462

Meaning: This song's significance was explored at the beginning of Chapter 4. This version of the song reflects the feeling of empathy that many Ukrainians appear to have had for Empress Elisabeth of Austria. Some words were modified by others during the song's oral transmission

across the communities, so Elisabeth's murderer's origin changed from Italian to French, and the location she traveled to changed from the Czech Republic to Switzerland.

Performing: The overwhelming dominance of the fifth step of the scale in the melody is quite clear in this presentation, as shown in the chart diagram, and bears a connection to the melodic characteristics of Country music. The diapason, intervallic setting, and statistical analysis results show additional aspects and features that contributed to the multiconnectedness of this performance.

B.10 Oi Na Hori Snih

Recording (place/date): Saskatchewan / 14 Aug 1963

Singer: Eftoda, Elsie

Melo-rhythmic structure: ||:1111|1111:||

Rhythmic structure of the lyrics: 444

Meaning: Because the song belongs to the singing-dancing genre, it can be used in both singing and dancing activities independently or simultaneously. The main subject is a romantic relationship; moreover, it's remarkable that the young woman requests her mother to "teach me, mother, my native songs," and states that her voice is so powerful that it can carry the music so far away that her beloved can hear her. In this way, elements of Ukrainian traditional singing are incorporated here, where the main method of traditional transmission is mentioned (learning songs from older family members such as the mother), and one of the vocal characteristics and its goal or purpose is mentioned (the specific use of the resonance cavities, allowing the voice to be heard from a long distance).

Performance Style: During the performance, the vocalist stated that she learned the song “from the book.” Because most songbooks (such as Fedyk’s) that were popular in Ukrainian-Canadian communities on the Prairies only provided the lyrics, the melodies were usually picked and matched by the singer based on the verse structure. The melody used in this song is reminiscent of the Ukrainian *kolomyika*²⁹ style. The inclusion of traditional Ukrainian melismas and ornaments indicates that the singer was accustomed to singing them and included these elements in the presentation because, in this context, they fit the desired performing style.

²⁹ For structural analysis of kolomyiika see Nahachewsky 1992.

B.11 Oi, Pliashu, Pliashu

Recording (place/date): Gilbert Plains, Manitoba / 1963

Singer: Hnatiuk, Annie

Melo-rhythmic structure: ||:21122|21122:||

Rhythmic structure of the lyrics: 552

Ethnographic genre: winter Malanka

Meaning: According to Klymasz, the lyrics of the song reflect an actual confrontation between mummers and a maiden. “The song is performed while the mummers dance for her; the apparent lack of continuity (a feature of most Malanka songs) is due to the spontaneous nature of the delivery: one, two, or more may join in with the leader or offer their own couplets while the leader takes a break, and so on. The image of the girl saddling the horse is meant to represent the kind of obedient and dedicated behavior that the mummers seek and expect from the maiden. Those phrases in the text that appear crude and offensive are part of the attracting game and contribute to the fun.” (Klymasz 1992, 149)

Performing: The sound utilized here is not nasal, and the melodic decorations are factually absent. The melody is structured in a straightforward manner, featuring recurring circular motions, which supports the repetitive structure of Malanka performance activities in which songs are mostly sung in large groups and are frequently accompanied by other activities (such as walking or dancing). The melody’s very simple structure seeks to provide comfortable material to perform in front of a large group of people during the celebration. We can hear the singers change pages before the last section, indicating that they are reading the lyrics. This is especially evident in their various interpretations of the syllable lengths, as in the last couple of verses.

B.12 Pane Doktor (Klymasz 1970a, 63)

Recording (place/date): Tartykiw, Gilbert Plains, Manitoba / 1963

Singer: Mistal, John

Melo-rhythmic structure: |:1111|1111|111122:|

Rhythmic structure of the lyrics: 4462

Meaning: Many of the Ukrainian songs in the Klymasz collection dealt with everyday life in Canada, such as “Pane Doktor, Chiropraktor, Chy Certyfikat Maite?” [“Mister Doctor Chiropractor, Do You Have A Certificate?”] (recorded in 1963 in Gilbert Plains, Manitoba), or “Kupyv Forda Za Five Dollars Ta Poikhav For A Ride” [“I Bought A Ford For Five Dollars And Went Off On A Ride”] (recorded in 1964 in Preeceville, Saskatchewan). This piece employs multiple languages and elaborates on the context of life in a new country.

Performing: The vocalist incorporates several aspects of Canadian musical surroundings in his performance. However, simultaneously, the vocal presentation also integrates elements of Ukrainian vernacular styles, such as the phrasings and the *kolomyika* song form.

B.13 Sumno Zh Meni, Sumno (Klymasz 1970a, 53)

Recording (place/date): Vegreville, Alberta / 1965

Singer: Zaporozan, Maria

Melo-rhythmic structure: *:|111111|111111:|114|111124|

Rhythmic structure of the lyrics: 663;36

Meaning: The song elaborates on the challenges of being separated from one's family in Ukraine while staying in Canada. This piece belongs to the ballad genre, which is one of the most extensive bodies of the Ukrainian-Canadian vernacular song repertoire.

Performing: The singer incorporates aspects from both cultural settings when performing; the song's ambitus is extensive, but the first five steps of the diatonic scale are the central notes mostly employed in this song.

B.14 Tuman

Recording (place/date): Sifton, Manitoba / 11 July 1963

Singer: Maranchuk, Kate

Rhythmic structure of the lyrics: 65;2;65

Melo-rhythmic structure: |:111122|22114||44||111122|22114||

Meaning: A woman blames herself for having fun in past and believes this is why she “lost her beauty.” This appears to be related to the fact that among some of the conservative Ukrainian-Canadian communities’ ideologies, the image of a good woman was one who stayed at home and took care of the household instead of having fun and going out for entertainment.

Performing style: Melismas are employed in the performance, although they sound somewhat different from what is typical in Ukrainian traditional performances; the timbre of the voice is less characteristic of traditional Ukrainian and closer to the North American styles often employed in Country singing.

B.15 U Mistechku Vifleiemi (Klymasz 1970b, 105)

Recording (place/date): Calder, Saskatchewan / 1964

Singer: Kohut, Ellen

Melo-rhythmic structure: |:1221|1221:||

Rhythmic structure of the lyrics: 442

Meaning: This performance features a Malanka song structure, which is typical to the Bukovyna region. In this passage, the altar and the gold and silver books are all part of an effort to depict the Holy Baby's baptism in accordance with the church ceremony and the procedure for christenings. The numerous repeats emphasize the significance of these words and the singing process.

Performing: The song features a hybrid performance that incorporates elements from both cultural spaces. In most cases, the winter *shedrivka* songs were performed by a large group of individuals. This performance employs resonators and aspects of vocal styles from Canadian musical practices, as well as the song form from the pre-emigration cultural surroundings. The singer consistently omits the last syllable of every last line of the verse and ends it with a vowel. This melody, based on the Aeolian mode, was also applied to other songs in this fieldwork collection.

B.16 Vyidy Nene Proty (Klymasz 1992, 13)

Recording (place/date): Sheho, Saskatchewan / 12 July 1964

Singer: Stjaha, Marija

Melo-rhythmic structure: ||:1111|2222:|| *||222222||

Rhythmic structure of the lyrics: 443 *63

Meaning: The song is part of the wedding cycle of Ukrainian song repertoire and was usually performed by a group of singers during the wedding. Some of these scenes involved the bridal couple and their parents.

Performing: The recitation genre offers considerable flexibility, while the melodies are typically delivered with various ornamentations. The recording exemplifies the type of performance that showcases several components characteristic of Ukrainian traditional group singing styles. The fact that some vocalists sing the melody one octave higher alludes to certain regional performing practices in Ukraine. The phrasing and ornamentation serve as examples of features often utilized in Canadian singing styles.

B.17 Zahadav Ia (Klymasz 1970a, 25–28)

Recording (place/date): Rama, Saskatchewan / 1964

Singer: Chicilo, Anna

Melo-rhythmic structure: ||1111|1124|221124||2211|1122|221124||

Rhythmic structure of the lyrics: 4462

Meaning: The song's lyrics depict a scenario that is common in numerous songs, albeit in similar ways. This particular song, which narrates the story of a young man preparing to leave his town in Ukraine to journey to Canada, was exceedingly popular at the onset of Ukrainian immigration to Canada. It delves into detail on the various challenges that early Ukrainian-Canadians encountered en route to North America, including difficulties in obtaining passports, dissatisfaction with life in Ukraine, reasons for departure, and the journey itself.

Performing: The singer employs the nasal cavity as a key singing resonator for this song. The phrasing and melodic parts exhibit several connections to the North American musical environment.

B.18 Zaspivaimo My V Kanadi (Klymasz 1970a, 60)

Recording (place/date): Yorkton, Saskatchewan / 1964

Singer: Shordee, Anastasia

Melo-rhythmic structure: ||:1111|1111:||

Rhythmic structure of the lyrics: 444

Meaning: The song's lyrics focus on the contrast between the realities of pre- and post-immigration, specifically elaborating on the context of cultivating grains and vegetables and comparing these processes to experiences in Ukraine. Despite certain unfavorable situations addressed in the song, the general impression of living in Canada is pictured as positive and joyous. The song's singing-dancing genre illustrates the piece's versatility in both singing and dancing activities.

Performing: The song exhibits a significant number of components typical of Canadian surroundings and very few from the Ukrainian cultural sphere. This fact also exemplifies fusion and hybridity and connections to both cultural realms.

B.19 Zaviazala Sobi Ochi

Recording (place/date): Olha, Oakburn, Manitoba / 23 June 1963

Singer: Yuriy, Annie

Melo-rhythmic structure: |:1111|1111:|

Rhythmic structure of the lyrics: 444

Meaning: In the version of subgroup A, the meaning of the song “Zaviazala Sobi Ochi” was previously discussed.

Performing: The song is represented in both subsets, although sung by different interviewees and in slightly different versions. This performance, presented by a vocalist born in Canada, exhibits a greater number of aspects characteristic of the Canadian environment. The elements linking to Ukrainian traditional surroundings are present in this version as well, but the sound reveals that there are more elements and performance characteristics of singing styles of Canada.

Appendix C: Diagrams

Note Sequence Diagrams show pitch information on the vertical Y-axis (PC -Pitch Class) and the sequential order of notes on the horizontal X-axis (NP - the number of the note in the pitch set).

Bar Chart Diagrams demonstrate the distribution of musical notes within a song and the frequency of repeated notes for every step of the scale. The frequency of note repetitions throughout the composition is indicated on the vertical Y-axis (Count), while the horizontal X-axis indicates the scale step (PC) of the note in the pitch set on the scale is denoted by a numerical value.

A.1 A Mii Tato, Andrejci v Andrijana

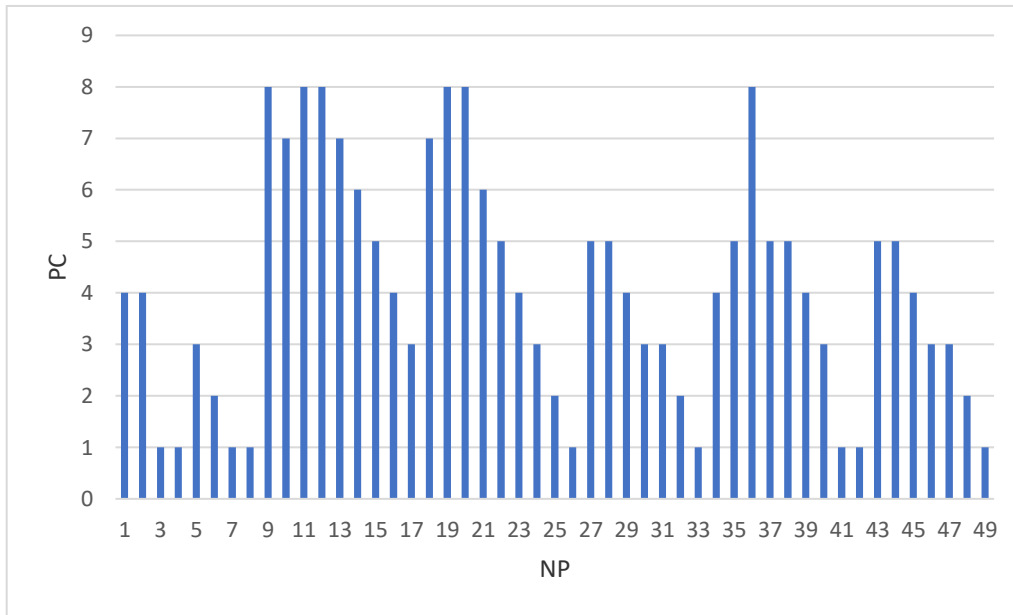


Figure C1. Note Sequence Diagram

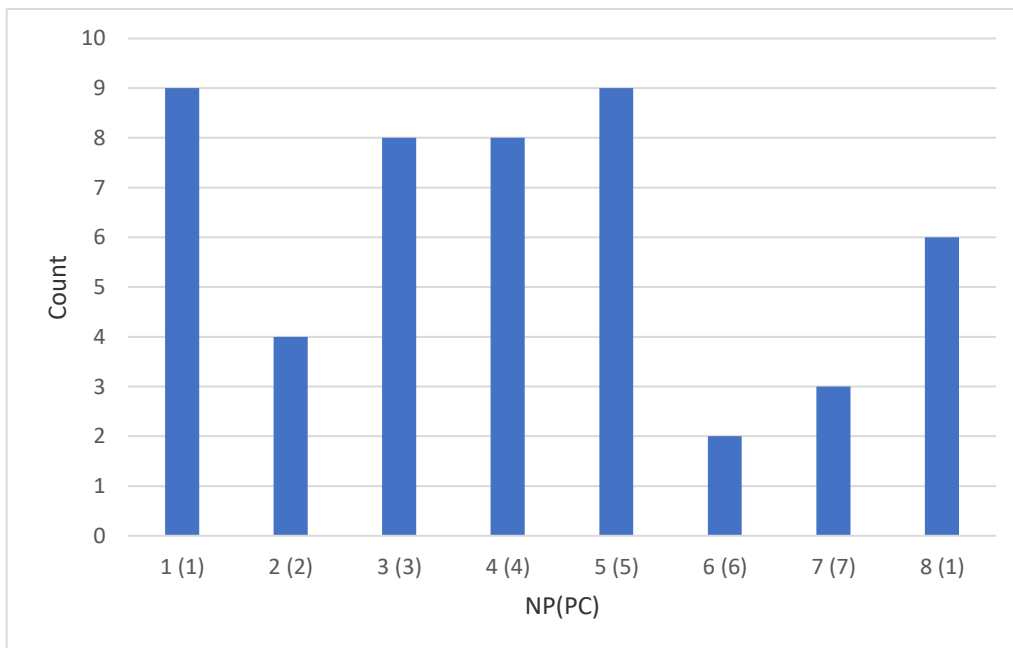


Figure C2. Bar Chart Diagram

A.2 A Nash Tsisar, Masiowsky Nastja

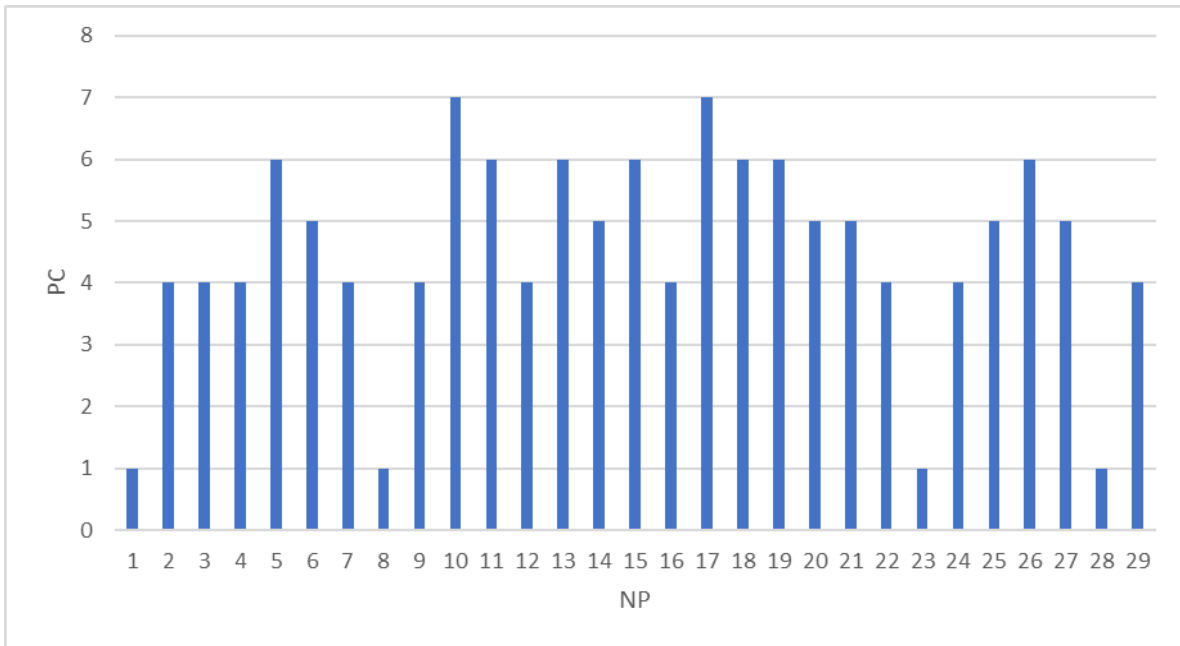


Figure C3. Note Sequence Diagram

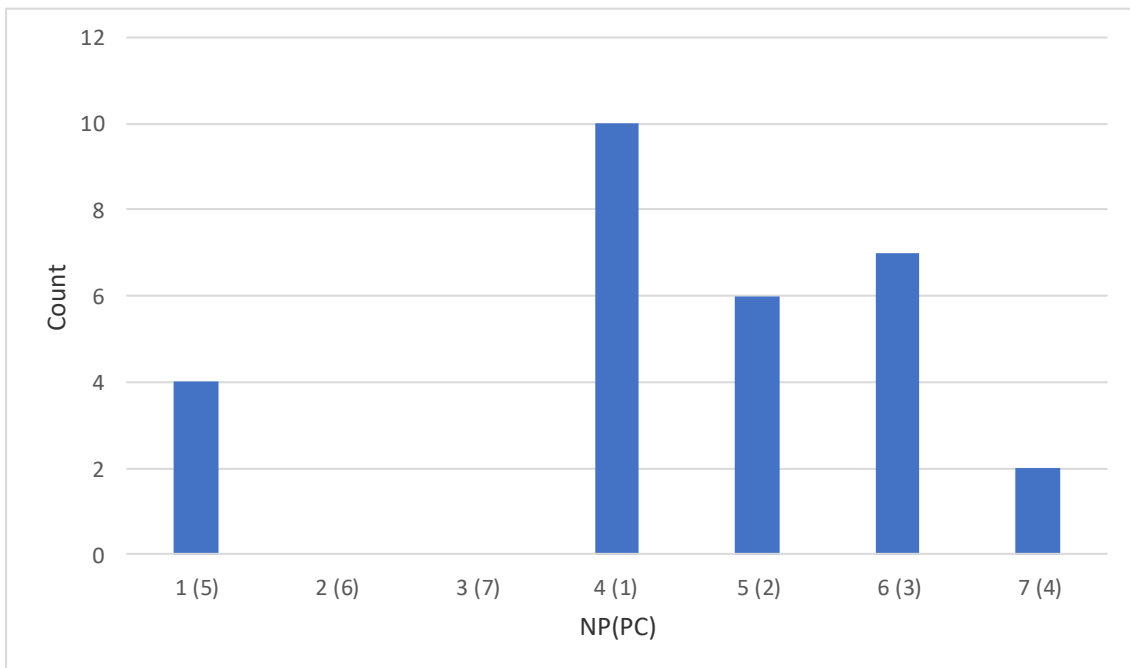


Figure C4. Bar Chart Diagram

A.3 Bolyt' Meni, Myk Annie

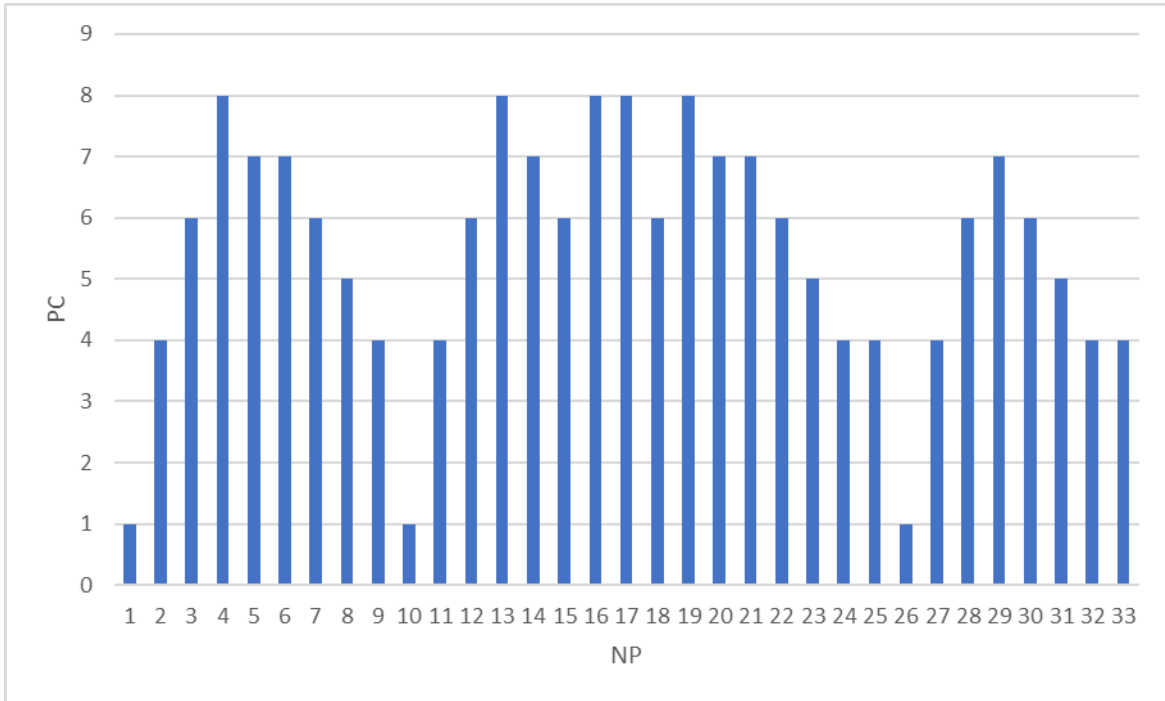


Figure C5. Note Sequence Diagram

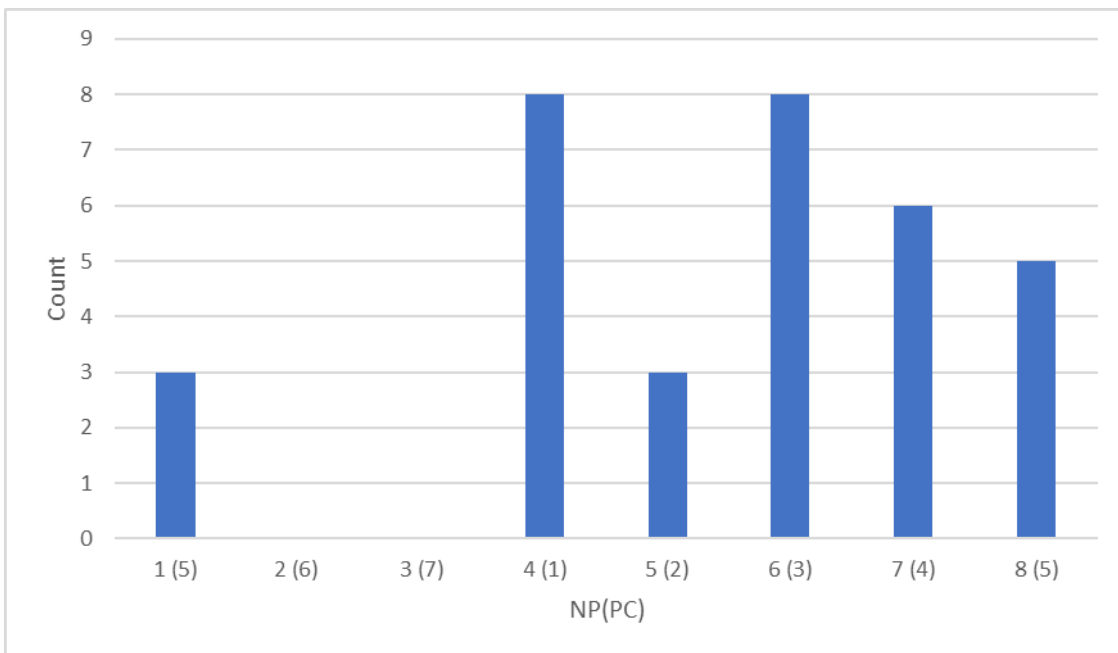


Figure C6. Bar Chart Diagram

A.4 Byly Khrysta, Kopchuk Vasylyna

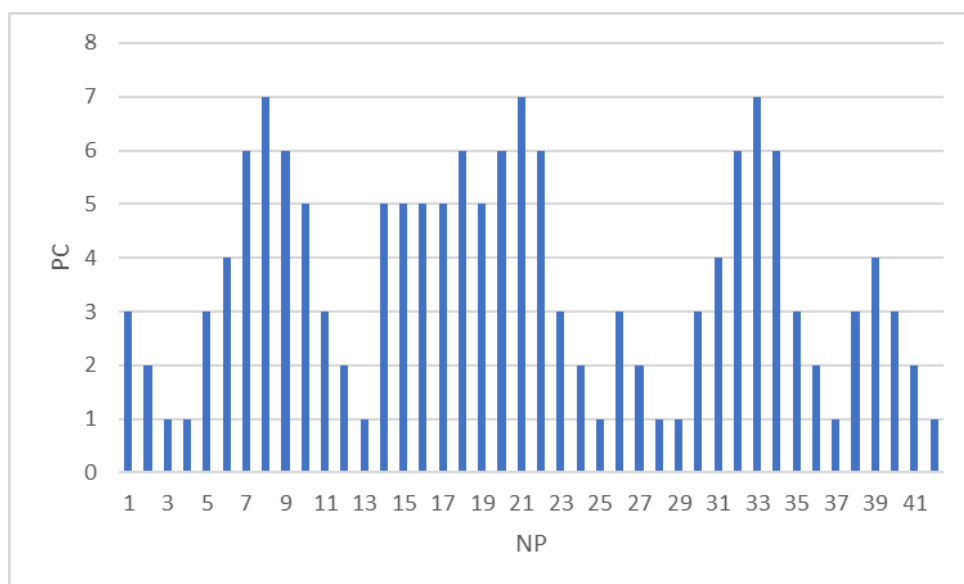


Figure C7. Note Sequence Diagram

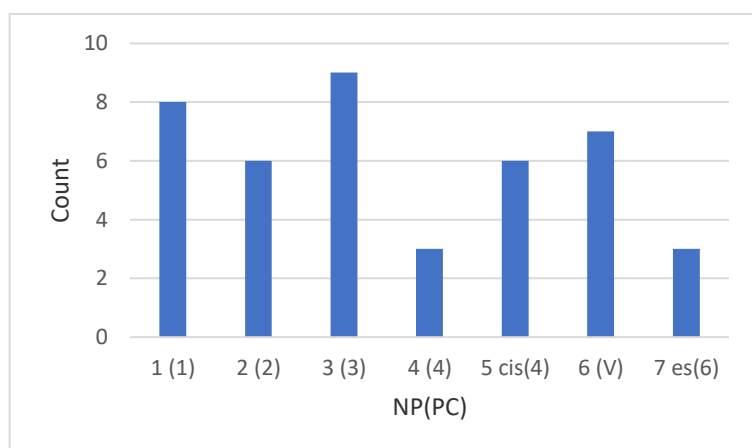


Figure C8. Bar Chart Diagram

A.5 Chotyrnadtsiat' Lit No Mav Ia, Yakimchuk William



Figure C9. Note Sequence Diagram

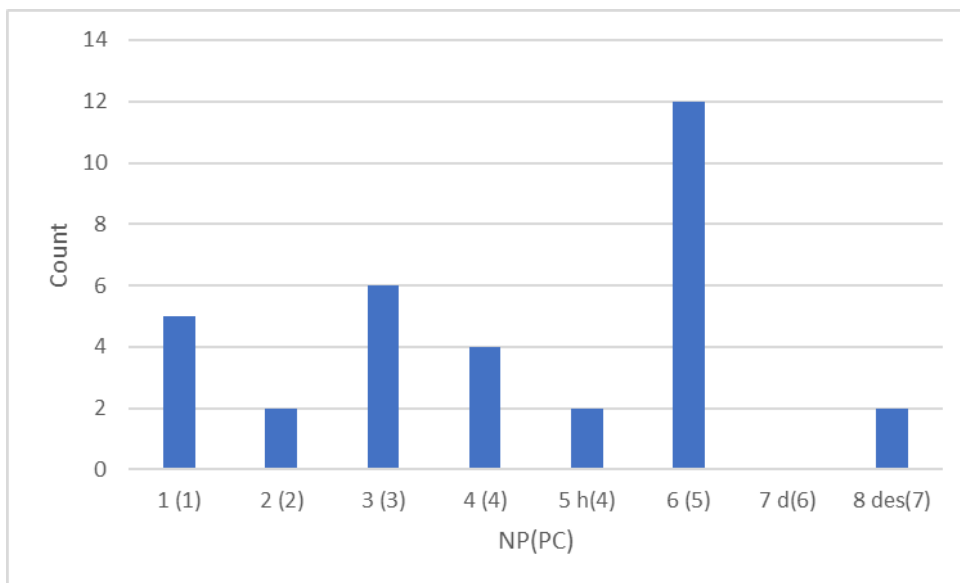


Figure C10. Bar Chart Diagram

A.6 Garu, Garu Prodawaty, Storozuk William

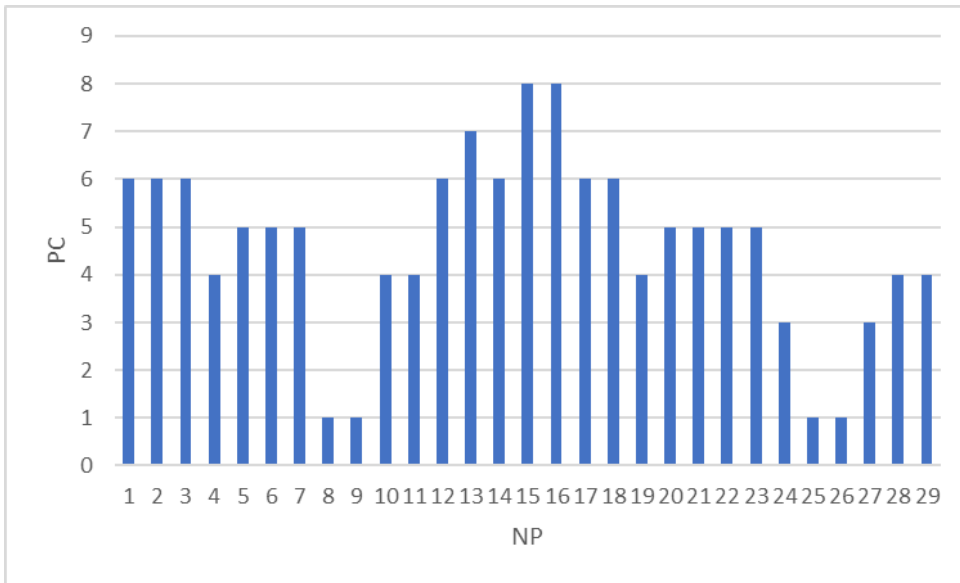


Figure C11. Note Sequence Diagram

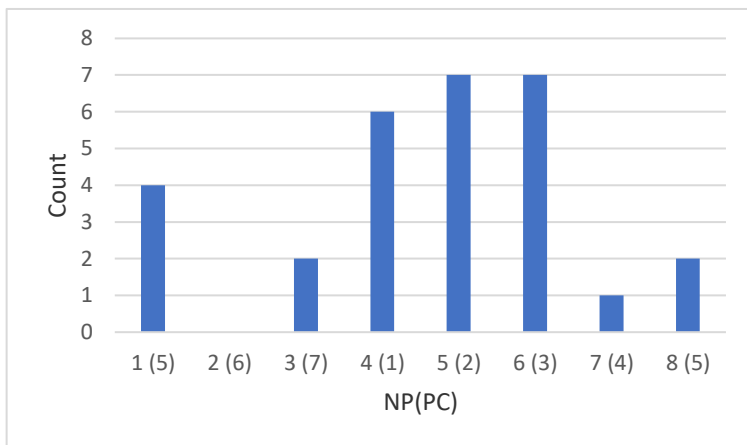


Figure C12. Bar Chart Diagram

A.7 Khai Tsiu Liuliu, Moysiuk Marija

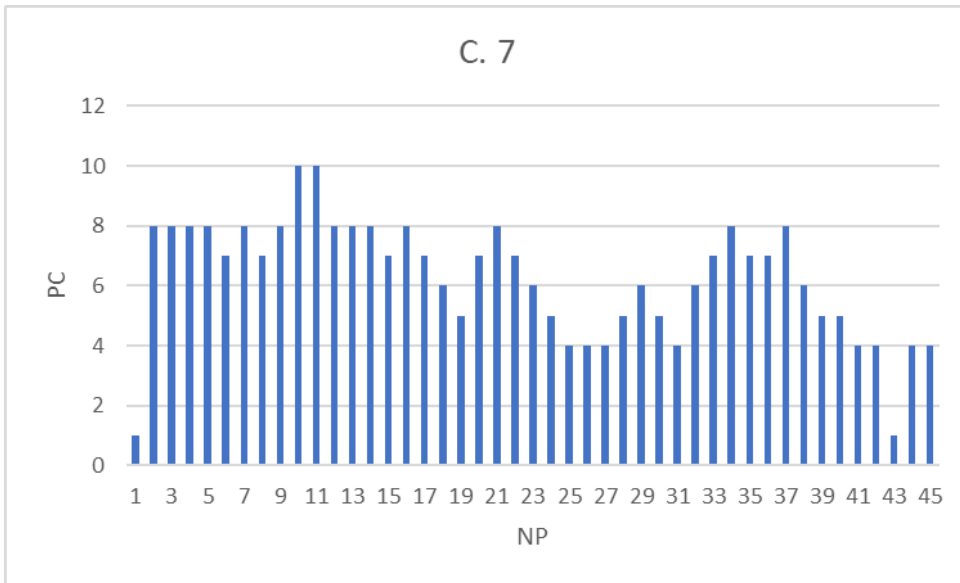


Figure C13. Note Sequence Diagram

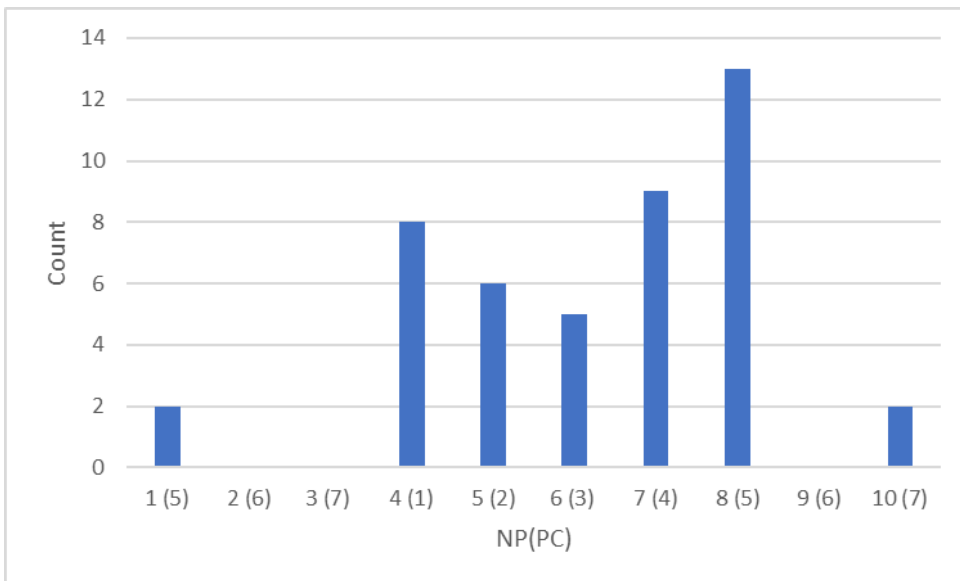


Figure C14. Bar Chart Diagram

A.8 Kolysala Maty Dity, Washezko Anastasia

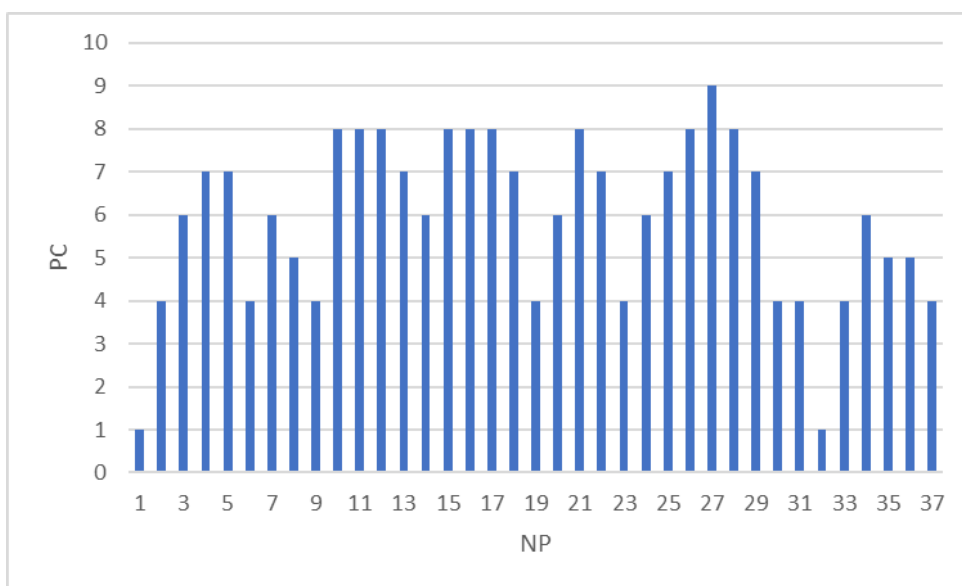


Figure C15. Note Sequence Diagram

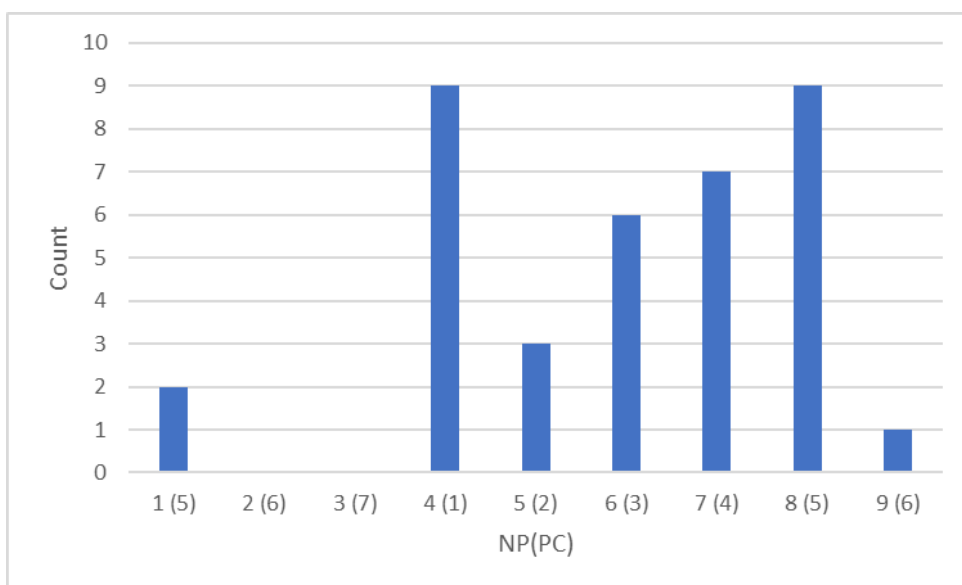


Figure C16. Bar Chart Diagram

A.9 Oi, Duma Zh Moja, Sokolski John

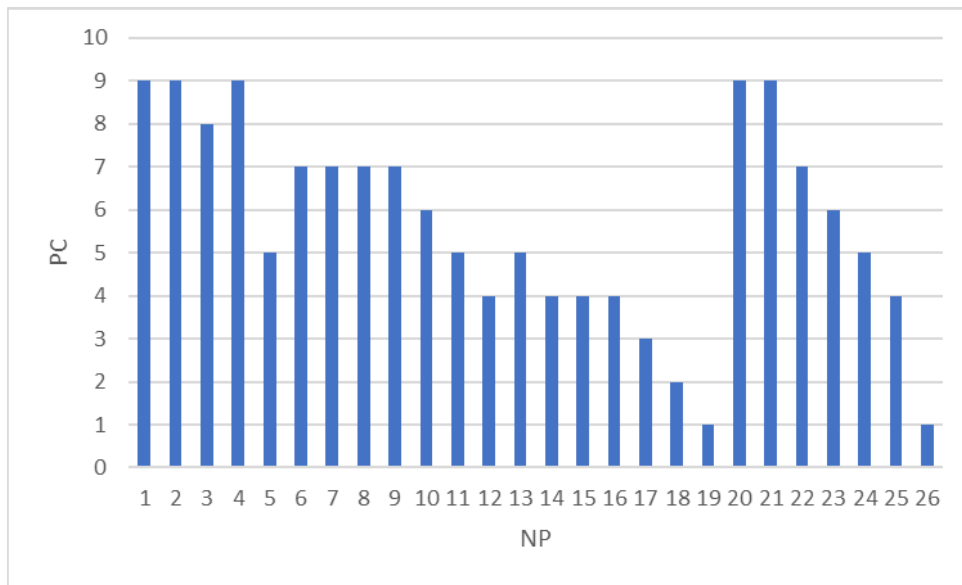


Figure C17. Note Sequence Diagram

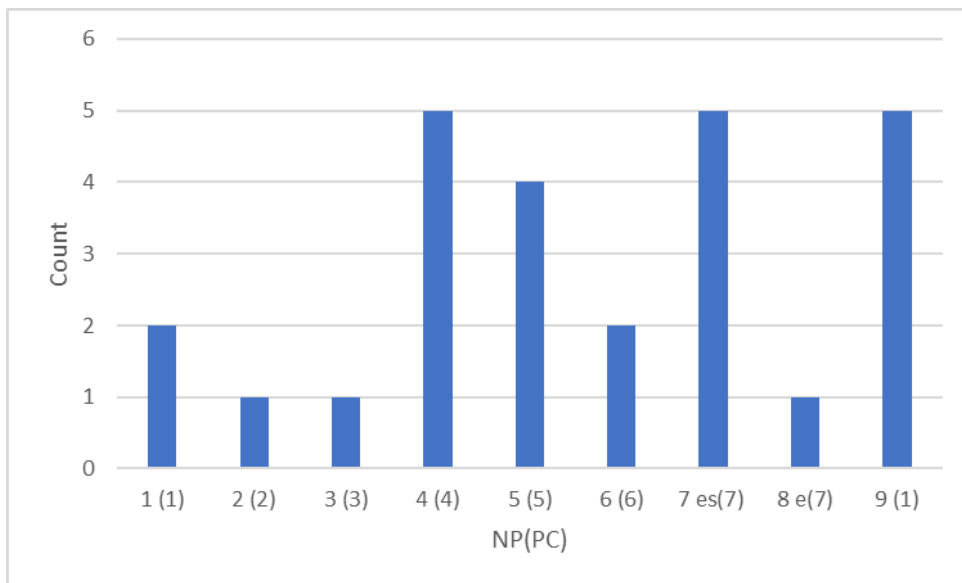


Figure C18. Bar Chart Diagram

A.10 Oi, Letila Zozulen'ka, Smychniuk Marija

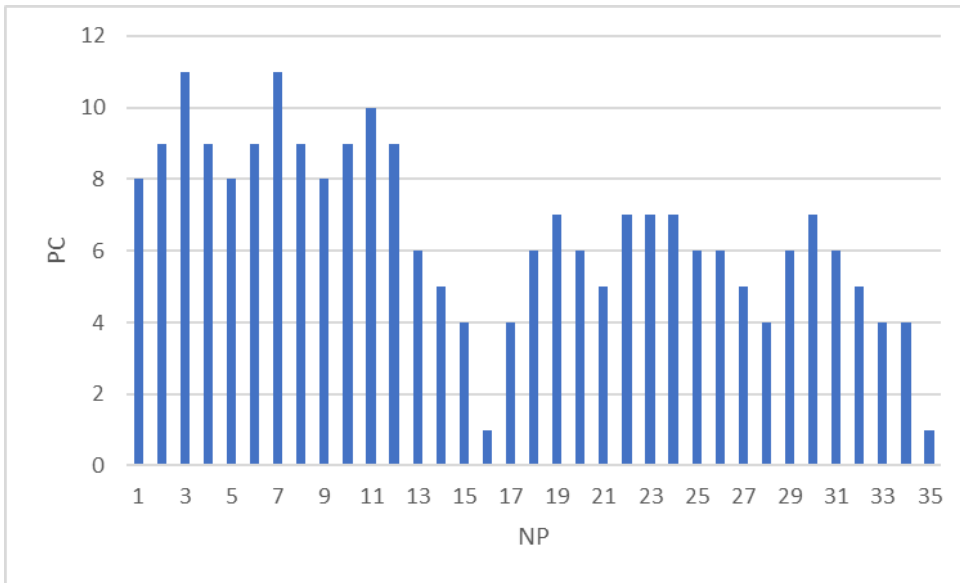


Figure C19. Note Sequence Diagram

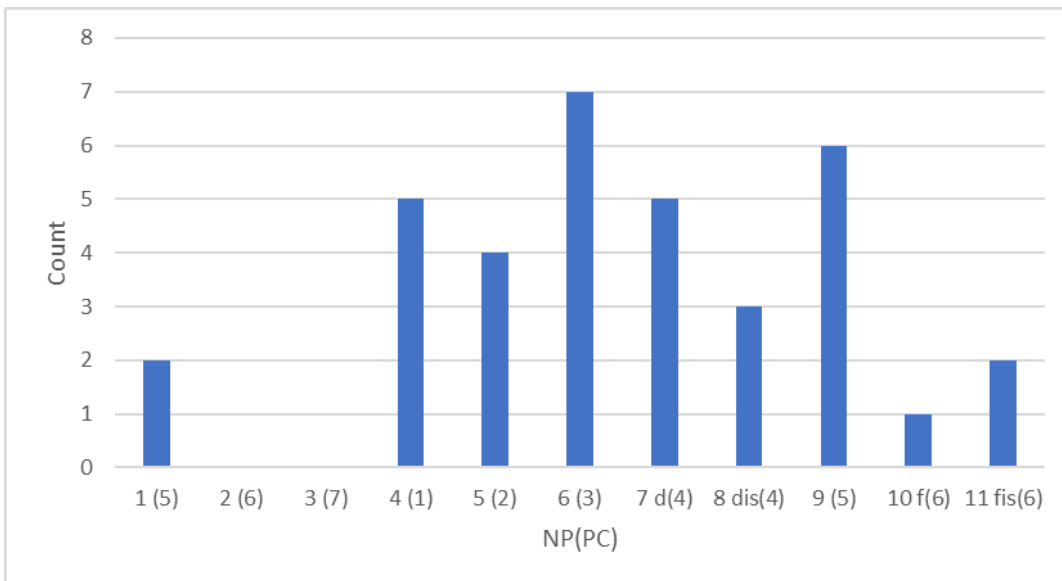


Figure C20. Bar Chart Diagram

A.11 Oi, U Lisi Zelenyi Dubochok, Uhryniuk Doris

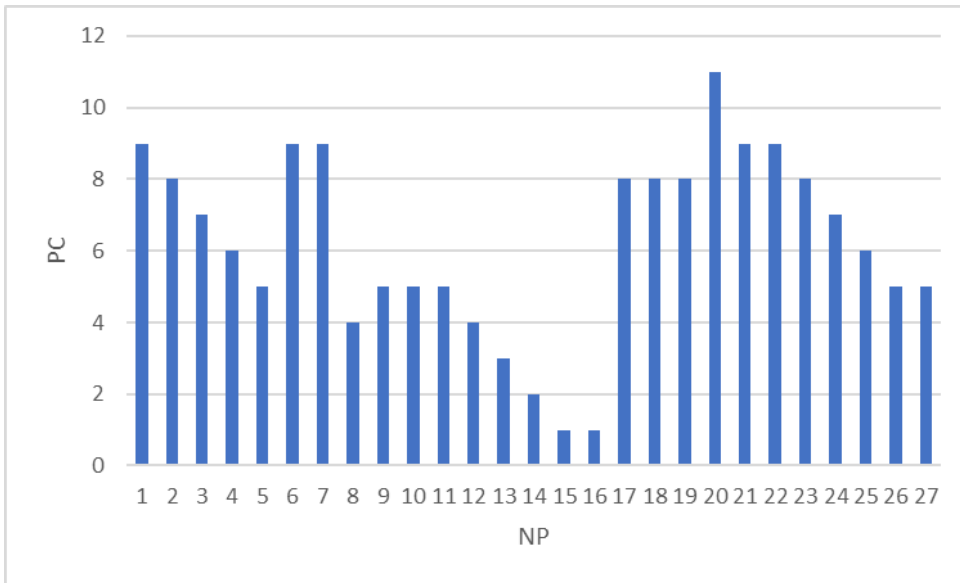


Figure C21. Note Sequence Diagram

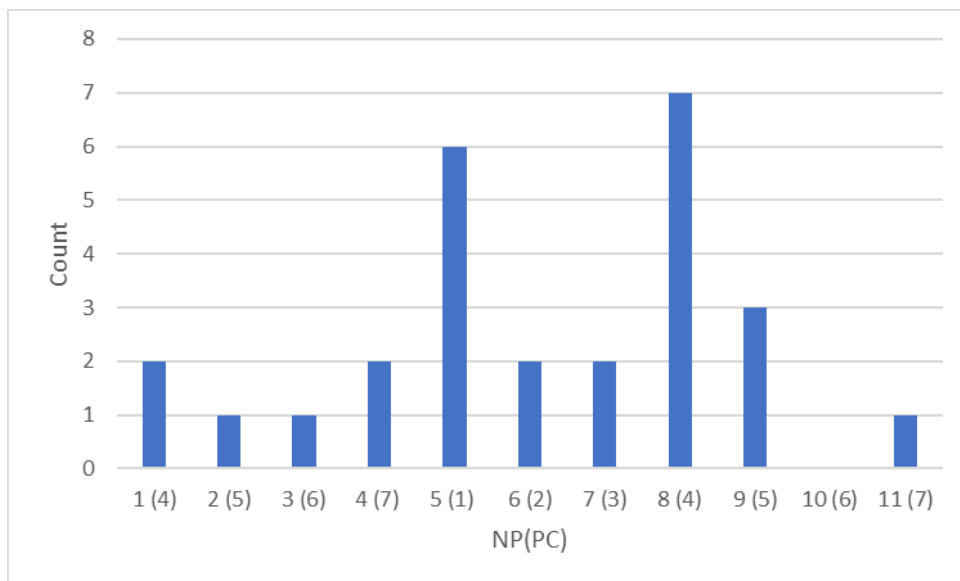


Figure C22. Bar Chart Diagram

A.12 Oi, Rodychi Moi Myli, Melnyk Dora

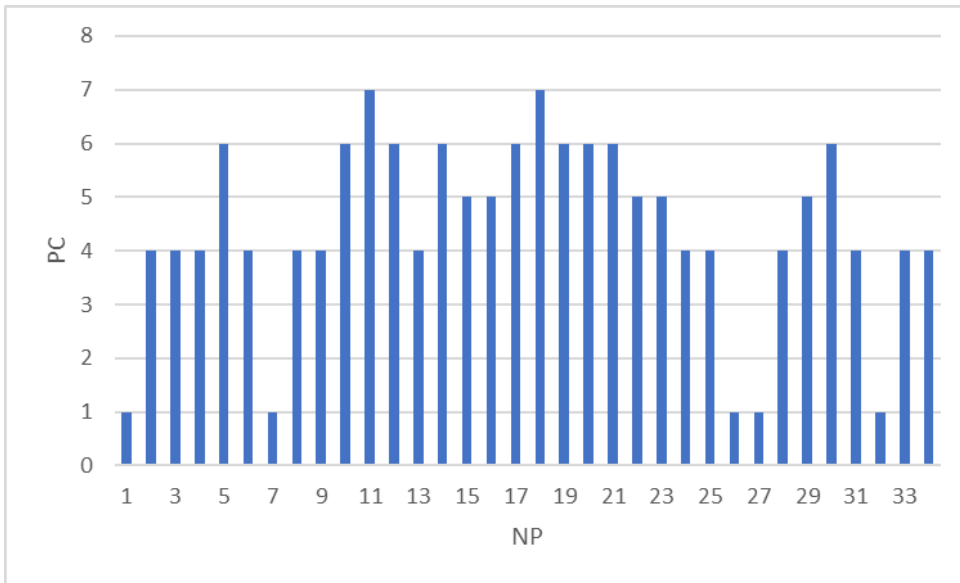


Figure C23. Note Sequence Diagram

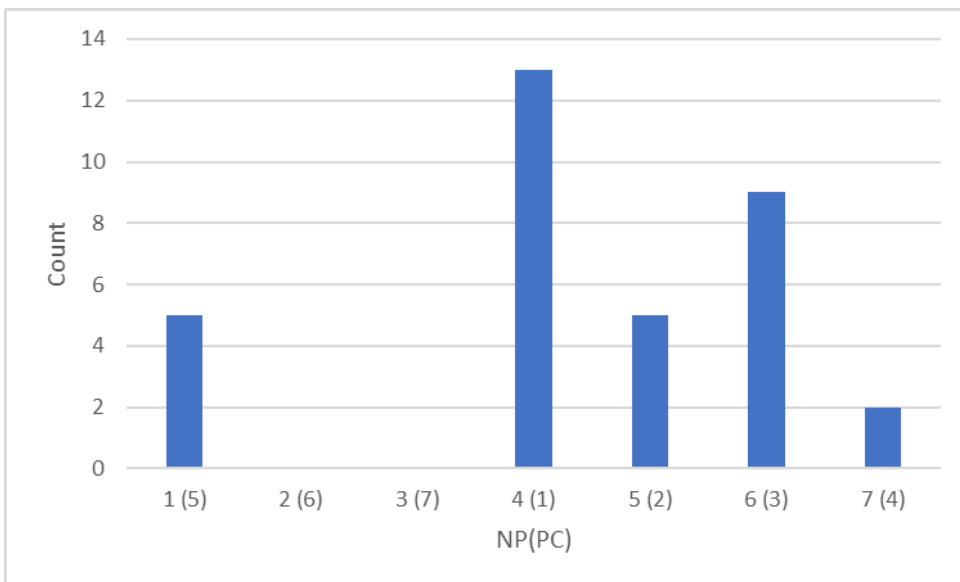


Figure C24. Bar Chart Diagram

A.13 Oi, U Luzi Kalynochka, Rewakowsky Antonia

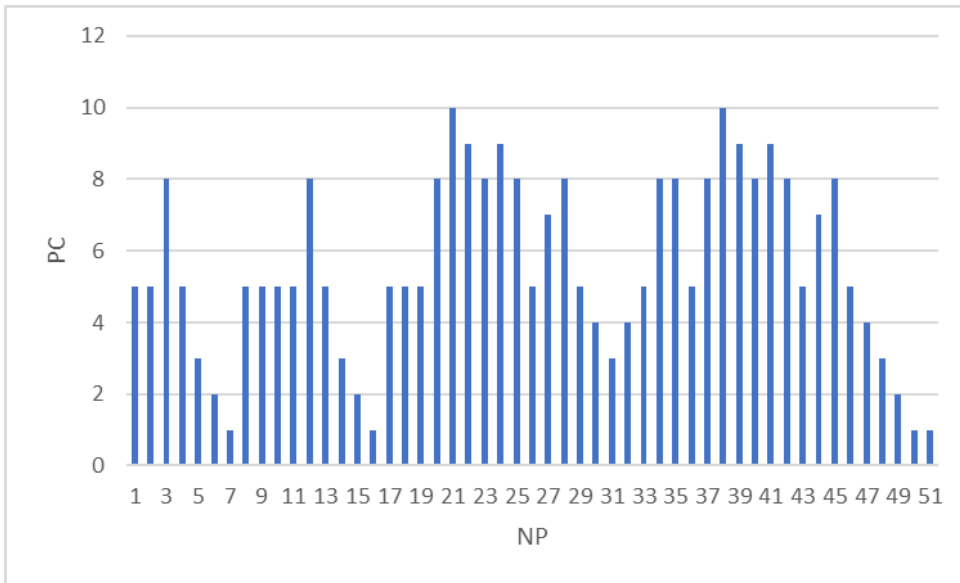


Figure C25. Note Sequence Diagram

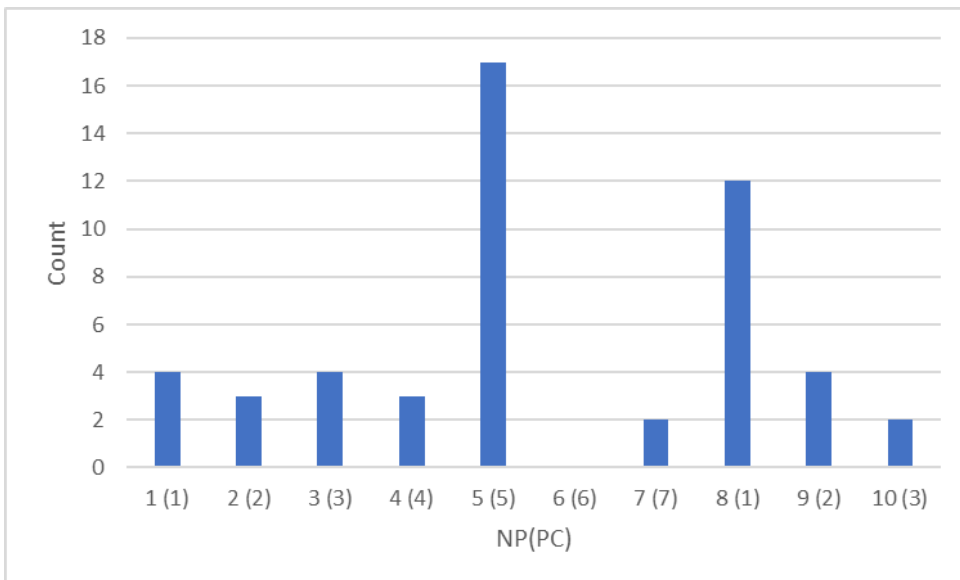


Figure C26. Bar Chart Diagram

A.14 Oi, Zhal' Meni, Kowalchuk Ivan

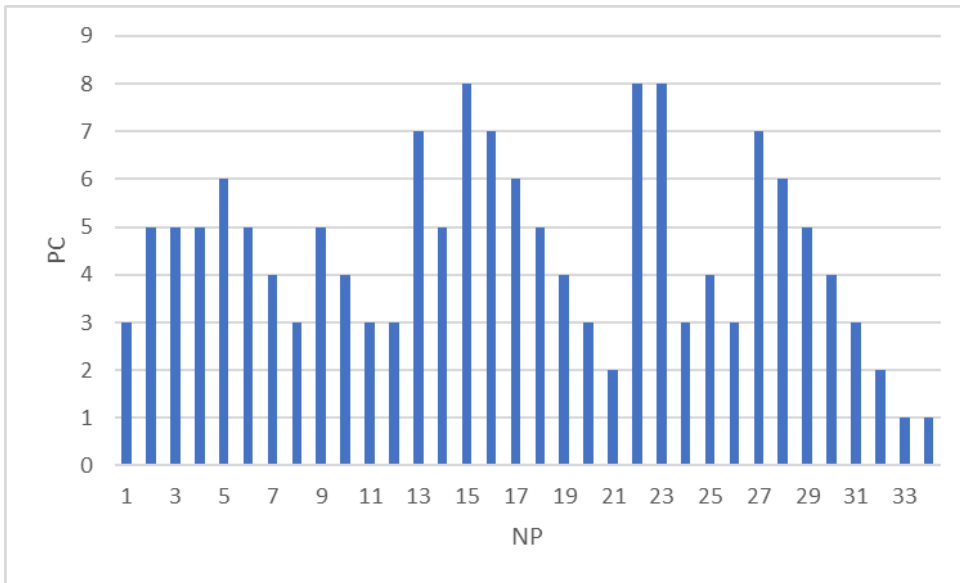


Figure C27. Note Sequence Diagram

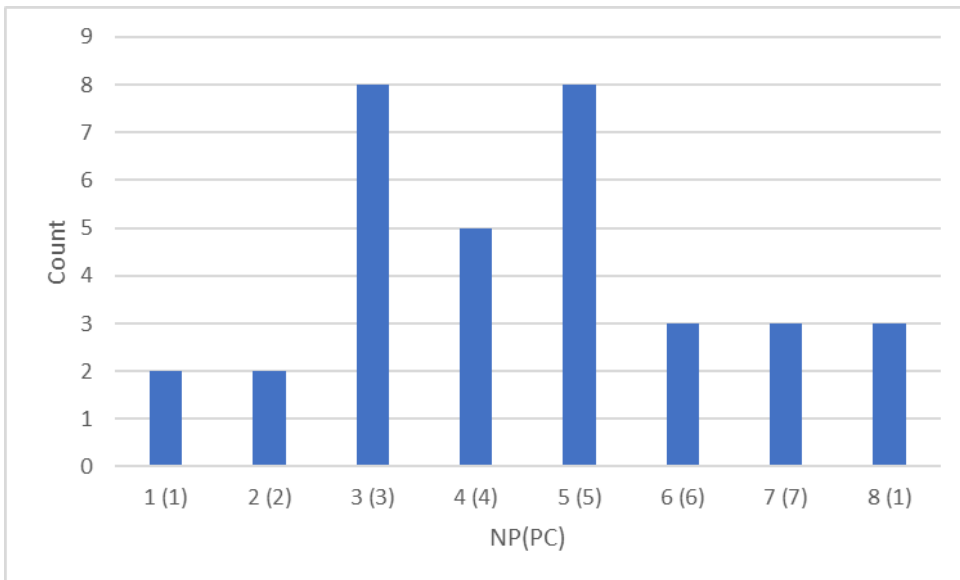


Figure C28. Bar Chart Diagram

A.15 Pyslu Lysta, Mararash Annie

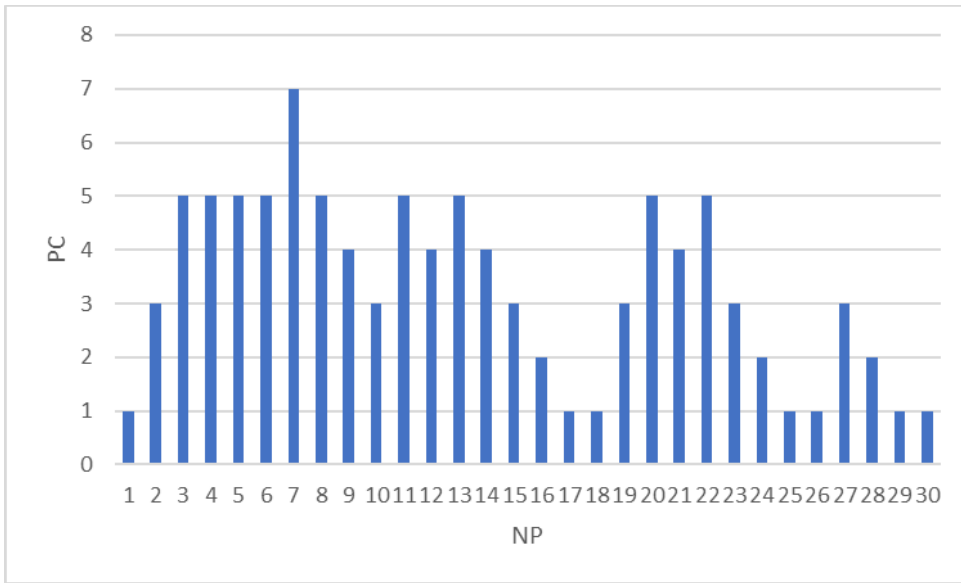


Figure C29. Note Sequence Diagram

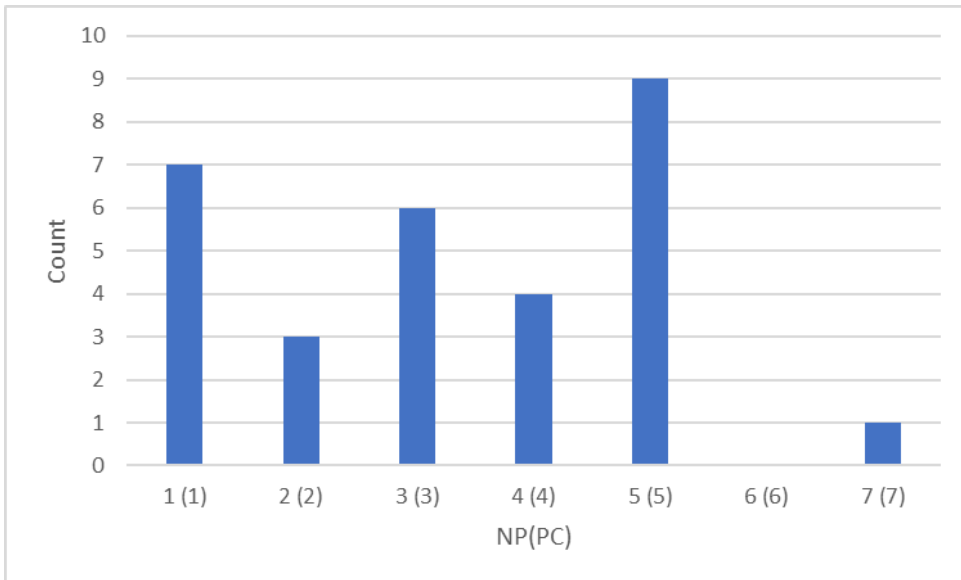


Figure C30. Bar Chart Diagram

A.16 Spivaimo, Brattia, Michaluk Oleksa

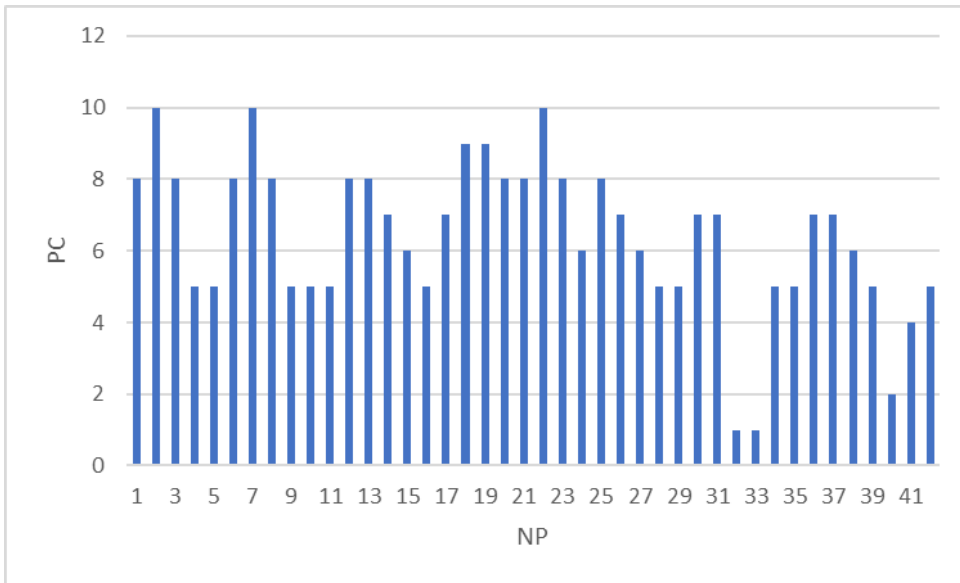


Figure C31. Note Sequence Diagram

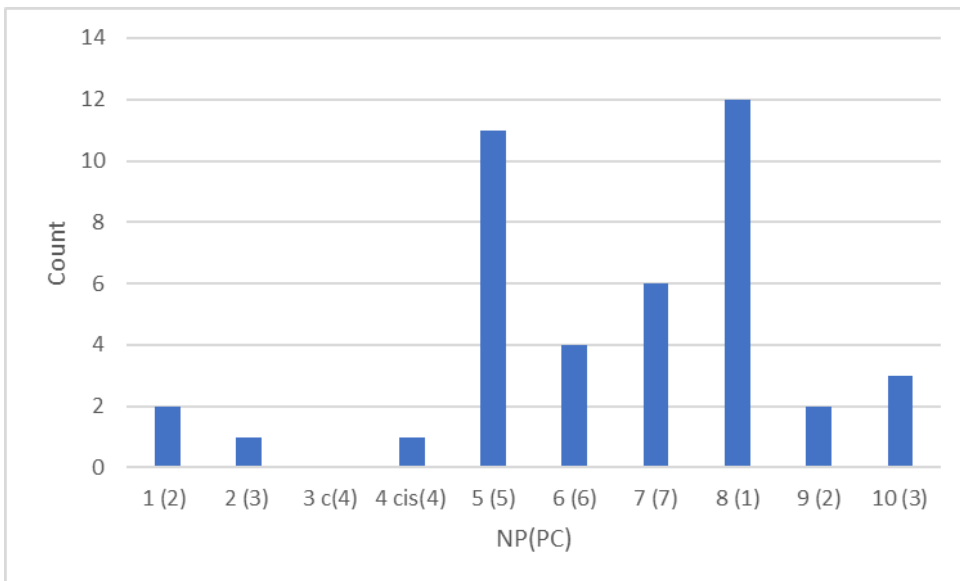


Figure C32. Bar Chart Diagram

A.17 Ta I Bula, Kindzerski Nellie

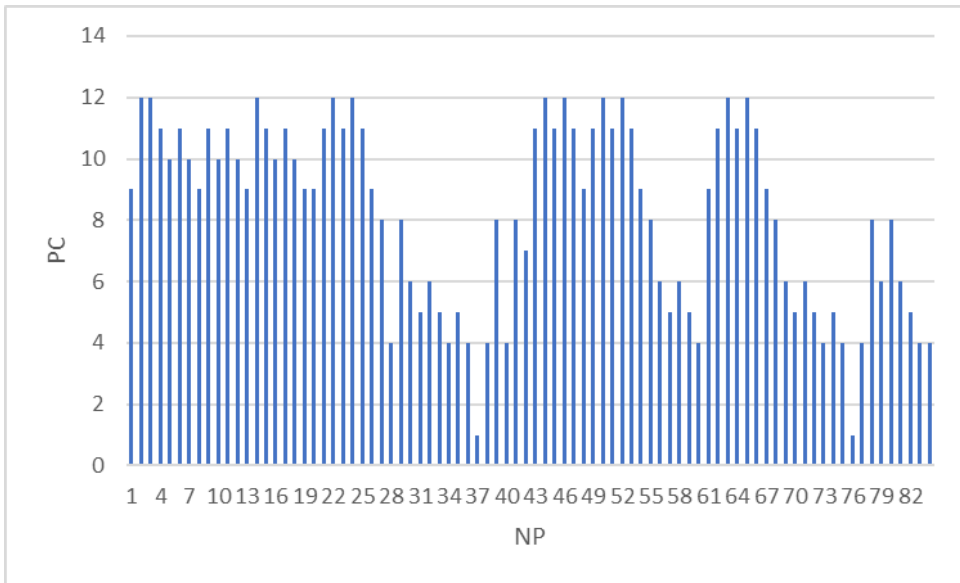


Figure C33. Note Sequence Diagram

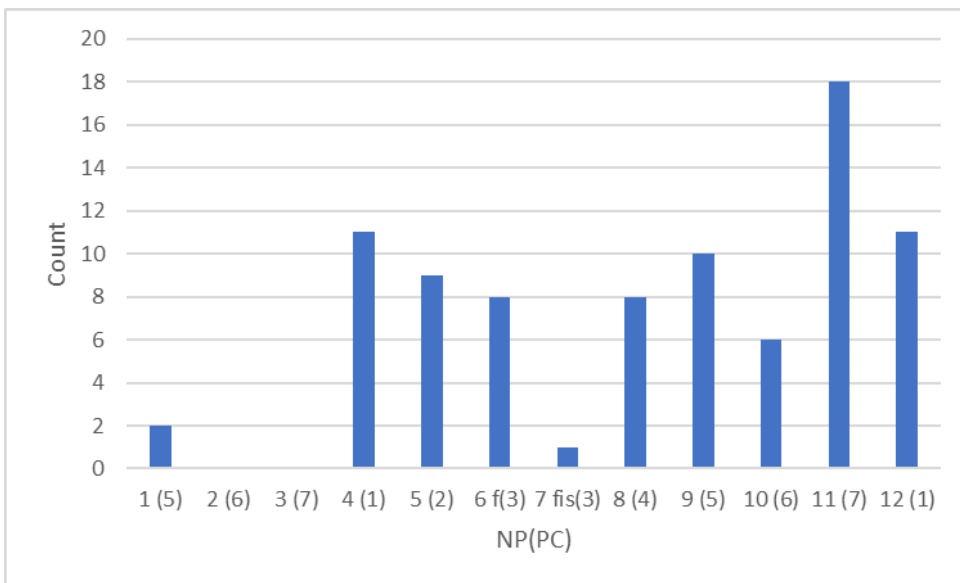


Figure C34. Bar Chart Diagram

A.18 Zaviazala Sobi Ochi, Obuck Tony

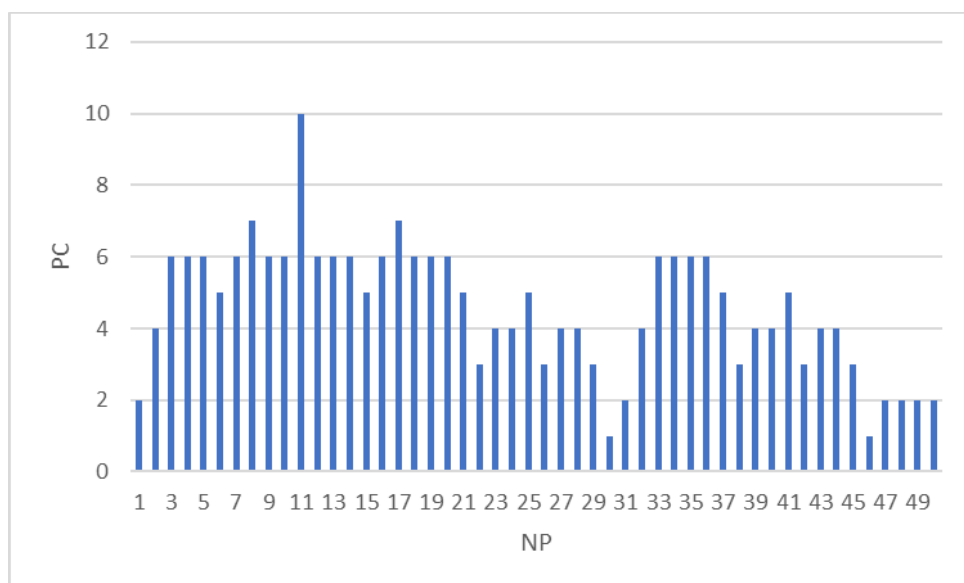


Figure C35. Note Sequence Diagram

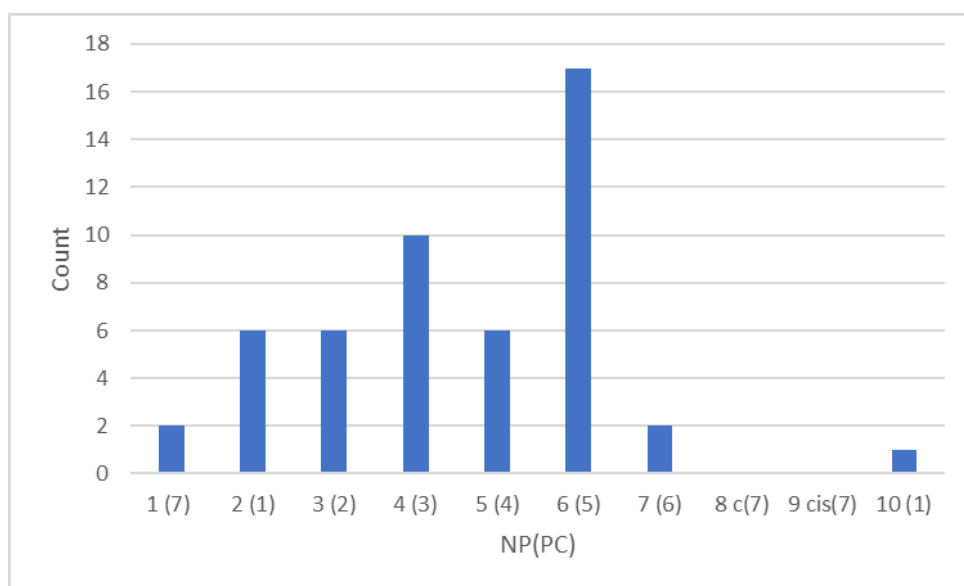


Figure C36. Bar Chart Diagram

A.19 Zhinko Moia Moloden'ka, Lozinsky Pavlo

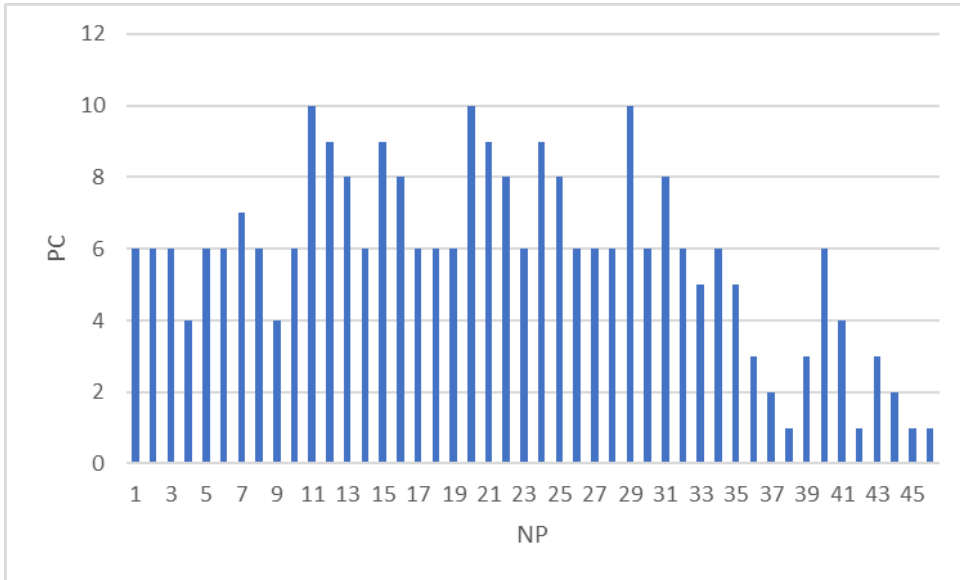


Figure C37. Note Sequence Diagram

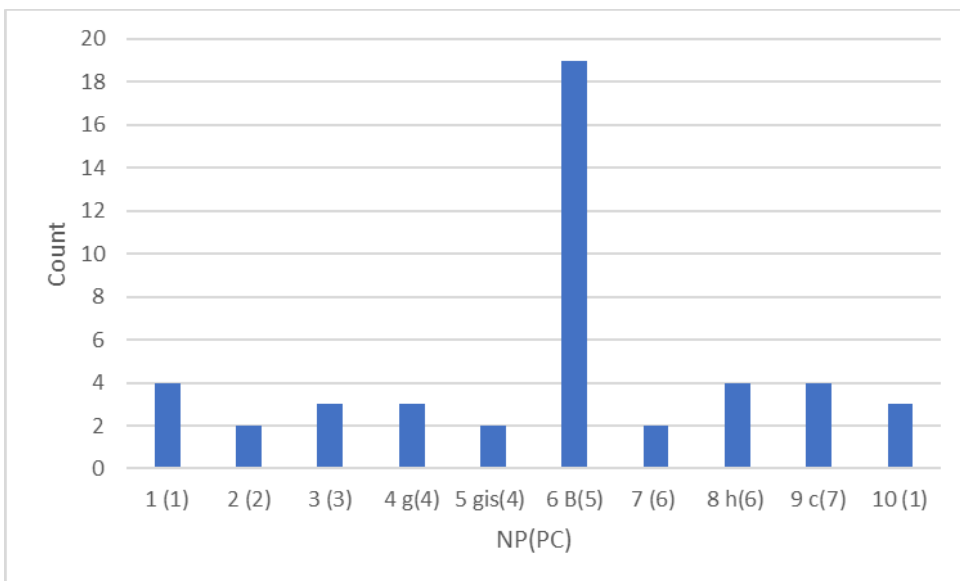


Figure C38. Bar Chart Diagram

B.1 A Wam, Tatu, Pasternak Walter

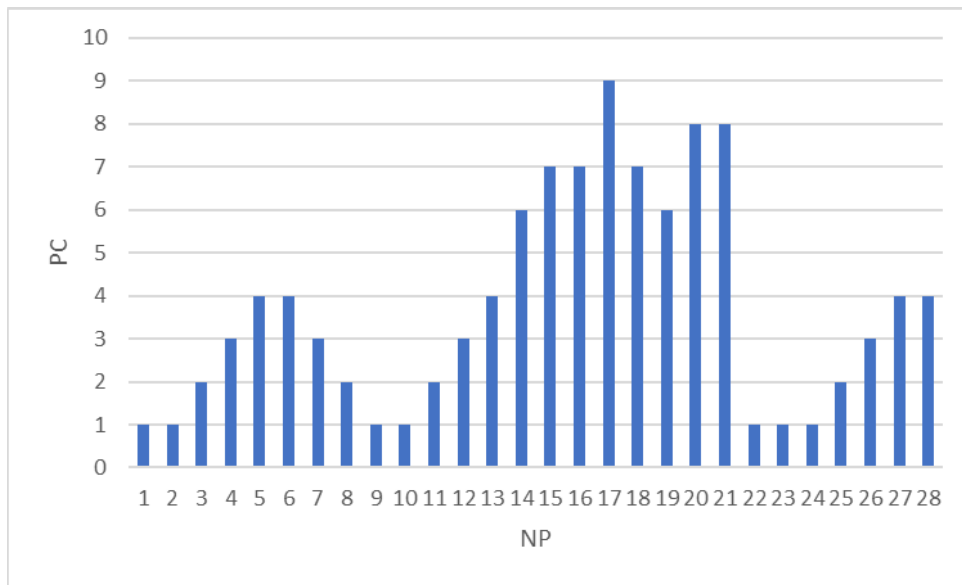


Figure C39. Note Sequence Diagram

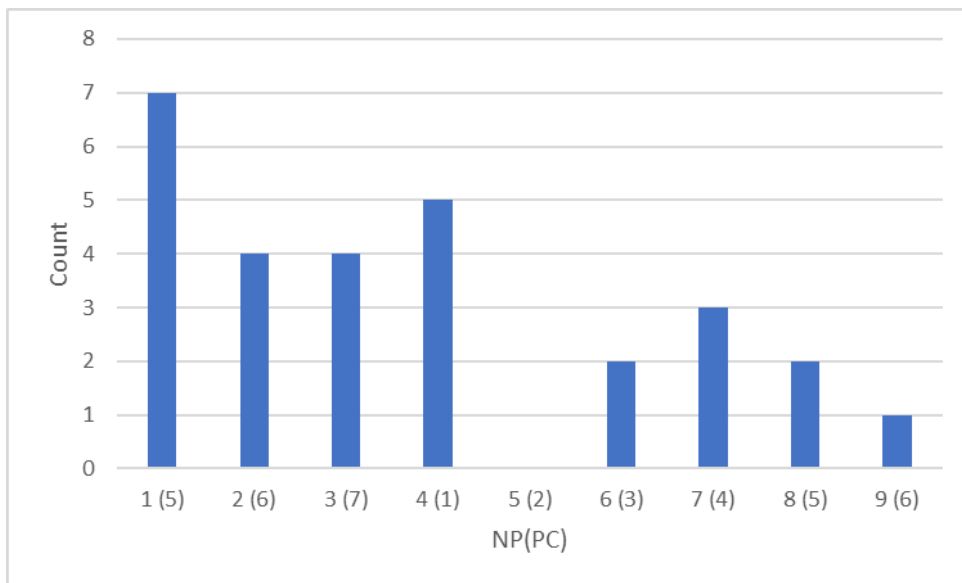


Figure C40. Bar Chart Diagram

B.2 A W Kanadi Parubochky, Stadnyk Dokija

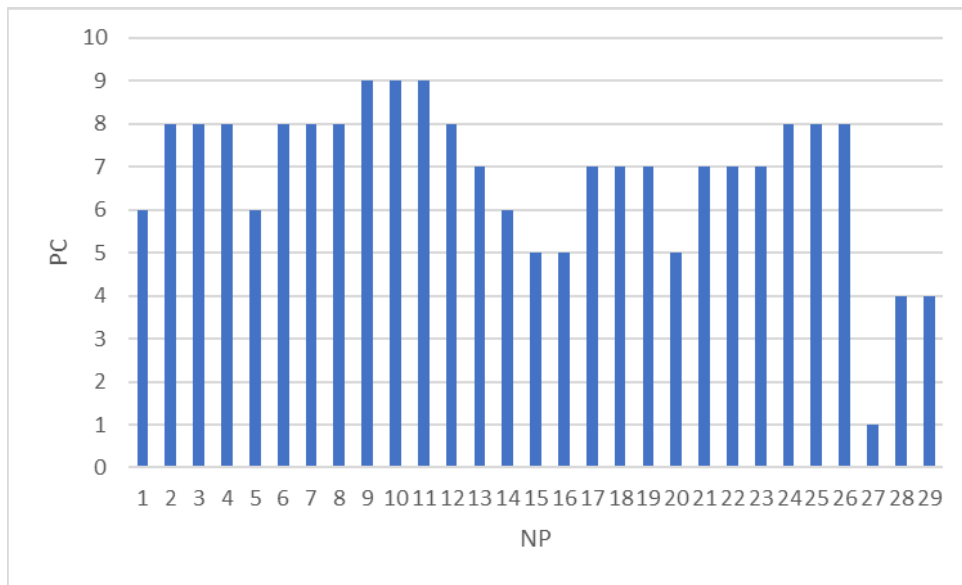


Figure C41. Note Sequence Diagram

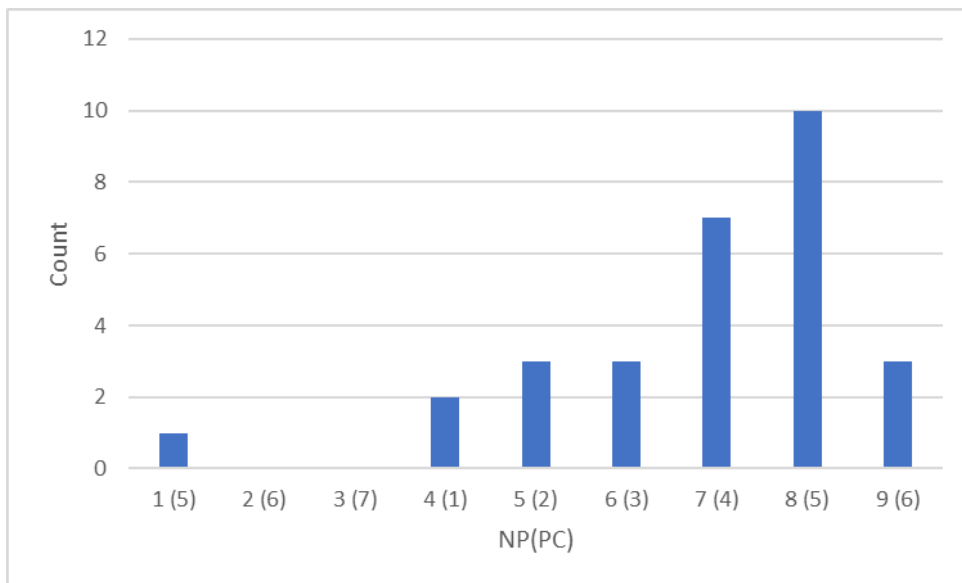


Figure C42. Bar Chart Diagram

B.3 Iak Ia Bula, Zaporozan Antony

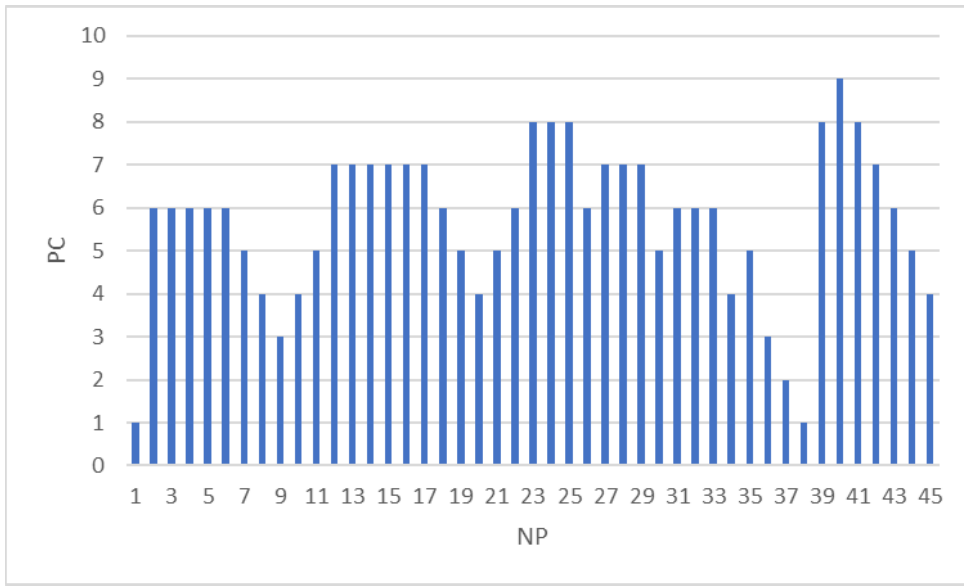


Figure C43. Note Sequence Diagram

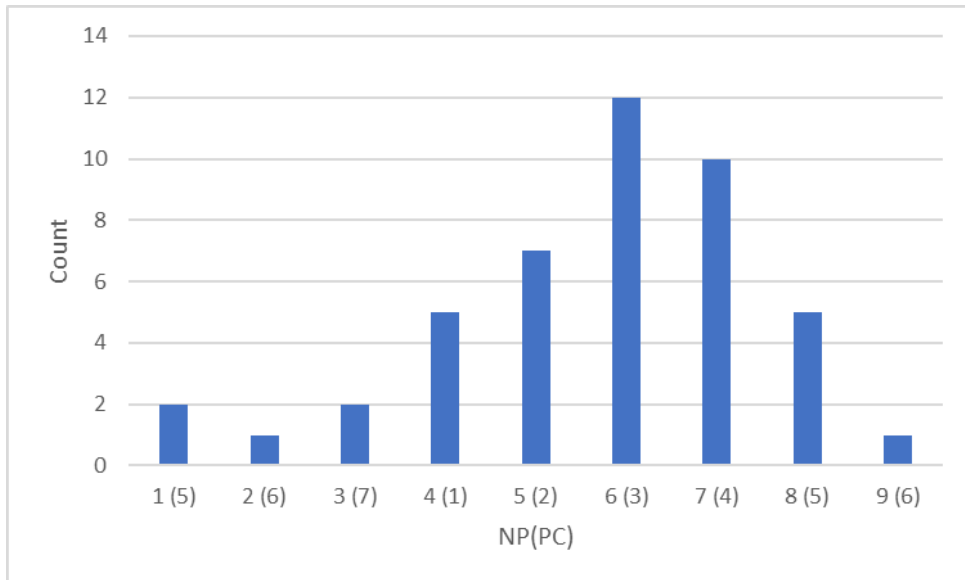


Figure C44. Bar Chart Diagram

B.4 Ia Nyn'ka Popavsia, Danylyshen Walter

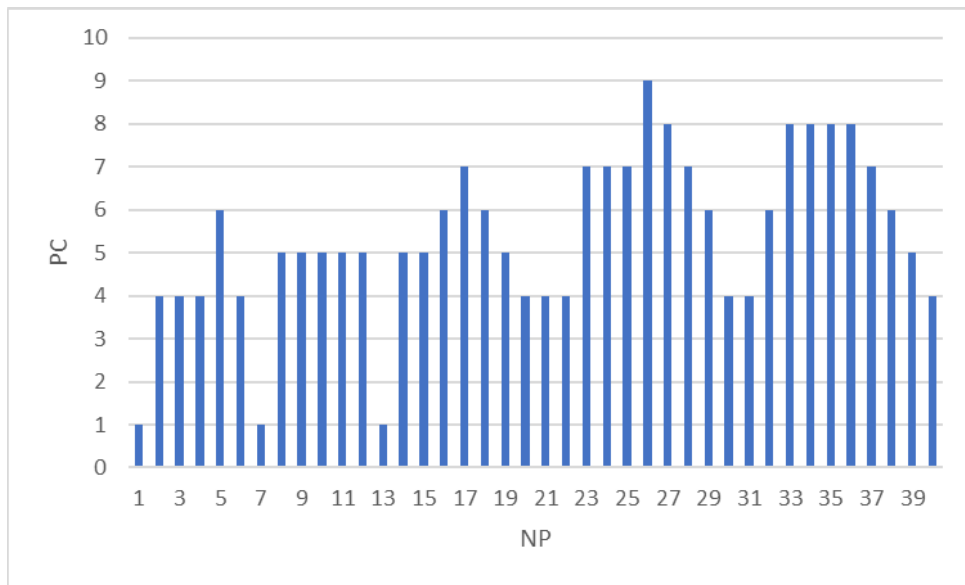


Figure C45. Note Sequence Diagram

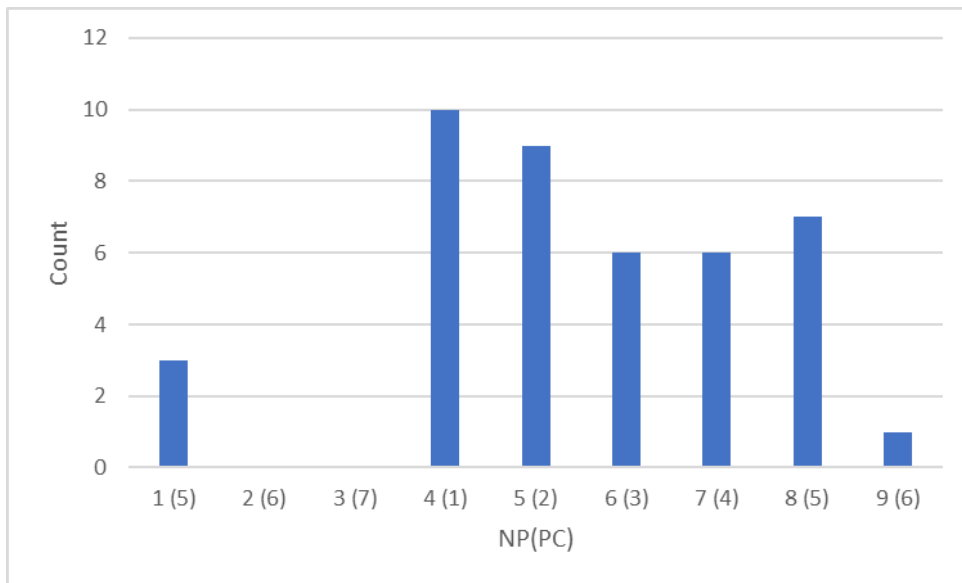


Figure C46. Bar Chart Diagram

B.5 Ia V Nediliu Rano, Zelena Elen

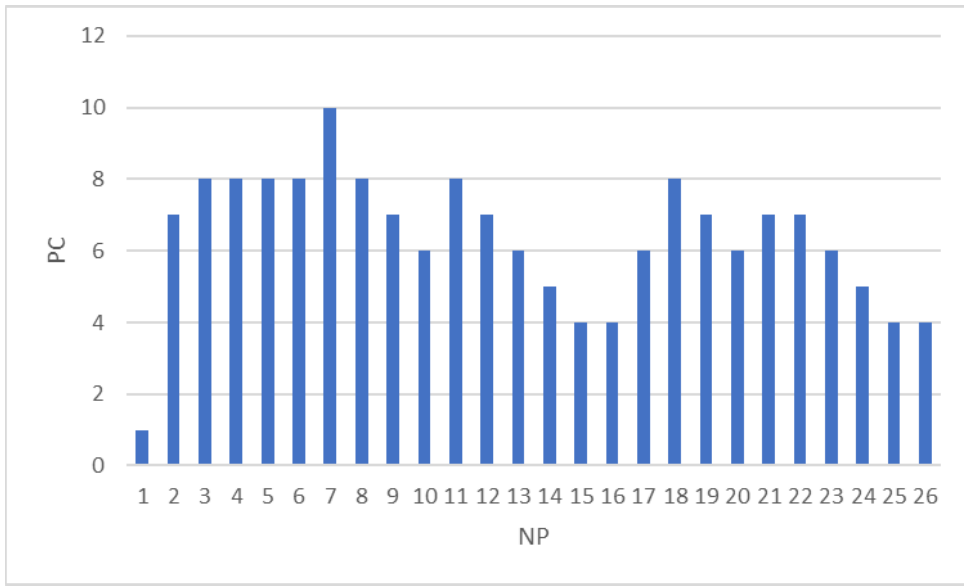


Figure C47. Note Sequence Diagram

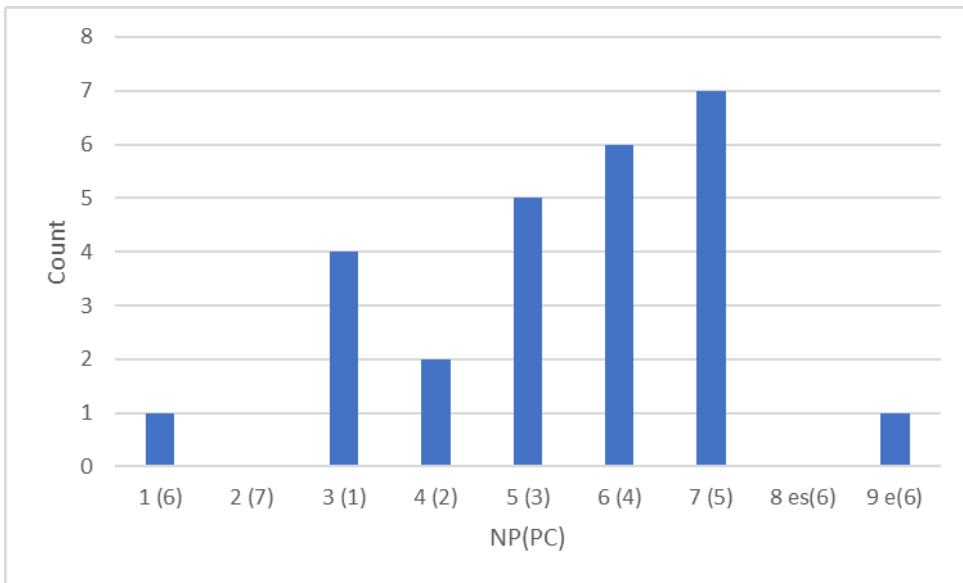


Figure C48. Bar Chart Diagram

B.6 Ia Z Rutochky, Andrechuk Ellen

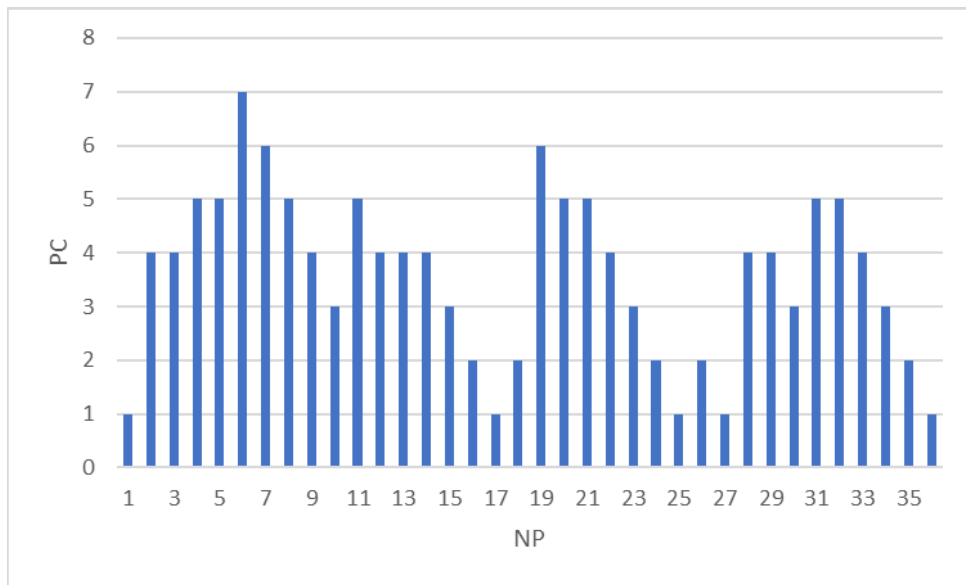


Figure C49. Note Sequence Diagram

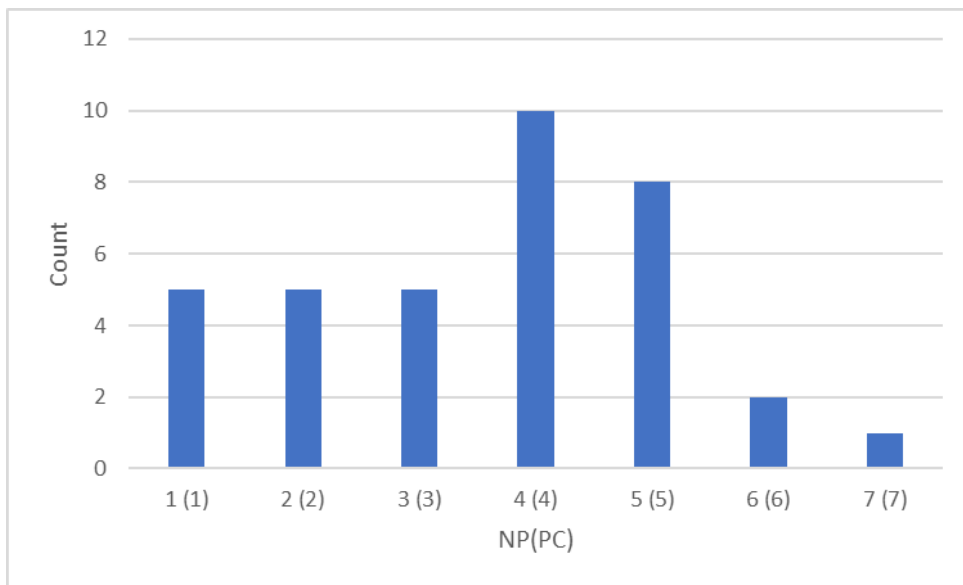


Figure C50. Bar Chart Diagram

B.7 Khmil Luhamy, Zaporozan Justyna

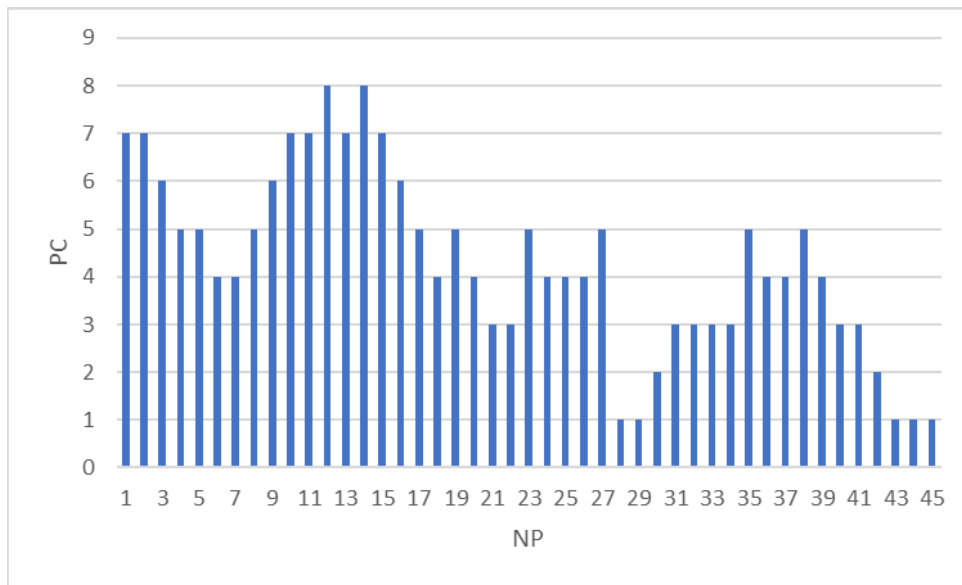


Figure C51. Note Sequence Diagram

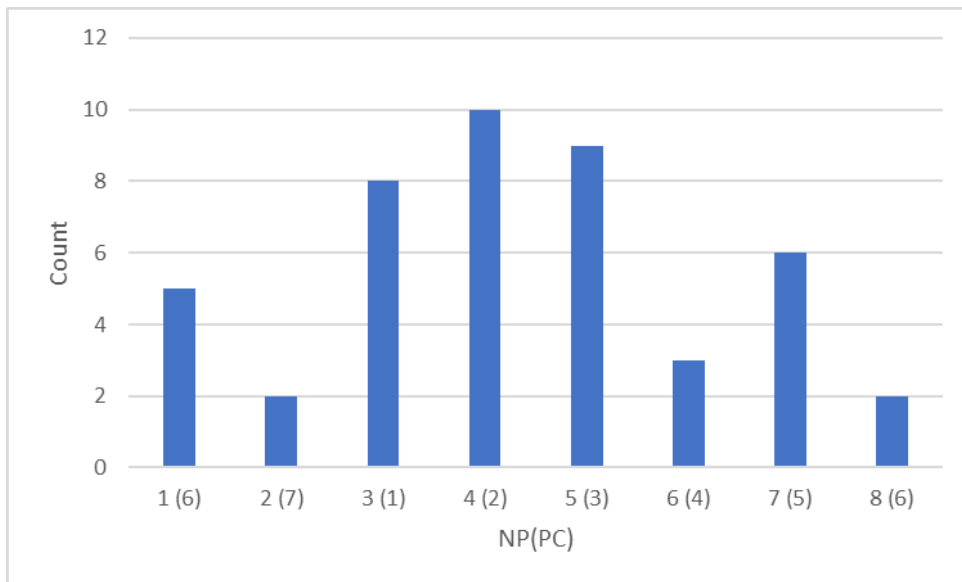


Figure C52. Bar Chart Diagram

B.8 Khodyt' Iakiv, Moroz Fred

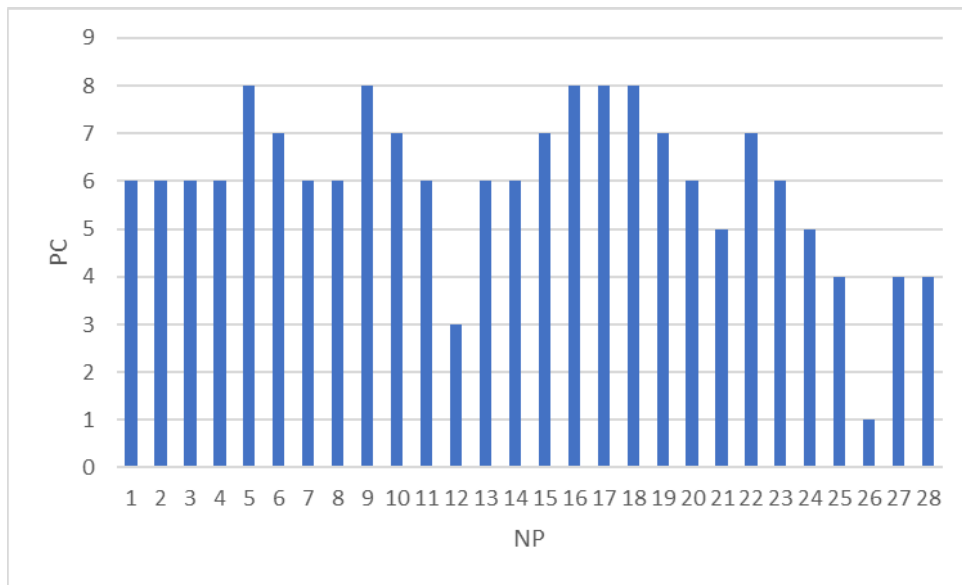


Figure C53. Note Sequence Diagram

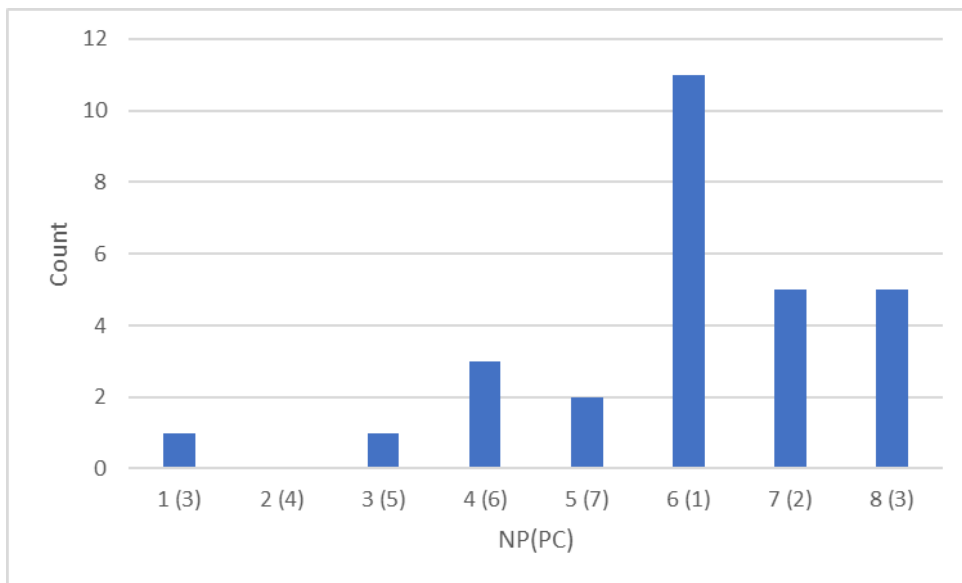


Figure C54. Bar Chart Diagram

B.9 Nasha Slavna Tsisarivna, Twerdokhlob Pauline

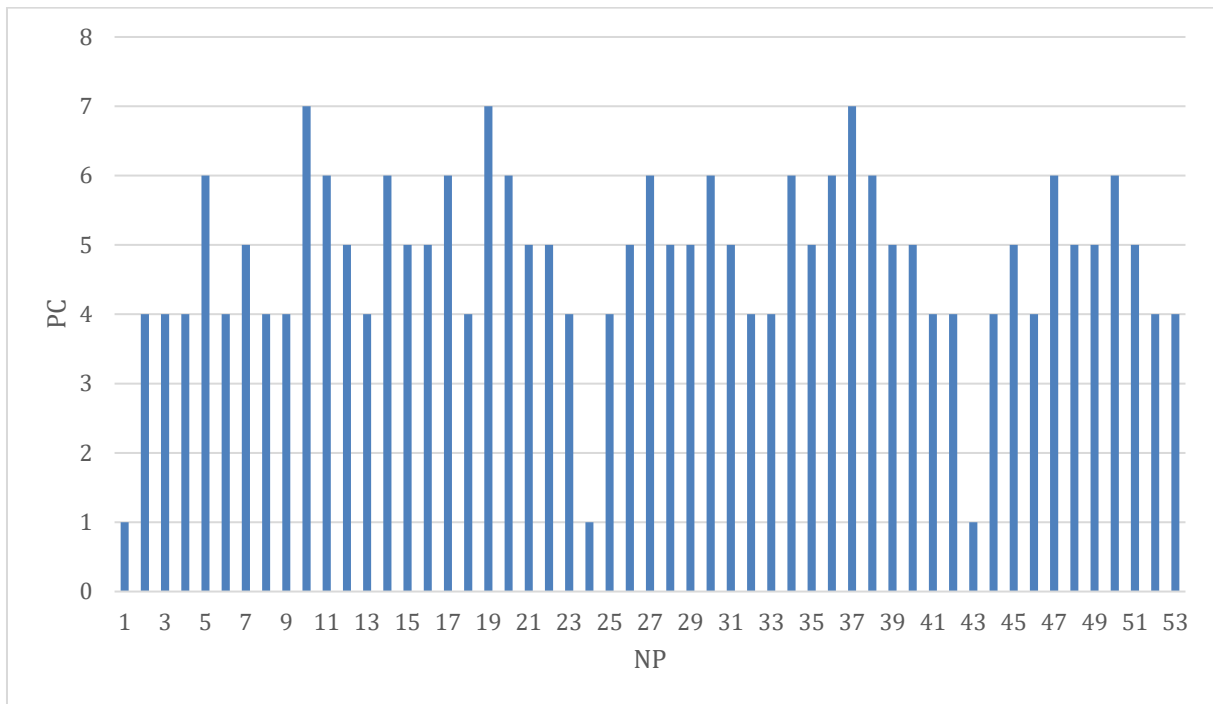


Figure C55. Note Sequence Diagram

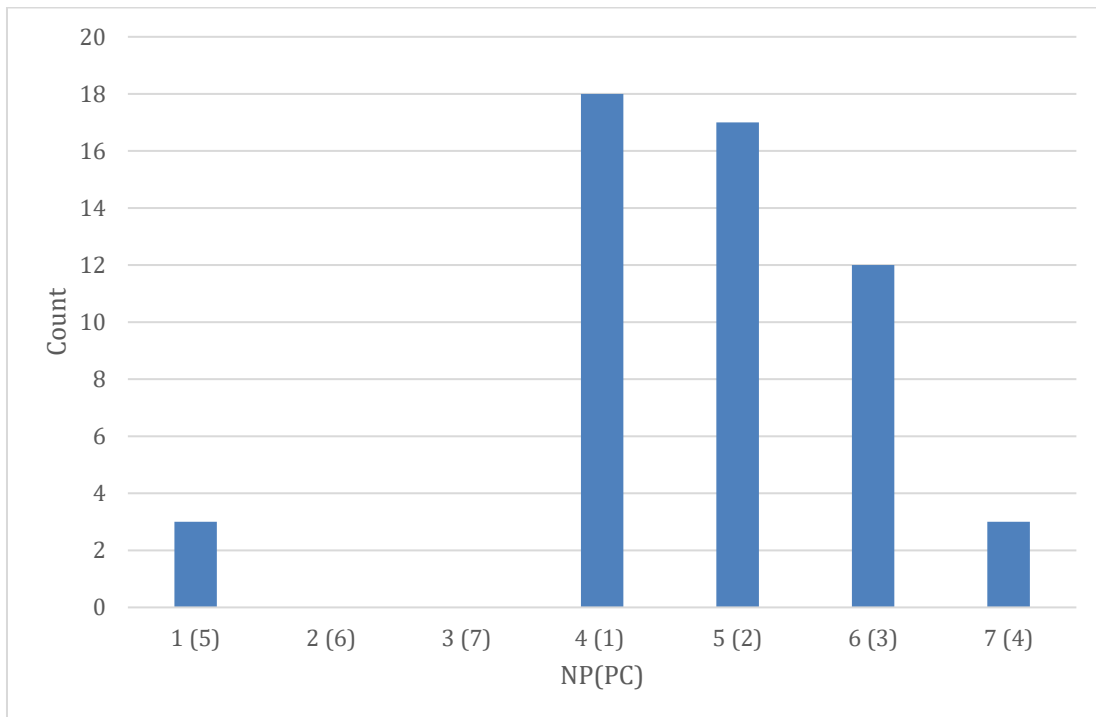


Figure C56. Bar Chart Diagram

B.10 Oi Na Hori Snih, Eftoda Elsie

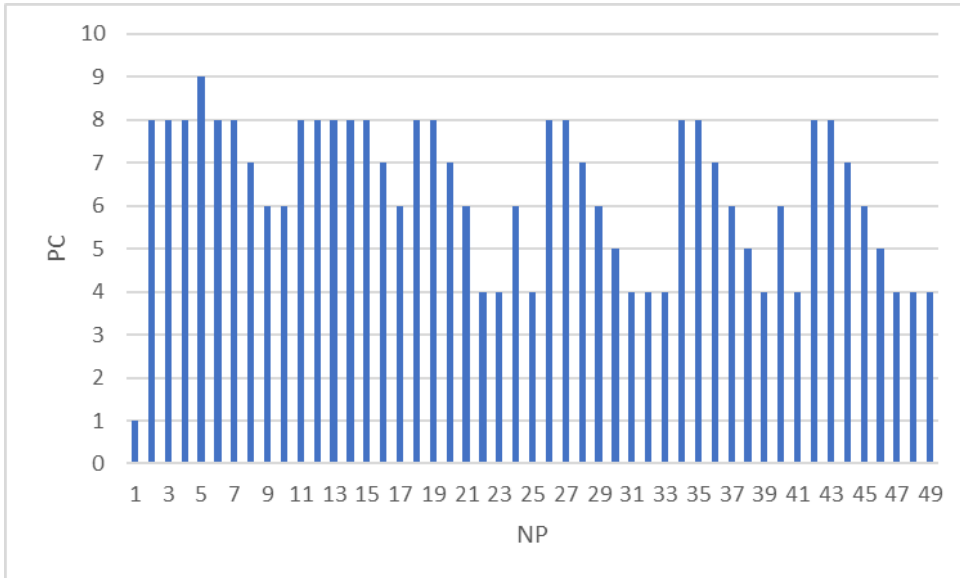


Figure C57. Note Sequence Diagram

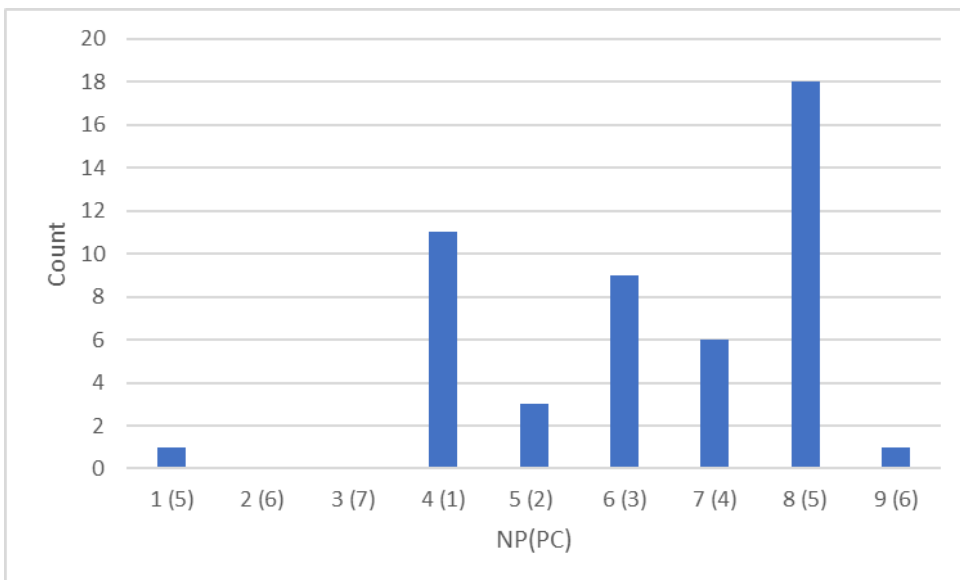


Figure C58. Bar Chart Diagram

B.11 Oi, Pliashu, Pliashu, Hnatiuk Annie

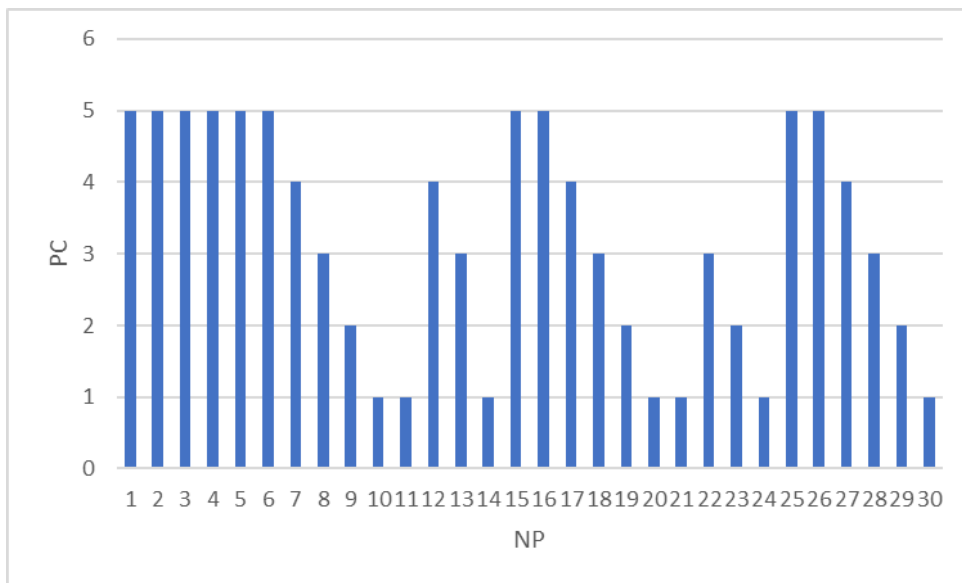


Figure C59. Note Sequence Diagram

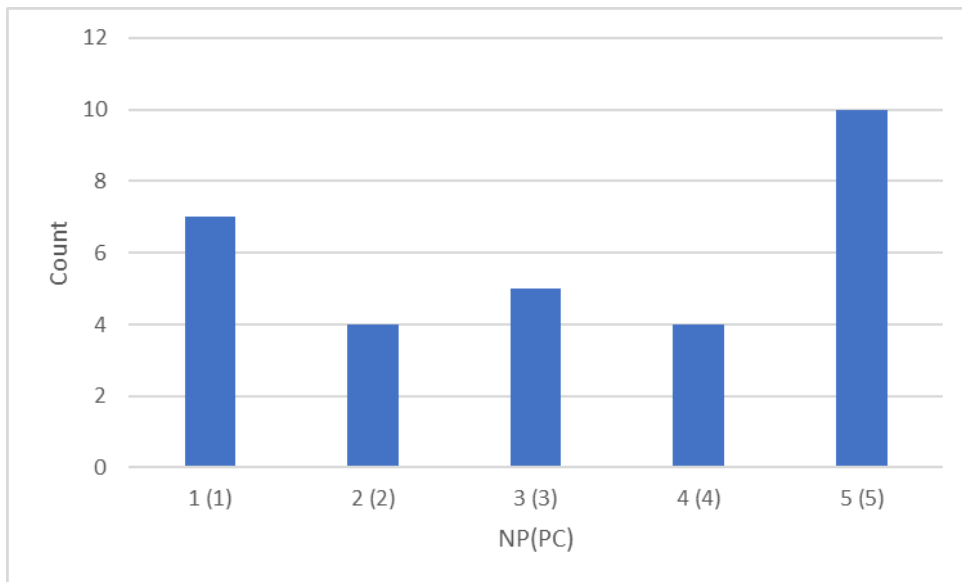


Figure C60. Bar Chart Diagram

B.12 Pane Doktor, Mistal John

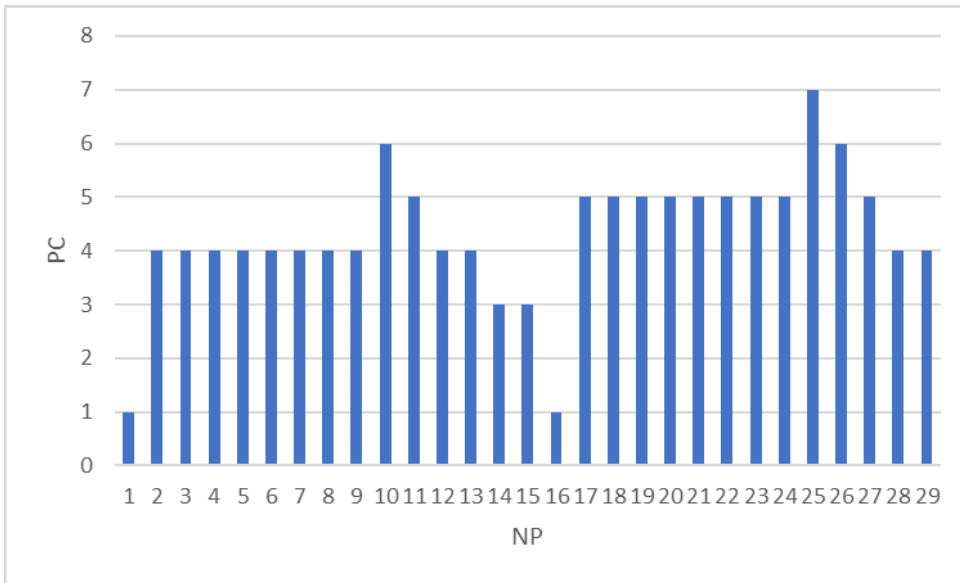


Figure C61. Note Sequence Diagram

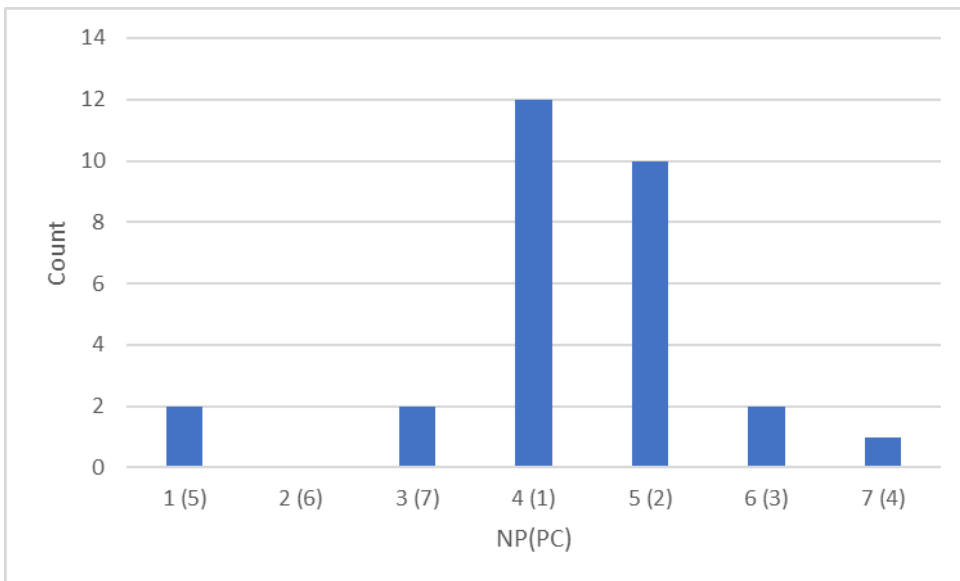


Figure C62. Bar Chart Diagram

B.13 Sumno Zh Meni, Sumno, Zaporozan Maria

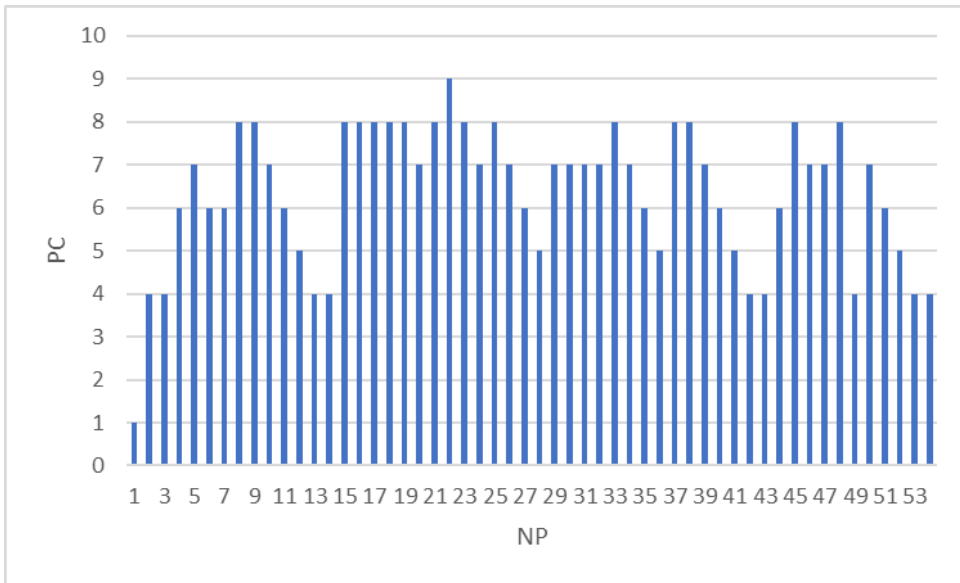


Figure C63. Note Sequence Diagram

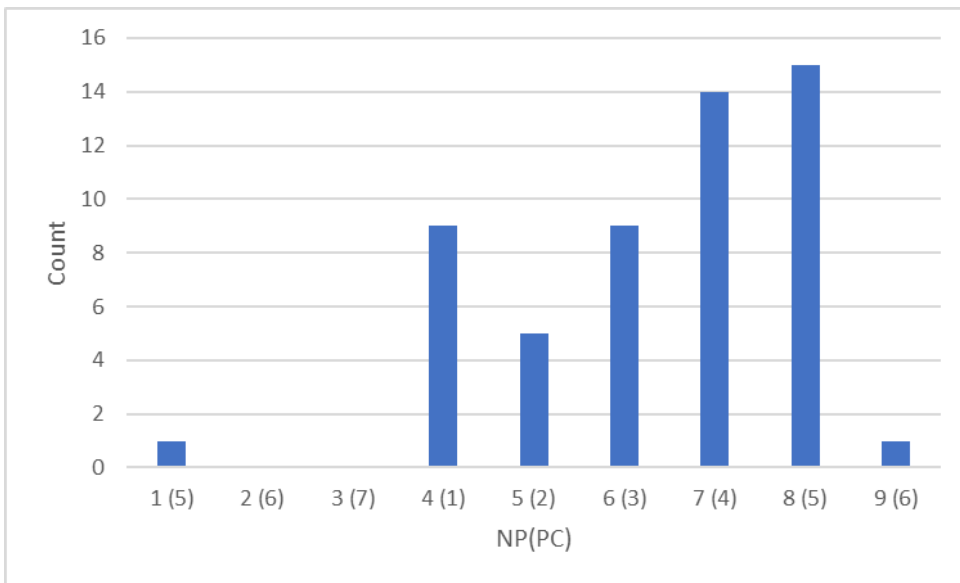


Figure C64. Bar Chart Diagram

B.14 Tuman, Maranchuk Kate

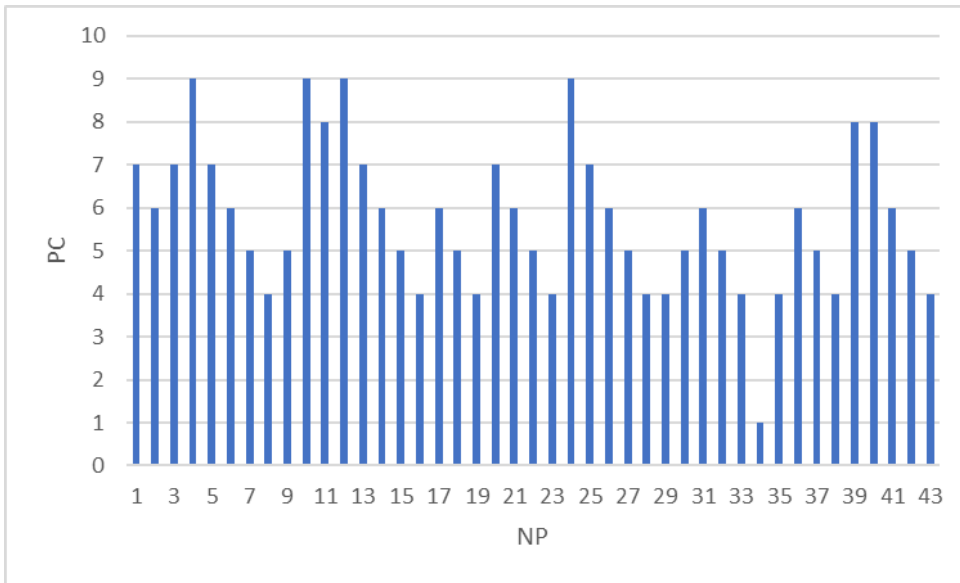


Figure C65. Note Sequence Diagram

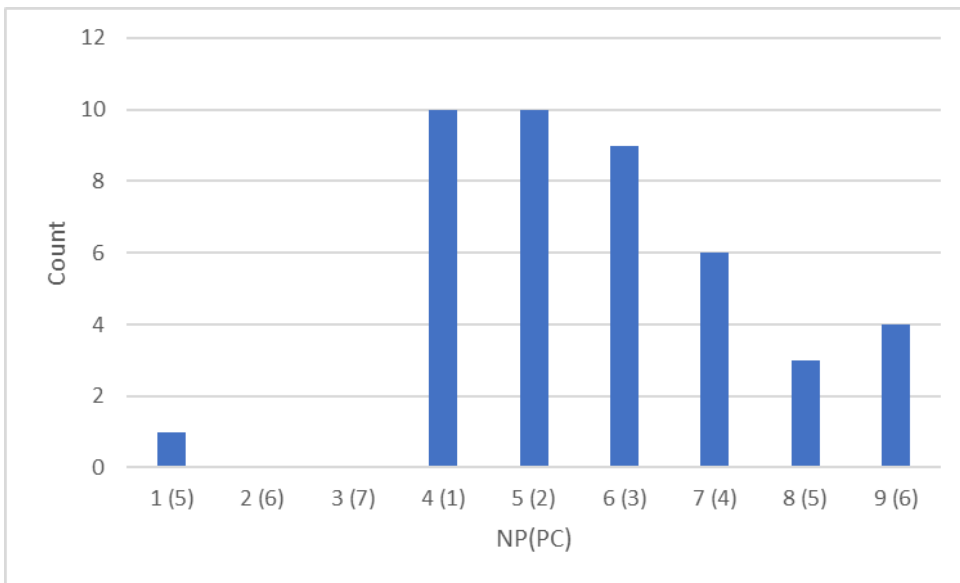


Figure C66. Bar Chart Diagram

B.15 U Mistechku, Kohut Ellen

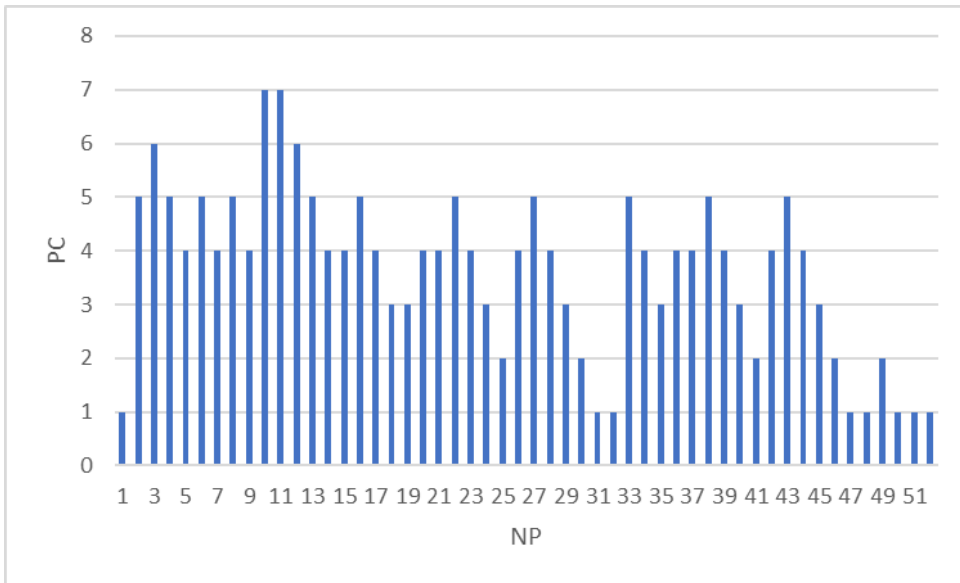


Figure C67. Note Sequence Diagram

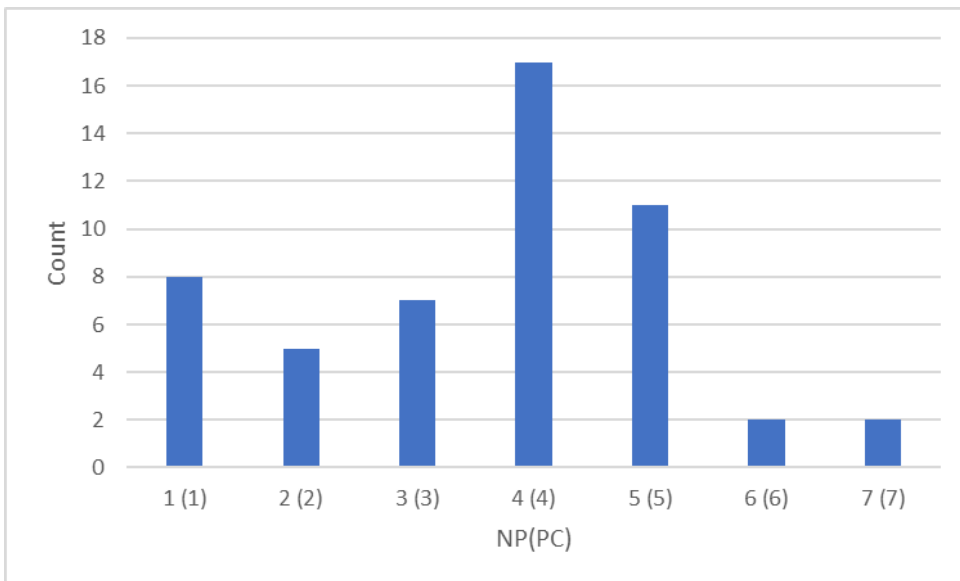


Figure C68. Bar Chart Diagram

B.16 Vyidy Nene Proty, Stjaha Marija

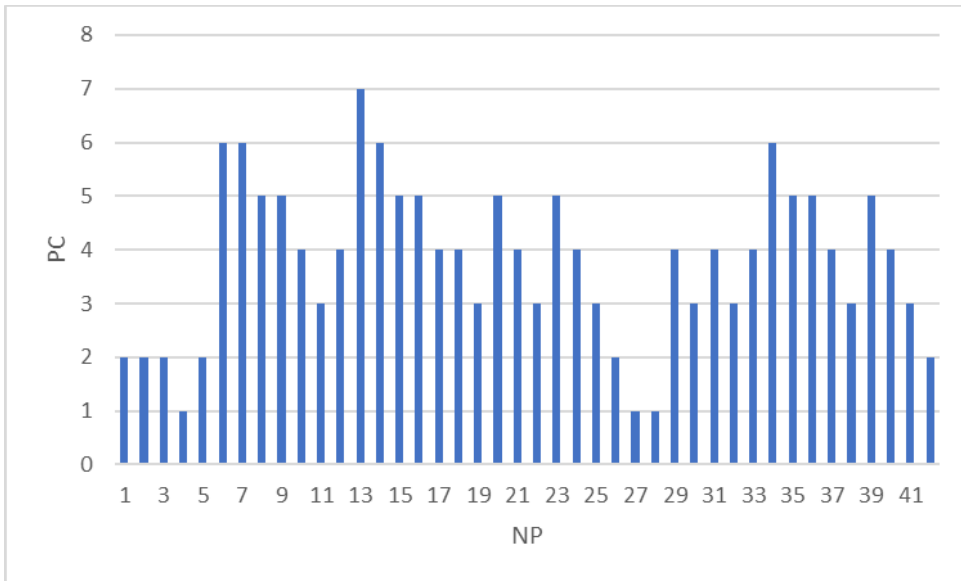


Figure C69. Note Sequence Diagram

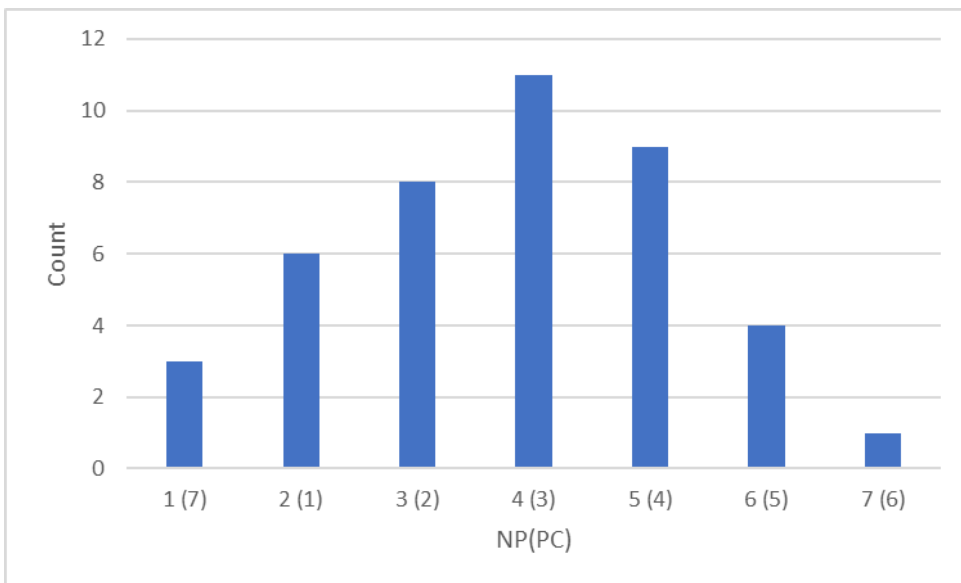


Figure C70. Bar Chart Diagram

B.17 Zahadav Ia, Chicilo Anna

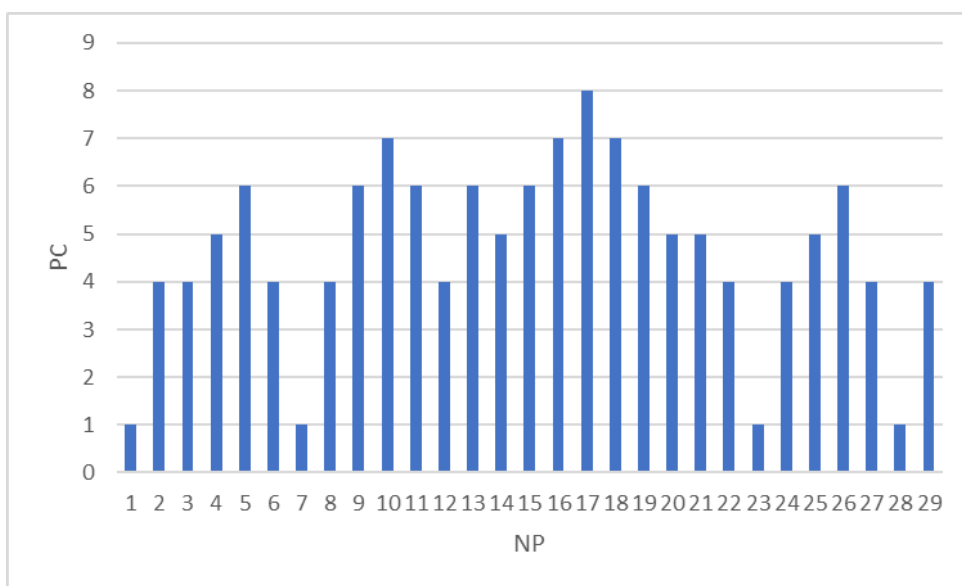


Figure C71. Note Sequence Diagram

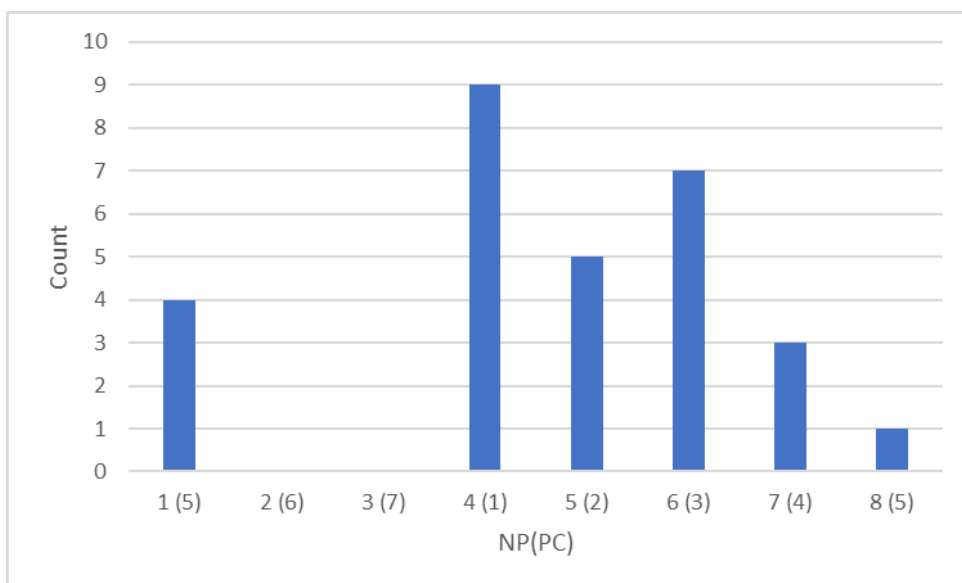


Figure C72. Bar Chart Diagram

B.18 Zaspivaimo My V Kanadi, Shordee Anastastia

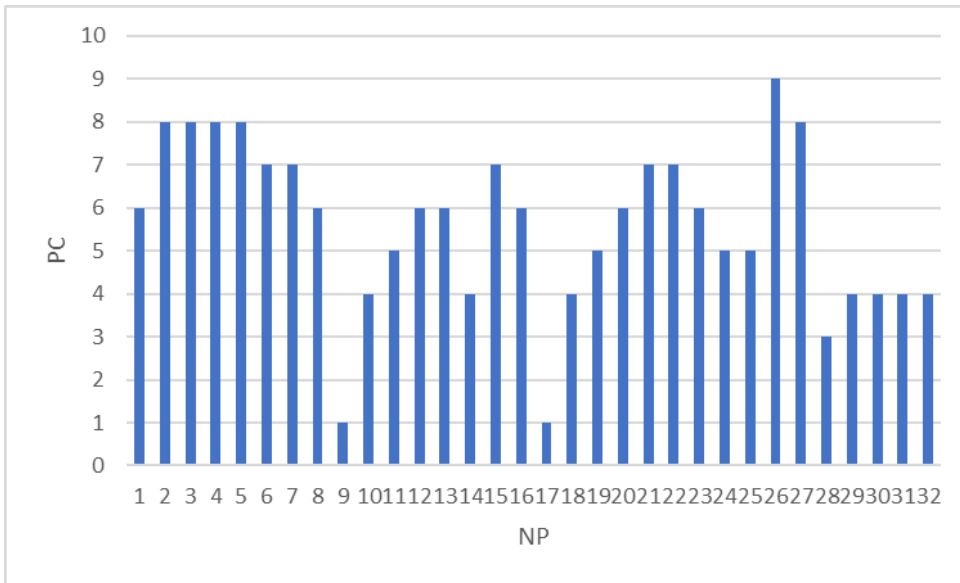


Figure C73. Note Sequence Diagram

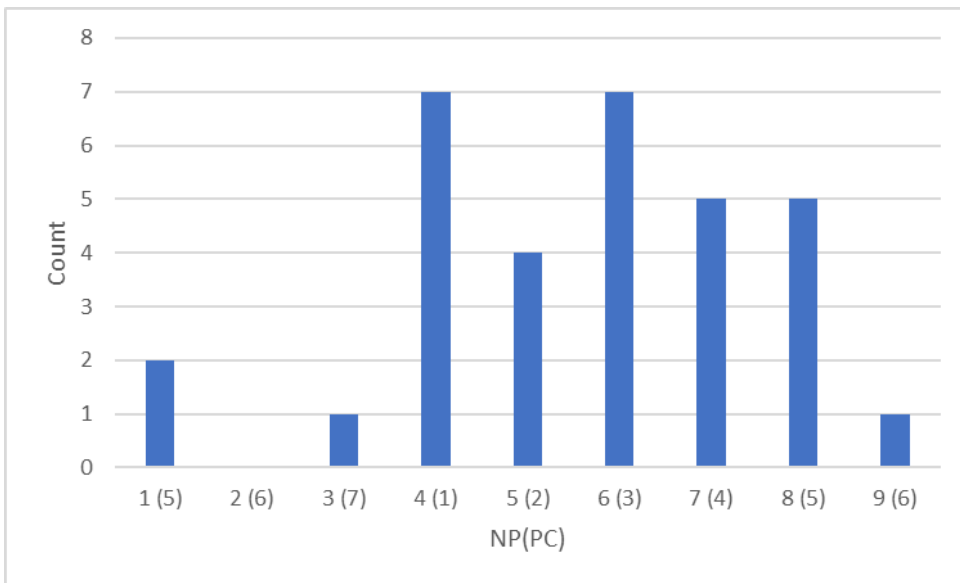


Figure C74. Bar Chart Diagram

B.19 Zaviazala Sobi Ochi, Yuriy Annie

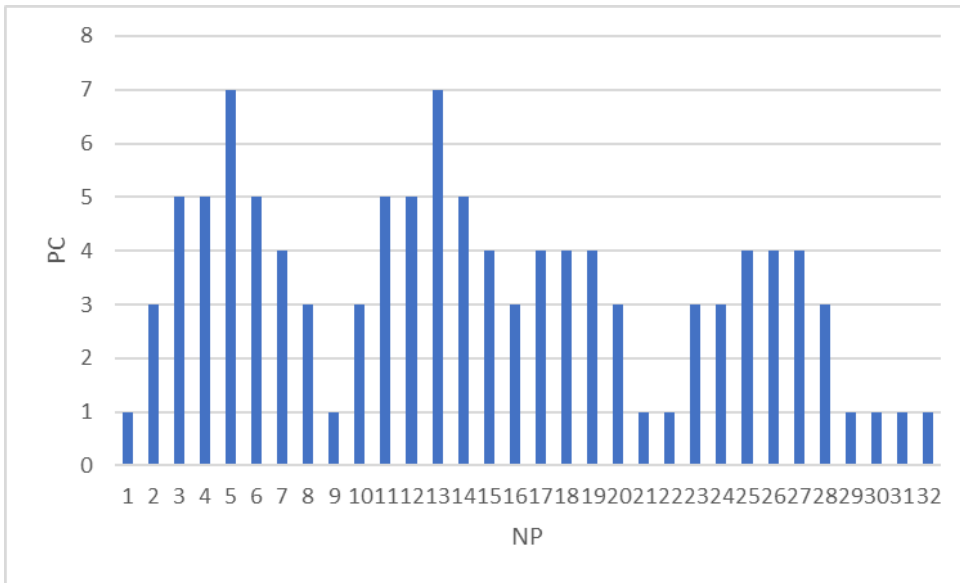


Figure C75. Note Sequence Diagram

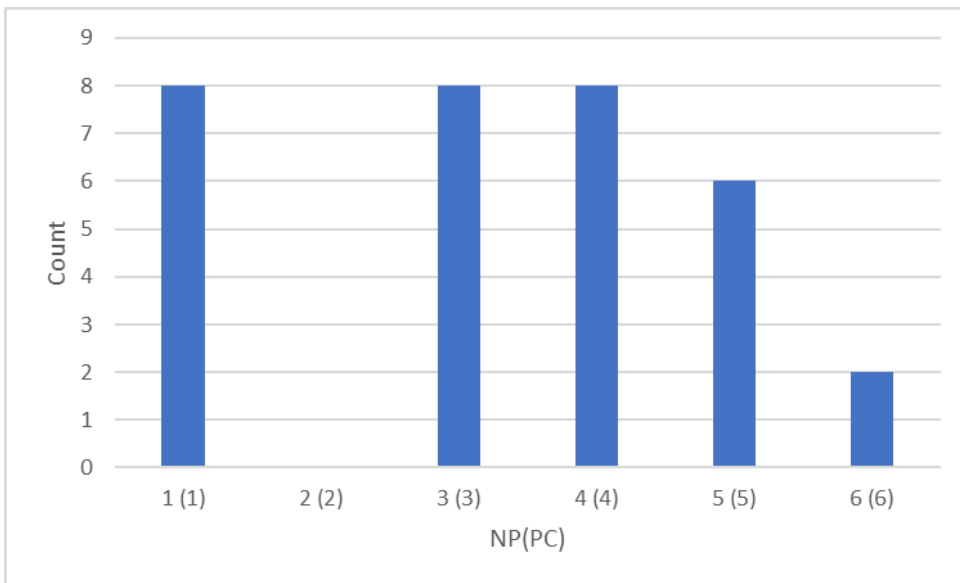


Figure C76. Bar Chart Diagram

Appendix D: Song Lyrics³⁰

Subset A

A.1 A Mii Tato (Klymasz 1992, 48)

Recording: Arran, Saskatchewan

Singer: Andrejciw Andrijana

Lyrics:³¹

1. А мій, а мій тато-житній цвіт,
Зав'язав мені цвіт.
Моя мати-зоря, молоду мя віддала.

2. Молоду мя віддала,
У чужу сторону.
А в чужій стороні
тяжко жити мені.

3. Вечеряти сідають,
Мене по воду шлють.

4. Я по воду пішла,
Та й заплакалася.
Я з водою прийшла,
Та й підслухалася.

5. Каже мати до сина:
«Як ти, синку, живеш,
Що горілку не п'єш?»

6. Що горілку не п'єш,
Чому жінку не б'єш?»

7. Як горілку пити,
як горілка гірка?
Як то жінку бити,
Коли красна, молода?»

8. А як він мене брав
То гай ми ся розвивав.
З'їли-сте м'я зсушили-сте,
Що рід мене не пізнав.

³⁰ The recurrences of the lines are not displayed. As a result of the infrequent inconsistencies in the recording quality and occasional low volume of the voices, certain words may be transcribed with slight inaccuracies. To those seeking to identify subtle distinctions, it is suggested referring to the primary audio recording produced by Klymasz.

³¹ The transliteration used in this dissertation incorporates different versions from Klymasz's publications and notes, mainly maintaining consistency with previously published materials. For sections translated specifically for this study, the Library of Congress transliteration system was applied.

Translation:

1. My father is like the field of blooming rye,
But he ruined my life;
My mother is like the shining star,
But she married me off when I was still young.

2. She married me off when I was still young
And sent me off to a foreign land.
And in the foreign land
It's hard for me to live.

3. There, when they sit down to supper,
They send me to fetch water.

4. When I went to fetch the water
I burst into tears.
When I returned with the water
I heard them talking.

5. My mother-in-law said to her son:
"What sort of life do you lead.
That you don't drink whiskey,

6. That you don't drink whiskey,
And you don't beat your wife?"

7. "Why should I drink whiskey
When it tastes bitter;
Why should I beat my wife
When she is young and beautiful?"

8. When he took me for a wife
My whole world seemed to burst into bloom.
But you've devoured me, you've ruined me,
So that my own family didn't recognize me.

A.2 A Nash Tsisar

Recording: Fork River, Manitoba

Singer: Masiowsky Nastja

Lyrics:

А наш цісар з цісарівнов, взяли си радити
Які ж би-то тим жовнярам презента
зробити.

Вже п'ятдесят літ минуло як ми
царствували
Подаруй-мо їм метелі, щоб нас пам'ятали.

А наш цісар-цісарівна княжеського роду,
Поїхала купатися в Швайцарську воду.

Бодай то та Швайцаріва була ся запала,
Була би ся цісаріва в нашім краю скупала!

Тай була би ся скупала в меді та в молоці,
Тай була би не терпіла тріла в лівім боці.

Бакер-букер не хрещений, в Парижу
роджений
Тай прискочив до цариці, як той пес
скажений.

Взев се перник заострений, трілом
запущений
Та й прискочив до цариці, як той пес
скажений.

Наша пані цісарівна в шовковій сорочці
Та й не було ніде знаку, лиш в одній
квіточці.

Взяла пані цісарівна на шифу сидати,
Пан капітан ві там шифі, зачив пізнавати.

Пан капітан на том шифі зачив пізнавати,
Зачив же він до цісара сумний лист
писати.

Писав же він сумні листи по всій родині,
Що віддала Богу душу в четвертій годині.

Translation:

And our Tsar-emperor-princess,
How could they make a present to the soldiers.

“Now fifty years have passed that we've reigned
Let's give them some medals, so they'll remember us!”

And our Tsar-emperor-princess, of the princely family,
Went swimming in Swiss water.

That Swiss water should have sunken,
She would have just stayed in our land for a bath!

Here she could have bathed in honey and milk,
And she wouldn't have suffered poison in her left side.

Backer-Buker, unbaptized, he was born in Paris.
He jumped at the Queen like a mad dog.

He took a sharpened penknife, laced with poison.
He jumped at the Queen like a mad dog.

Our lady, the Queen, was in a silk shirt
And there was no sign anywhere, but a single [red blood] flower.

The Tsar-emperor-princess went to board the ship,
The captain on that ship started understanding.

The captain on that ship started understanding.
He began to write a sad letter to the emperor.

He wrote sad letters to the whole family,
That she gave her soul to God at the fourth hour.

A.3 Bolyt' Meni (Klymasz 1970a, 98)

Recording: Gilbert Plains, Manitoba 1963

Singer: Myk Annie

Lyrics:

Болит мене головонька, коло серце нутко,
Дайте знати до родини, най приходит
прутко.

Як найборши дати знати до рідної мати,
Щоби вона приїхала сина відвідати.

Приїхала рідна мати сина відвідати:
-Ой, сину ж мій дорогенький, будеш ти
вмирати.

Ой, будеш ти, мій синочку, будеш ти
вмирати.
Та й скажи ж, мій синочку, де тя
поховати?

Мамо ж моя рідненькая, не відмов ми
того,
Поховай-но, рідна мамо, край батька
рідного.

Поховай-но, моя мамо, в степу при
долині.
Тай висипли ж надо мною високу й
могилу.

Як висиплиш надо мною високу й могилу,
Тай посади у головах червону калину,

Будуть пташки прилітати, цвіт калини
їсти,
Будуть мені приносити від синочків вісти.

Сини ж мої дорогенькі, сиві соколята,
Будете ви й виростати без рідного тата.

Тай не ховай мене, мамо жаднов порадою,

Лиш май серце на сироти, над біднов
вдовою.

Ой, бо вона молоденька, гаразду не знала,
Бо вона відно мня любила, вірно й
доглядала.

Translation:

"O my head aches, and my heart is ill;
Go and tell my family, to come quickly;

"As quickly as possible tell my dear mother
To come and visit her son.

The mother came to visit her son;
"O my dear son, you are dying;

"O my son, you are dying!
Tell me, my son, where to bury you."

"O my dear mother, don't deny me this,
Bury me, O my dear mother, next to my beloved father:

"Bury me, O my mother, in the steppe near a valley,
And above me, make a high grave mound.

"And when you've built up above me the high mound,
At the head of the grave plant a red cranberry tree.

"The birds will come flying, to eat the cranberry flowers
And they will bring me news from my sons.

"O my dear sons! You grey falcons!
You shall have to grow up, without your own father.

"O my mother, do not bury me with any pomp;
All I ask is that you be kind to the orphans and to my poor widow;

"For she is still young, she's had little happiness;
For she loved me truly and looked after me faithfully."

A.4 Byly Khrysta (Klymasz 1992, 11)

Recording: Wynyard, Saskatchewan 26 July 1964

Singer: Kopchuk Vasylyna

Lyrics:

Били Христа, катували,
Кров з боку точили;
А терновий вінок вили,
На хрест розпиняли.

Злетілася вся пташина,
Та взялись плакати:
«Хто ж нас буде на цім світі
Тепер годувати?»

А Пречиста Діва Мати
Під хрестом стояла,
Свого сина влюбленого
На хресті пізнала.

«Ой сину ж мій, ой влюблений,
Та що ж ти ділаєш,
Що ти за мир християнський
Своїй кров проливаєш?»

Всі ангели, архангели
Богу ся молили,
Взяли з хреста плащеницю
Та в гріб положили.

Більше у тім ніхто не знав,
Лишень в воді камінь,
А Христова віра буде
На вік віків, амінь.

Translation:

They beat and tortured Christ
And let the blood flow from his side,
And they wove a crown of thorns for him
And crucified him on the cross.

All the birds flew together
And began to weep:
"Who in this world
Will feed us now?"

The blessed Virgin Mother
Was standing at the foot of the cross,
And she recognised her beloved son
On the cross.

"O my son, my beloved,
What are you doing,
That for the Christian world
You are shedding your blood?"

All the angels and archangels
Were praying to God
When they took down the shroud from the
cross
And laid it in the tomb.

No one else knew about this,
Only God and the stone,
But Christ's faith will remain

Forever and ever, Amen.

A.5 Chotyrynadtsiat' Lit No Mav Ia (Klymasz 1970a, 70)

Recording: Gilbert Plains, Manitoba 1963

Singer: Yakimchuk William

Lyrics:

Чотирнадцять літ но мав я,
До Канади приїхав я,
Мав я розкіш, мав я біду,
Натерпівся я голод.

По роботах став ходити,
Тай не вмів я говорити,
Ой мамуню, моя рідна,
Яка доля моя бідна.

Ой, знайшов я ту роботу,
Й учипився який плоту,
Поробив я якусь днину,
Спогледаюсь на дівчину.

Хоч енгельська то дівчина,
така файна, як калина,
Чось говоре, чось співає,
А я з того ніц не знаю.

Клину себе, проклинаю,
Чому мови я не знаю,
Так учився і мучився,
По-енгельськи научивсь.

Став з дівчинов говорити
Своє серце й веселити.
Біда міні ніц не вдіє,
Говорити я вже вмію.

Мати дівку як спізнала
Взяла мене тай нагнала,
Відтім гоню, як та мара,
Став нюхати по басгарах.

Басгарами то піхотов,
Став шукати за роботов,
як той кают то гоняли,
Взев би гофра й голод маю.

Ой ішов я й до фабрики,
Як подер я черевики,
Спокотовав руки файно,
Упинився в другий майні.

Ой, весною я хоч маю,
З дівчинов ся я здибаю,
-гой, гуд морнінг!-взиваюся,
Дає руку й витасся.

Дає руку й витасся,
-Маєш ферму?-питаєся,
-Яж дві фарми, кажу, в мене,
є ще гроші, є в кишені.

—Та я, каже, заробила,
А дві літі тут служила,
Маю гроші, маю сукні,
Самій жити якось скучно.

Я весело засміявся,
Тай до неї обізвався,
-не журися, якось буде,
Ми так зробим, як всі люди.

-бардон, кажу, припрошаю,
Шось сказати тобі маю:
Чи не маєш дрібних грошей?
Шось купити я жадаю.

Дівча взяло до кишені,
Пхає гроші в мої жмені.
-щоб не сказав, милий пташе,
Шо ти віддав мені серце.

Походили ми днів пару,
Доки дівча гроші мало,
Подивився, шо не файно,
Й упинився в другий майні.

Вона мені лист марує,
-нехай тебе мать мордує!
А я єї так відмазав,
-складай гроші. Так наказав

Translation:

I was only fourteen
When I came to Canada.
I had good times, I had bad times-
I've even suffered from starvation.

I began to look for a job
But I wasn't able to speak [in English].
O my dear mother!
What a miserable fate was mine!

I finally found a job
Helping to build a fence;
I worked for a couple of days-
'Then I began looking at a girl.

Although that girl was English,
As nice as a cranberry tree.
She would say something or sing something
While I wasn't able to understand anything
at all.

I cursed and maligned myself-
"Why don't I know the language?"
And so, I studied and tortured myself
Until I learned English.

And so, I began to speak with the girl
And to make my heart merry.
I am immune to bad luck,
For I now can speak the language.

When my mother met the girl
She chased me out of the house;
So I fled from home as fast as the devil
And I began to haunt the freight cars.

By freight car and by foot,
I began to look for a job.
I ran about like a coyote
And I was hungry enough to eat a gopher.

Once I was going to my job at the factory
And I tore my shoes!
I began to make up for lost time

And I started to work in a mine.

In the spring I caught spring fever
And I met up with a girl.
"Hey, good morning!" I said;
She gave me her hand and greeted me.

She gave me her hand and greeted me,
"Do you own a farm?" she asked.
"I've got two farms," I said,
"And pocket money to boot!"

"T've made some money too." she said,
"I've been working here for a couple of
years,
I've got money, I've got dresses-
But it's a bit lonely living alone."

I began to laugh gaily
And I answered her:
"Don't worry, it'll be alright;
We'll do as all people do.

"But pardon me," I said, "excuse me,
I have a favour to ask of you:
Do you have some small change?
I wish to buy something."

The girl reached into her pocket
And thrust the money into my fist:
"Don't tell anyone, my dove,
That you have given me your heart!"

We went around for a couple of days-
As long as the girl had money.
Then I realized that this wasn't very nice,
So I got a job in another mine.

Then she wrote me a poison-pen letter,
"May your mother cause you to perish!"
I wrote back to her in fitting style:
"Save up your money!"-that's what I said.

A.6 Garu, Garu Prodawaty

Recording: 23 June 1963

Singer: Storozuk William

Lyrics:

Гару, гару продавати, докторові дати,
Докторові гару дати, Форда фіксувати.

Шкода мені того Форда, бо добре
робила,
А я ногу цвеком зіб'ю тай буде ходила.

Гару, Гару продавати, докторові дати,
докторові гару дати, й ногу фіксувати.

Translation:

The car, the car, I will need to sell, to pay the
doctor,
to give the doctor my car, to fix the Ford.

I feel sorry for that Ford, because it did well,
I'll just nail my leg together and then it will
walk again.

The car, the car, I will need to sell, to pay the
doctor,
I'll need to give my car to the doctor and to fix
my leg.

A.7 Khai Tsiu Liuliu (Klymasz 1992, 61)

Recording: Vegreville, Alberta 26 July 1965

Singer: Moysiuk Marija

Lyrics:

Хай цю люлю попід дулю,
Хай цю люлю попід дулю,
Й дуля буде цвісти, цвісти,
А Олеся буде рости.

Дуля буде та й родити,
А Олеся ме ходити.

Доля буде у падати,
А Олескя ме збирати.

Гей цю люлю колишу ті,
А як уснеш — то лишу ті.
Покладут тя під лавицу,
Сама піду на вулицу.

Translation:

This baby cradle under the pear tree.
The pear tree will leaf and bloom.
And Olesja will grow.

The pear tree will bring forth fruit,
And Olesja will begin to walk.

The pears will fall off,
And Olesja will gather them.

I rock this baby cradle,
When you fall asleep I shall leave you.
I shall place you under the bench,
And I will go out into the street.

A.8 Kolysala Maty Dity (Klymasz 1992, 62)

Recording: Fonehill Saskatchewan 23 July 1964

Singer: Washezko Anastasia

Lyrics:

Колисала мати діти,
Рада їх приспати,
Колисала і плакала,
Хоч під серцем горе мала.
«Любі діти, спіть.

Засніть, діти, на хвилинку, засніть на
годинку.

В сні приснитесь, приманитесь,
Яка доля вам свідчиться,
Любі діти, вам»

Translation:

Mother was rocking her children,
She wanted them to sleep.
She wept as she was rocking,
For in her heart was grief.
"Sleep, beloved children.

Go to sleep, children, for a moment,
Go to sleep for an hour.
In your dreams you will see and learn
What kind of fate is in store
For you, beloved children.

A.9 Oi, Duma Zh Moja (Klymasz 1992, 45)

Recording: Vegreville, Alberta 12 July 1965

Singer: Sokolski John

Lyrics:

Ой, дума ж моя, дума,
Велика, не мала

Що ж я бідна,
Полюбилам гультяя.

Гультяй не робить,
Лиш іде в корчму тай п'є.

Прийде додому,
Молоденьку мене б'є.

Вибив м'я в хаті
І всі горшки та й миски.

Тай порозгонив.
По сусідах діточки.

А я бідная,
Черепочки збираю,

Та й сльозоньками
Усю хату скроплюю.

Ой Боже, Боже,
Який красний цей світ.

Який гіркенький
Молоденький мені вік.

Іду дорогою
Тай думку думаю,

Тай сама не знаю,
Що робити маю.

Прийшла ж я до річки
Та й стала, дивуюся:

Бистра річка грає,
А я на ню дивлюся:

Таку гадку маю-
Скочу, утоплюся.

Translation:

Duma zh moia, duma
O thought of mine,
So weighty, not small,

That I, poor one,
Fell in love with a rogue.

A rogue doesn't work,
He only goes to the tavern and drinks.

He comes home
And beats me, a young one.

And in the house he broke
All the cups and plates,

And he chased out
The children to the neighbours;

While I, poor one,
Pick up the pieces,

And with my tears
I sprinkle the whole house.

O God, my God,
How lovely is this world,

But how bitter
Is this young life of mine.

I walk along the road
And think:

And I don't know
What I should do.

I came to a river,
I stopped, I wonder;

The swift river swirls along,
And I just stare at it;

I have an idea
I'll jump and drown myself.

A.10 Oi, Letila Zozulen'ka (Klymasz 1992, 64)

Recording: Ituna, Saskatchewan 11 July 1964

Singer: Smychniuk Marija

Lyrics:

Ой летіла зозуленька через садовину
Та й бевкнула у віконце, збудила
дитину.

Бодай тобі, зозуленько, пір'ячко
попалось.
Збудилась ми дитиночку, ще би було
спало.

Повішу я колисочку в саду на сливочку,
Буде Господь колисати мою дитиночку.

Буде Господь колисати, янголи співати,
Буде моя дитиночка до вечері спати.

Translation:

A cuckoo bird was flying through the orchard,
And it bumped into the window, and woke up my
child.

May your feather fall off, you cuckoo bird.
You made my child wake up, it could have slept
some more.

I shall hang up a cradle on a plum tree in the
orchard,
The Lord will rock my little child

The Lord will rock the child, the angels will sing.
And my child will sleep until supper.

A.11 Oi, U Lisi Zelenyi Dubochok

Recording: 6 August 1964

Singer: Uhryniuk Doris

Lyrics:

Ой, у лісі зелений дубочок,
Ой у лісі зелений дубочок.
Під дубочком коник вороненьк[ий],
Під дубочком коник вороненьк[ий].

На конику хлопець молодий,
На конику хлопець молодий,
Сидить собі, на скрипочку грає,
Сидить собі, на скрипочку грає.

Струнва струнві правду й повідає,
Струнва струнві правду й повідає.
Нема стриму й вдовиному син[у],
Нема стриму й вдовиному син[у].

Звів з розуму молоду дівчин[у],
Звів з розуму й молоду дівчину,
Як їй звівши, на коника сівш[и],
Як - звівши, на коника сівши.

Сівши собі, тай се вихітує,
Як сів собі тай се вихітує,
Та й з дівчини лиш сі посмішку[є],
Тай з дівчини лиш сі посмішкує.

А тепер ти ні жінка, ні дівка,
А тепер ти ні жінка, ні дівка,
А тепер ти людська обмівка,
А тепер ти людська обмівка.

А я хлопець, нічо не боюсь,
А я хлопець, нічо й не боюсь,
Куда піду, я ще й оженюсь,
Куда піду я ще й оженюсь.

Мені вшиють барвінову квіт[ку],
Тебе вбируть в білую завіт[ку].
Шумить пиво в новій коновонці,

Ой є розум в моїй головоньці.

Ой у полі гільтай сіно кос[ить],
Ой у полі гільтай сіно косить.
Та до него дівчина й приход[ить],

Тай на руках дитину принос[ить].

Ой, гільтаю, возьми си дитину,
Як не возьмеш – на покіс ти кину,
Поставила дитя й на покосі,
Сама пішла я в зелені трощі.

Кинув гультай косу на травоньку,
Я сам й бере дитину маленьку.
Ой, вернися до своїй дитини,
Ой, вернися й до своїй дитини.

Поведу тя до своїй родини,
Поведу тя й до своїй родини.
Прийшов гультай в хатину й маленьку,
Та й приносить дитину маленьку.

Косив, й мамо, траву зелененьку,
Тай там найшов дитину маленьку.
Як єсь знайшов-будуєш годувати,
До дитини й мати пошукати.

Ой, її мати в сінях за дверима.
Не йшла в хату, абись не свари[ла].

Translation:

Oh, there's a green oak tree in the forest,
Oh, there's a green oak tree in the forest.
There is the horse under the oak,
A horse under the oak.

A young boy on a horse,
A young boy on a horse,
Sitting there, playing the violin,
Sitting there, playing the violin.

One string tells the other the truth,
One string tells the other the truth,
There is no restraint for the widow's son,
There is no restraint for the widow's son.

He drove a young girl mad,
He drove a young girl mad.
Having betrayed her, having sat on his
horse,
Having betrayed her, having sat on his
horse.

Having sat, he rocks back and forth,
As he sat, he rocks back and forth.
And he just chuckles about the girl,
And he just chuckles about the girl,

And now you are neither a woman nor a
maiden,
And now you are neither a woman nor a
maiden,
And now you are a human wash rag,
And now you are a human wash rag.

And I'm a boy, I'm not afraid of anything,
And I'm a boy, I'm not afraid of anything,
Wherever I go, I can get still get married,
Wherever I go, I can get still get married.

They will sew me a periwinkle flower,
But you will be covered in a white
headcloth.
The beer is foaming in a new barrel,

Oh, I have wisdom in my head.

Oh, in the field, the rogue was mowing
hay, Oh, in the field, the rogue was
mowing hay.
And the girl comes out to him,
And she brings a child in her arms.

Oh, you rogue, take the child,
If you don't take it - I will throw it onto the
hay,
She put the child on the mowed hay,
And herself went into the green bush.

The rogue threw his scythe onto the grass,
And takes the small child.
Oh, come back to your baby,
Oh, come back to your baby.

I will take you to my family,
I will take you to my family.
The rogue came to the his small home
And brought the little baby.

Mother, I was mowing the green grass,
And there I found this little baby.
If you found it and will feed, it,
You should also look for a mother for the
child.

Oh, her mother is in the hall outside the
door.
She didn't go in, so you wouldn't scold her.

A.12 Oi, Rodychi Moi Myli

Recording: 14 August 1963

Singer: Melnyk Dora

Lyrics:

Ой родичі мої милі, що й хочу робити!
Хочу я йти до Канади а вас полишити.

Вас полишу в Старім Краю, сам піду й в
Канаду,
Трохи грошів як зароблю, може й там
пропаду.

Ой то той рочок, так і щей й гадаю
Прийшла, прийшла такась змкка й шо си
відбираю.

Збираюси, збираюси в далеку й дорогу,
Ой сходимся вся родина, до мойого й
дому.

А я з родом попрощався, та й сижу й на
возі,
Як виїхав бай за село, біль для мене слазе.

Як виїхай бай за село, низенько вклонився
Прощай мене вся громада, може й з ким
сварився.

Прощай мене вся й громада, церква й
рідна й мати,
Бог ся знає чи ся верну до тебе вмирати.

Translation:

Oh, my dear relatives, what I want to do!
I want to go to Canada and leave you behind.

I will leave you in the Old Country, I will go to
Canada myself,
Maybe I'll earn some money, maybe I'll perish
there.

Oh, a year went by, and I'm still thinking,
Some kind of photo came , and then I'm leaving.

Packing, packing for the long road,
Oh, let's get together, family, to my house.

And I said goodbye to my family and sat on the
cart,
As I I left the village, I felt great sadness.

As I went outside the village, I bowed low
Forgive me my whole community, maybe I
quarreled with someone.

Forgive me my whole community, the church and
my native mother,
God knows whether I will return to you to die.

A.13 Oi, U Luzi Kalynochka (Klymasz 1992, 54)

Recording: Canora Saskatchewan 3 August 1964

Singer: Rewakowsky Antonia

Lyrics:

Ой, у лузі калиночка,
Та й на пліт ся похилила.
«Чого сидиш, дівчиночко,
Чорні очі заливаєш?

Чи ти доля загинула,
Чи не маєш матусеньки?
Чи краса ти з личка спала,
Чи говорять вороженьки?»

-«Ні ми доля загинула,
Ой я маю матусеньку,
Ні краса ми з личка спала
За тобою, мій миленький.»

«Коби човен та й весельце,
Побував би-м в тебе, серце.
Ані човна, ні порома,
Перебувати мушу вдома.»

Translation:

In the meadow grows a guelder rose
Which bends over the fence.
"Why are you sitting so, o maiden,
And why do your dark eyes weep so?"

Have you no good fortune?
Are you an orphan without a mother?
Has the beauty faded from your face?
Or are your enemies gossiping about you?"

"I have not lost my good fortune,
My mother is still alive,
Nor has my beauty faded
It is because of you, my dear, [that I
weep]."

"If I had a boat and an oar,
I would visit with you, sweetheart;
But I have neither boat nor ferry,
I must, then, stay home."

A.14 Oi, Zhal' Meni (Klymasz 1992, 32)

Recording: Shandro, Alberta 24 July 1965

Singer: Kowalchuk Ivan

Lyrics:

Ой жаль мені, ой так ні на кого, та гей,
Ой жаль мені, ой так ні на кого,
як на свого батенька рідного.

Не віддав мене за ремісниченька, та гей,
Віддав мене за розбійницьке Ка.

Ремісничок ходить по полі з плугом, та
гей...
Розбійничок п'є в корчмі, гуляє.

Розбійничок п'є в корчмі, гуляє, та гей,
Із вечора коника сідлає,
А вівночі в розбій виїжджає.

А вівночі в розбій виїжджає, та гей,
Над світання в воротичках стоїть.

«Вийди, Ганю, отвори ворота, та гей...
Навіз тобі сріблечка і злата».

А ще Ганя з постільки не встала, та гей.
А вже ж вона сріблечко пізнала.

«Срібло й золото-то мого батенька, та
гей...
Кінь вороний-то мого братійка.

Подушки з пуху, то моєї матінки, та гей.
Хустки з шовку, то моєї сестроньки»

«Сідай Ганю в мальовані сані, та гей...
Поїдемо аж до твоєї мами.

Завіз Ганю в глибоку долину, та гей...
«Тут я тебе, Ганочко, покину.»

І взяв Ганю під білі боки, та гей...
Кинув Ганю у Дунай глибокий.

«Пливи, Ганю, понад берегами, та гей...
Тай за пливеш аж до твоєї мами.

Пливи Ганю, від броду до броду, та
гей...
Та й запливеш аж до твого роду.

Пливи Ганю, від кладки до кладки, та
гей...
А то тобі батенькові спадки.»

Translation:

There is no one who has grieved me, ta hej,
There is no one who has grieved me
As much as my own father.

Instead of marrying me off to a craftsman,
ta hej ...
He married me off to a brigand.

A craftsman walks in the field with a
plough, ta hej ...
But a brigand drinks in the taver and leads
a dissolute life.

The brigand drinks in the tavern and leads
a dissolute life, ta hej,
One evening he saddled his horse,
And at midnight, he rode away to plunder.

At midnight he rode away to plunder, ta
hej
And at dawn, he arrived back at the gates.
„Come out, Hanja, open up the gates ta
hej...
I have brought you silver and gold.“

Although Hanja has not yet got out of bed,
ta hej...

She already recognized the silver:

"The silver and the gold is that of my
father, ta hej.
The raven-black horse is that of my
brother,

"The down-filled pillows are those of my
mother, ta hej ...
The silken kerchiefs are those of my
sister."

"Hanja, get into the gaily painted sleigh, ta
hej
We shall go and visit your mother."

He drove Hanja down into a deep valley, ta
hej ...
"Here, my dear Hanja, I shall abandon
you."

And he picked up Hanja by her white
sides, ta hej ...
And threw her into the deep Danube.

A.15 Pyshu Lysta (Klymasz 1970a, 33)

Recording: Roblin, Manitoba 1963

Singer: Mararash Annie

Lyrics:

Пишу листа, пишу дрібними словами,
Дармо вісти жду я бідна з діточками.

Вже минає рочок як ти нас покинув,
Заробити хліба в чужий край полинув.

Був кавальчик поля і була й корова,
Всьо то нам поїла та твоя й дорога.

Було міні тяжко, як ти шов в чужину,
Шом позбула легко не якусь худобину.

Ти мене все тішив, шо меш листа слати,
Шо буду до скрині сардачки складати.

Вже минає рочок – ні тебе ні грошей,
Де ж ти нам подівси, мужу мій
хороший?

Чи ти й у Канаді другу жінку маєш,
Шо за свою рідну навіть не згадаєш?

Чи там у Канаді самі рожі цвіти,
Шо тобі не милі твої рідні діти?

Та я вже занесла в застав сардачину,
Пришли нам хоть слово, бо з дітьми
загину.

Тай нема шо їсти, ні за шо купити,
В хаті діти мерзнуть, нема чим палити.

Білими руками я лист заліпила,
Тай сама на пошту я його й носила.

Далам лист сумнений поштареві в
руки,
Зазнавало серце тяжко свої люті муки.

Чи не минув місяць в неділю з рання,
Прийшов лист з Канади – певни від
Івана.

– Та й не пишіть більше листів і не
нарікайте,

За душу Івана пан отцеві дайте;

Ваш Іван у гробі, забила го глина,
Забила го глина в Клінто Манітобі.

Заплакала жінка, заплакали діти,
Та й впали на землю, як скошені квіти.

Translation:

I am sitting down to write a letter,
For it is in vain that I, poor one, and my children
wait for news.

A year has passed by since you left us
And went off to a strange land to make a living.

We had a bit of land and a we had a cow,
Your costly journey took it all away.

It was hard for me when you went abroad-
I had to sell one of the animals for almost next to
nothing.

You used to cheer me by promising that you'd
write,
And that I'd be putting away fine clothes in the
chest.

But a year has gone by-no news of you and no
money.
Where have you disappeared to, my fine
husband?

Do you have another woman in Canada,
That you never even think about your own wife?

Is Canada fool of blooming roses,
That your own children are no longer dear to
you?

I have had to pawn my coat already-
Send us at least a word, for I'll perish with the
children.

There is nothing to eat and no money;
The children are cold in the house; we've nothing
to burn.

I sealed the letter with my white hands
And took it to the post office.

I handed over the letter to the postman,
And my heart grieved over my cruel hardships.

Early one Sunday, about a month later,
A letter came from Canada, "It must be from
Ivan!"

Do not write any more letters and do not
complain,
Instead, have the priest pray for Ivan's soul.

Your Ivan is in the grave. He was killed by an
earth-slide,
An earth-slide killed him in Clinton, Manitoba.

The wife began to weep, the children began to
cry.
And they fell onto the ground like cut flowers.

A.16 Spivaimo, Brattia (Klymasz 1970, 57)

Recording: Dauphin, Manitoba 1963

Singer: Michaluk Oleksa

Lyrics:

Співаймо браття і в тій Канаді,
Забудьмо й долю вже лиху,
Як си нагадаю за ту Галіцію,
То ми ще приходит до страху.

Ніби ми страшно, ніби ми смішно,
Який там, браття, негаразд!
Чи сиджу ци роблю, чи куда ходжу,
То ми все на гадці раз на раз.

Як там працюють всі хлібороби
Панам запівдарма день і ніч,
І не поліпшіє чим раз то гіршіє,
Там добра не буде певна річ.

Покиньте, браття, ту Галіцею
Хоть то мила рідна вітчизна,
Я там находився, всюда надивився,
І одробинки правди там нема.

Був я в Реджайні, був в Шталеренті,
І надивив я сі и в суді
На кого надія, щоб був рихтельний
То теперка ходить во блуді.

И надивив я вся і при виборах,
Як продають хруні голоси,
Продав би душу і мамю свою.
Як занюхає й ковбасу.

Ідіть до Канади, не відкладайте,
Хоть будете рік-два бідити,
Я потому самі і діти ваші
Всі по-панські будете жити.

Тут каждый рівний,
Вдома чи в суді- каждый пан
Сто шістдесят акрів свого ґрунту має
Гринько, панько чи Іван.

Роби де можеш, коси де хочеш,
Ліса де хочеш-там рубай.
Роби сам на себе не на дармоїди
И на п'ять долярів сдачки дай.

Тут каждый платить по п'ять долярів,
Русин ци поляк чи анґлік,
Я шо як відробиш два дні шелькварку
То маєш спокій цілий рік.

Будьте здорові всі приятелі,
І дай вам боже прожити
І в щасливих літах всіх діти своїх –
Всіх до послідку й дружити!

Translation:

Let us sing, brethren, in this Canada too,
And let's forget about our bad lot of old-
When I but think about that Galicia,
It still today drives me to fright.

It's somehow both terrible and comical
How bad things are over there, my
brothers;
And no matter whether I am sitting or
working or walking
It still comes to mind once every so often.

How hard all the peasants' labour over
there
For their masters, day and night;
Instead of getting better, things get worse-
It'll never be any good there, that's certain.

Abandon that Galicia, brothers,
Even though that's our own native land,
I've been around over there, I saw much,
And there's not a speck of justice over
there.

I've been in jail and in the tax office,
And I've looked around in the lawcourts;
He who thought he could get a fair deal
there
Now knows how mistaken he was.

I've also seen their elections
And how some pigs sell their votes;

They'd sell their souls and their mothers
too.
As soon as they smell garlic sausage.

Go to Canada, don't put it off!
Although you'll suffer for a year or two.
Later, you and your children
Will all be living the life of a lord.

Here everyone is equal,
At home or in the lawcourt,
everyone is a „sir“;
And 160 acres of land is owned
By every Harry, Pan'ko or Ivan.

Work where you want, mow where you
can,
Cut the forest where you please;
Work for yourself, not for parasites,
And pay only five dollars tax.

Here everyone pays five dollars,
Be he a Ruthenian, Pole, or Englishman;
After you' ve put in your two days on public
works,
They leave you alone for the rest of the whole
year.

Good health, unto you, all my friends,
And may God grant you a long life;
And in your years of good fortune
May you marry off all of your children, to the
very last one!

A.17 Ta I Bula Klymasz (1970b, 35)

Recording: Rorketon, Manitoba 1964

Singer: Kindzerski Nellie

Lyrics:

Та була в дядика єдина дочка,
Тай то а вчера тай заручена.
Ой, дай Боже!

Так заручена аж до Галича,
Ад до галича за поповича.
Ой, дай Боже!

Як і давали, наповідали:
Приїжджай, синку, сщєста в гостинку.
Ой, дай Боже!

Вже рочок, вже два, донечки нема,
На третім рочку вже прилинула.
Ой, дай Боже!

Тай сіла в полах в вишневім саду,
В вишневім саду на крайну вишну.
Ой, дай Боже!

На крайну вишну, на котру мишлю,
Тай зачала вона жалібно кувати.
Ой, дай Боже!

Зачала свого дяде викликати,
Виходить звід ній дидячок її.
Ой, дай Боже!

Ей, гела, гела, сива зазулька,
Якіс зазулька, йди в гай кувати.
Ой, дай Боже!

Якіс, донечка, прошу до хати,
Якіс, донечка, прошу до хати.
Ой, дай Боже!

Я-не зозулька, -ваша донька.
Я-не зозулька, -ваша донька.
Ой, дай Боже!

Де твої, доню, румяні лиці?
В нелюба, дядю, на долониці.
Ой, дай Боже!

Де ж твої, доньцю, біленьке тіло?
В нелюба, дядю, нагайка зіла.
Ой, дай Боже!

Де ж твої, донцю, чорненькі коси?
В нелюба, дядю, важички поплив.
Ой, дай Боже!

Де ж твої, доню, чорненькі вівці?
В нелюба, дядю, в жида на обірці.
Ой, дай Боже!

Де ж твої, донцю, рогаті воли?
В нелюбо, дядю, в жида на вобори.
Ой, дай Боже!

Честь богу хвала, вашеці слава,
Вашеці слава-пане господару.
Ой, дай Боже!

Translation:

A father had one daughter,
And only yesterday she was betrothed.
Grant it, O God!

She was betrothed to someone away off in
Halyé,
To a priest's son in Halyé. Grant it, O God!

And when they were giving her away, they
said,
"Come often to visit with us, O daughter.
Grant it, O God!

One year, two went by ne daugnter dion
appear.
In the third year she came flying. Grant it,
O God!

And she sat down in the cherry orchard,
In the cherry orchard in the last tree, Grant
it, O God!

In the last tree-the one I have in mind-
And she began to coo sorrowfully. Grant it,
O God!

She began to call her father,
And her father came out of the house.
Grant it, O God!
"O you grey cuckoo bird!
If you're a cuckoo, go and coo in the
woods; Grant it, O God!

"If you are my daughter, please come into
the house."

"I'm not a cuckoo bird, I am your
daughter." Grant it, O God!

She came into the house and greeted
everyone,
And her father began to ask her questions.
Grant it, O God!

"Where are your rosy cheeks, O daughter?"
"My husband has them in his palms,
father." Grant it, O God!

"Where is your pretty white body,
daughter?"
"My husband's whip ate it all up." Grant it,
O God!

"Where are your black braids, daughter?"
"My husband braided them into reins,
father." Grant it, O God!

"Where are your black sheep, daughter?"
"My husband pawned them off to a Jew,
father." Grant it, O God!

"Where are your horned oxen, daughter?"
"My husband took them-they belong to the
Jew now." Grant it, O God!

Honour and praise be to God and glory to
your lordship,
Glory to your lordship-to you, O master of
this house! Grant it, O God!

A.18 Zaviazala Sobi (Klymasz 1970a, 74)

Recording: Yorkton Saskatchewan, 1964

Singer: Obuck Tony

Lyrics:

Зав'язалам собі очі, тепер по мні газбент
допчи,
Поламані в румах меблі, нова днина-нові
траблі (

Він на мене гадемує, і свариться і гелує,
А я йому репетую: я такого не лайкую!

Він береться файтувати, а я дала футам
знати.
Вибігаю боса з руму, і здибаю місіс куму.

Свої троблів повідаю, яки гели в хаті я маю.
Кума тоє добре знає, добрий лекшин мені
дає.

Сей час кличим полісмена, Арештують мого
мена.
Тепер мій мен сидіть в джейлю-
Гуд там маю я по шию!

Translation:

I must have been blindfolded when I married
him.

For now, my husband tramples over me.
He broke the furniture in the rooms,
And each day brings new troubles.

He says „God damn!“ at me,
he quarrels and creates hell for me,
and I keep telling him,
that I don't like this state of things.

Once, he started fighting and I made my feet to
run me out of there,
I ran out of the room barefooted
to another Mrs. relative, my friend.

I tell her all my troubles
And about the hell that I've got in the house.
She knew it and gave me good advice, a
lecture on what I should do.

Right away we called a policeman
and they arrested my man.
And now he is sitting in jail,
while I am having a good time right up to my
neck!

A.19 Zhinko Moia Moloden'ka (Klymasz 1970a, 21)

Recording: Winnipegosis, Manitoba 1964

Singer: Lozinsky Pavlo

Lyrics:

Жінко моя молоденька,
Що будем робити?
Хочу іти до Канади,
А тебе лишити.

Повставали бідні люди
Ревни заплакали:
-ой, ми вже в тій Канадонці
Навіки пропали!

Тебе лишу в старім краю,
Сам піду в Канаду
Тай зароблю трохи грошей
Або сам пропаду.

-Не йди, мужу, до Канади,
Не йди бідувати
Мені гірко ту без тебе
Діти годувати.

Не слухав я дітей своїх
Ані свої жінки,
Пішов же я до старости,
Взяв пас до вандрівки.

Виїхав я кінець села,
Низенько вклонивсе,
-будь здорові, сусідоньки,
Може й с ким сваривсе.

Будь здорові, сусідоньки,
Церков, божа мати,
Ой бог знає чи поверну
До тебе вмирати.

Посідали ми до трена,
Стали виїжджати,
А хто щось з'їв альбо випив
То мусів вертати.

Приїхали ми до Целькрик,
В четвертій годині,
Казав генік позлазити
В лісі при долині.

Позлазили бідні люди
Мов які цигани,
Клали вогонь та й се гріли
Тай так полегали.

Translation:

Oh, my dear wife,
what are we going to do?

I want to go to Canada
and leave you behind.

I shall leave you in the old country
And go alone to Canada,
I'll either make some money
Or alone I shall perish.

-Don't go to Canada, my husband,
Don't go there to suffer,
Without you here it's hard for me
To feed the children.

I didn't listen to my children,
Or to my wife,
I went to the village chief
And took out a passport.

When I got to the edge of the village,
I bowed low:
„Farewell, friends and neighbors,
Forgive me if I quarrelled with anyone.

Farewell neighbours,
Church and Mother of God,
Only God knows whether I'll return
To you to die.“

We got on board ship
And began to depart,
Whoever ate or drank something
Had to bring it up.

We arrived in Selkirk
At four o'clock,
Genik told us to get off
In a forest by a valley.

The poor people climbed out
Like Gypsies,
They made a fire and warmed themselves,
And bedded down.

When the poor people got up
They began to seek profusely:
„Alas! We are doomed in this Canada
To perish forever!“

Subset B

B.1 A Wam, Tatu (Klymasz 1970a, 91)

Recording: Fork River, Manitoba 1964

Singer: Pasternak Walter

Lyrics:

А Вам, тату, журитися,
сіяти, ворати-
Мені тату журитися -
Коб то Форда мати.

Буду я стірувати,
за світгарт трубити,
Тато біжук за мнов взаду-
Хочуть мене бити.

Приїхав я додому
На другов годину,
Мені тато не забув -
Мене за чуприну!

Злапав мене за чуприну
Тай на мене сіли,
Та я кажу: “тату, станьте,
Купіть газоліні!”

Встав я в неділю рано,
Зібрався на шпорта,
Тай пішов я до греджу
Кренкувати Форда.

Накренькував того Форда
Тай пустив на гає,
Якім заїхав в фенс,
Тай збостував таєр!

Лайти ми ся попсували,
Не видів дороги,
Якім вдарив в телефон полс
Тай покрутив ноги,

Приїхав я додому,

Покручені ноги,
Тато каже-продай Форда
Тай дай на доктори!

шкода Форда продавати,
Бо Форд добре роби,
А я в ногу шпайку зіб'ю,
Тай ній далі ходи.

Мусив Форда я продати,
Дати на доктори-
Заграйте ми музиченько,-
Конец віватові!

Translation:

Oh, my father, all you worry about
Is sowing and ploughing:
As for me, father, my main worry
Is getting myself a Ford.

I shall steer all over with it
And honk for my sweetheart to come out.
Here comes father after me-
He wants to beat me.

Once I came home
At two o'clock in the morning.
But father never forgot about me-
he seized me by the hair.

He grabbed me by the hair
And scolded me.
I said: "Stop, father!
Buy some gasoline for the car!"

Early one Sunday morning I got up
And dresses up like a real sport.
I went to the garage
To crank up the Ford.

I cranked up that Ford
And put it into high gear,
When suddenly I rode into a fence
And bust the tire.

The lights were ruined
And I could not see the road;
I hit into a telephone pole
And broke my legs.

I came home-
My legs were broken;
Father said. "Sell your Ford
To pay for the doctors!"

It would be a pity to sell the Ford,
For the Ford works well.
As for my leg, I'll hammer a spike into it
And I'll keep walking alright."

But I had to sell the Ford
In order to pay the doctors-
Strike up a tune, oh, musician!
This is the end of this vivat!

B.2 A W Kanadi Parubochky (Klymasz 1970a, 69)

Recording: Gilbert Plains, Manitoba 1963

Singer: Stadnyk Dokija

Lyrics

А в Канаді парубочки високо ся носят,
А як їдуть на музиків, в мами *кводра*
просять.

Тай то мамо з єдиним кводром нема що
робити,
Бо шей треба для дівчини *тікета*
купити.

Та коби то лишень тикет, то ше треба
лонга,
Та коби то для єдної, але то для *бонга*.

Ой сину ж мій молоденький, сину ж мій
небожий,
Як я виджу то і п'ятка тобі не поможе.

Translation:

In Canada the young fellows strut about and
show off;
But whenever they go out to a dance, they
have to ask their mothers for a quarter.

"O mother, you can't do anything with a single
quarler,
For I have to buy a ticket for my girl too;

"And not only a ticket, I also have to buy
lunch;
And not only for one' girl but for a whole
bunch!"

"O my young son, my wretched son,
I see that even a' live dollar bill won't be
enough for you!"

B.3 Iak Ia Bula (Klymasz 1970, 80)

Recording: Gilbert Plains, Manitoba 1963

Singer: Zaporozan Antony

Lyrics:

Як я була ще маленька, парлей-ву,
Як я була ще маленька, парлей-ву,
Як я була ще маленька, парлей-ву,
Колисала мене ненька,
Гінкі-дінкі парлей ву.

То ногами, то руками, парлей ву,
То ногами, то руками, парлей ву,
А нарешті кулаками,
Гінкі-дінкі парлей ву.

Translation:

When I was still a little girl, parlez-vous,
When I was still a little girl, parlez-vous,
When I was still a little girl
My mother used to rock me,
Hinky-dinky, parlez-vous.

With the feet and with the hands, parlez-vous,
When I was still a little girl, parlez-vous,
With her feet and
with her hands,
And finally with her fists,
Hinky-dinky, parlez-vous.

B.4 Ia Nyn'ka Popavsia (Klymasz 1992, 143)

Recording: Rama Saskatchewan 16 August 1964

Singer: Danylyshen Walter

Lyrics:

Я нинька попався, аж піт з мене лявся,
В таку-єм халепу попав,
Що з розпуки і злості тріщали всі кості
І чорт мене мало не взяв.

Іду собі тихо, ні гадки про лихо,
Нарешті спіткала біда.
Но тільки не знаю, я вам присягаю,
Чи се дівка була, чи вдова.

Така чипіренька, гарненька,
файненька,
Смирненька та панна була.
Неначе сміється, крутиться, вертиться,
Очами мов з криса стріла.

Я з нею пізнався, в той час закохався,
«Не смійся-кажу-не жартуй!»
Ти-мій котик, мій песик, мій любий
телесик!
Ти-моя, мене поцілуй»

Вона чось не хтіла, чогось вуркотіла,
Але я її побідив.
До неї вчіпився, неначе сказився
Цілував її скільки хотів.

Аж потім дізнався, як я помилявся,
Що це за панна була.
Що шварцу на очах, а павдру на щоках,
Неначе в млині десь була.

Лице вже дрантине, волосся фальшиве,
І в неї зубей не було.
Но тільки не знаю, я вам присягаю,
Чи це панна була, чи вдова.

Translation:

Today I got into such trouble that sweat
began to pour,
I got into such trouble,
That from despair and anger all my bones
began to crack,
And the devil almost got hold of me.

I'm minding my business, no thought about
trouble,
And finally misfortune appeared.
However, I swear to you, I don't know
Whether she was a girl or a widow.

So neat, beautiful, nice
And modest was that young lady.
She seemed to smile, lurking hither and
yon,
And her eyes seemed to shoot like a gun.

I did get to know her, and immediately fell
in love.
"Don't laugh, - I say, - don't poke fun at
me,
Your my kitten, my puppy, my little
darling,
You're mine, kiss me."

For some reason she declined, for some
reason she grumbled,
But I vanquished her.
I latched on to her as if I were out of my
mind,
I kissed her to my heart's desire.

It wasn't till later that I found out how I
was mistaken,
And what kind of lady this was.
She had mascara on her eyes and powder
on her cheeks
As if she had come from the mill.

Her face was ragged, she wore a wig,
And she didn't have any teeth.
However, I swear to you, I don't know
Whether she was a girl or a widow.

B.5 Ia V Nediliu Rano

Recording: 1 July 1964

Singer: Zelena Elen

Lyrics:

Я в неділю рано, ще й сонце не сходе,
А вже молод жовняр по риночку ходить.

Ой, ходить він, ходить, в руках шаблю
носить,
Пана капітана на уряб ся просить.

Пане капітане, пусти мя до дому,
Лишив я дівчину, сам не знаю кому.

Пущу ж я ще пущу, але не самого,
Скажу воседали коня вороного.

Кажу воседлати нове сідельце,
Поїдеш, поїдеш, розвеселиш серце.

Translation:

Early on Sunday, the sun didn't even yet rise
A young solldier is already walking around the
market.

Oh, he walks, walks, carrying a saber in his
hands,
He asks the captain to give him some time off.

Mr. Captain, let me go home
I left my girl [there], I don't know to whom.

I let you go, I will let you go, but not by yourself
only,
I will tell them to saddle a raven horse [for you].

I will tell them to put on a new saddle,
You will go, you will go, you will make your
heart happy.

B.6 Ia Z Rutochky, Andrechuk Ellen

Recording: 30 July, 1963

Singer: Andrechuk Ellen

Lyrics:

Я з рutoчки двi-три квіточки,
Благослови Боже!
Благослови Боже і отець і мати.
Своєму дитяти
Віночок зачинати, віночок зачинати.

Війся віночку гладко, війся віночку
гладко,
Як виннеє ябко,
Пустим тя меже люди,
Твоя славонька буде, твоя славонька
буде.

Translation:

Two-three flowers from the rue,
God bless!
God bless, and father and mother,
To start weaving the wreath for their child,
To start weaving the [wedding] wreath.

Weave yourself smoothly, o wreath,
Weave yourself smoothly, o wreath,
Like a wine-flavoured apple
We'll present you to the people,
Your reputation will be good, your reputation
will be good.

B.7 Khmil Luhamy (Klymasz 1992, 20)

Recording: Vegreville, Alberta 8 July 1965

Singer: Zaporozan Justyna

Lyrics:

Хміль лугами, пшеничка ланами,
Гречний молодий, поважна молода,
Повечеряйте з нами.

Хміль зіпнеться, пшеничка зіжнеться.
Гречний молодий, поважна молода,
Са вечеря минеться.

Хміль лугами, пшеничка ланами,
Гречний батечку, поважна матінко,
Повечеряйте з нами.

Хміль зіпнеться, пшеничка зіжнеться,
Гречні батеньки, поважні матоньки,
Са вечеря минеться.

Хміль лугами, пшеничка ланами,
Гречні дружбочки, поважні дружечки,
Са вечеря минеться.

Хміль лугами, пшеничка ланами,
Гречні маточки, поважні батечки,
Повечеряйте з нами.

Хміль зіпнеться, пшеничка зіжнеться,
Гречні матоньки, поважні батеньки,
Са вечеря й минеться.

Translation:

The fields are covered with hopvines and
the plains with wheat,
O handsome groom and respected bride,
Sup with us.

The hopvines will climb and the wheat will
be harvested;
O handsome groom and respected bride,
The feast will soon be over.

The fields are covered with hopvines and
the plains with wheat,
O kind father and dignified mother,
Sup with us.

The hopvines will climb and the wheat will
be harvested.
O kind fathers and respected mothers,
The feast will soon be over.

The fields are covered with hopvines and
the plains with wheat,
O fine groom's men and respected
bridesmaids,
The feast will soon be over.

The fields are covered with hopvines and
the plains with wheat,
O fine ladies and respected men,
Sup with us.

The hopvines will climb and the wheat will
be harvested,
O fine ladies and respected men,
The feast will soon be over.

B.8 Khodyt' Iakiv

Recording: 26 June 1963

Singer: Moroz Fred

Lyrics:

Ходить Яків понад беріг, на сопілку
грає,
Парасина воду бере та й собі співає.

Ходи сюда, Яківуню, ходи, моє серце!
Нап'ємося горівочки солодкої з перцем.

Пішов Яків з Парасинов, напився
горівки.
А як пішов додомоньку, та й вчепився
жінки.

Та й вдарив її раз в голову, а два рази в
груди,
Пішла з неї червона кров, по всій землі
всюди.

Не жаль мені Яковуню, щоб ся не
нажила,
Лишень ми жаль, Яковуню, шом те так
любила.

Не жаль мені, Яковуню, шом ще
молоденька,
Подивися в колисочку - дитина
маленька.

Translation:

Iakiv walks over the shore, plays the flute,
Parasyna takes water and sings to herself.

Come here, Iakovunia, come, my heart!
Let's drink some sweet whiskey with
pepper.

Iakiv went with Parasyna, got drunk on
whiskey.
And when he went home, he grabbed his
wife.

And he hit her once in the head and twice
in the chest,
Red blood flowed from her, all over the
ground, everywhere.

My Iakovunia, I've no sorrow, that I didn't
live a long life,
I am just sorry, Iakovunia, that I loved you
so much.

I'm not sorry, Iakovunia, that I'm still
young,
[But] look in the cradle – there's a small
child.

B.9 Nasha Slavna Tsisarivna

Recording: 2 July 1964, Saskatchewan

Singer: Twerdokhlob Pauline

Lyrics:

Наша славна цісарівна, шляхетського
роду
Поїхала купатися на швайцарську воду.

Бодай тая Швайцарія була се запала,
Була би ся цісарівна в цім краю скупала.

Тай була б ся викупала в меді тай в
молоці,
Тай бе була не зазнала шписа в лівім
боці.

Де ж той лотир не хрещений, в Парижу
роджений,
Шо прискочив до царівни, як той пес
скажений.

Translation:

Our glorious empress, of a noble family
Went bathing in Swiss water.

I wish that Switzerland would just fall down,
Our empress would have better taken her bath in
our land.

Then she would have taken her bath in honey and
milk,
And she would not have gotten that spear in the
left rib.

Where that Lutheran, not even baptized, born in
Paris,
He jumped at our empress like a mad dog.

B.10 Oi Na Hori Snih

Recording: 14 Aug 1963

Singer: Eftoda Elsie

Lyrics:

Ой на горі сніг біленький,
Десь поїхав мій миленький.
Десь поїхав, та й не знаю,
Лиш ми серце уриваю,
Десь поїхав і не знаю,
Лиш ми серце уриваю.

Нема мого миленького,
Нема мої квітки,
Пішла би го визирати,
Та не знаю звідки,
Пішла би го визирати
Та не знаю звідки.

А у мене голосочок,
Як срібний дзвіночок,
Навчи мене моя мати
Рідних співаночок,
Навчи мене моя мати
Рідних співаночок.

А як я се заспіваю,
Далеко ня чути,
На той кучик, де мій любчик
Де я маю бути,
На той кучик де мій любчик,
Де я маю бути.

Та як собі заспіваю
Трема голосами,
Та як чує мій миленький,
Вмиється сльозами,
Та як чує мій миленький,
Вмиється сльозами.

Translation:

Oh, the snow is white on the mountain,
my sweetheart one has gone somewhere.
He went somewhere, but I don't know
where, My heart is just breaking,
He went somewhere, but I don't know
where, My heart is just breaking.

My sweetheart is gone,
My flower is gone,
I'd go to look for him,
But I don't know where,
I'd go to look for him,
But I don't know where.

I have a voice
Like a silver bell,
Teach me, mother,
My native songs.
Teach me, mother,
My native songs.

And when I sing,
You hear me far away,
To the place where my lover is
Where should I be,
To the place where my lover is,
Where should I be.

So I when I sing
With three voices,
So when my sweetheart hears,
He will wash himself with tears,
So when my sweetheart hears,
He will wash himself with tears.

B.11 Oi, Pliashu, Pliashu

Recording: Gilbert Plains, Manitoba 1963

Singer: Hnatiuk Annie

Lyrics:

Ой пляшу, пляшу, знаю до кого,
дасть ми дівчина пів золотого.
— Ой давай, давай, що маєш дати,
не маєш дати, вигони з хати!
— та маю, маю, коли не даю,
казала мати, щоб не дати-
— треба до мене краще плясати!

С волока тече а в хаті гарно,
— виведи дівчино коника, панно!
вивела коника ще й осідлала, золоту
шабельку до бока дала.
-На ж тобі шабельку, на ж тобі Лучок,
на ж тобі Лучок до білих ручок!

С волока тече, в хаті болото,
ой вийди, вийди, моє золото!
з Волока тече, а в хаті сухо,
ой дай Боже, дай же ти щебетюхо!
від хати до хати не мож долізти,
каже ще дівчина гайдучка сісти!

Translation:

I know for whom I'm dancing and singing
The maiden will give me a gold coin for it!
"Give, give, whatever you have to give!
If you've nothing to give, chase us out of
the house!"
"O I have something, but I'm not giving it!
Mother said I shouldn't give it-
You must first sing and dance better than
that!"

It's dripping from the roof, but it's nice in
the house-
"O maiden, young miss, bring out the
horse for me!"
She brought out the horse and even saddled
it
And placed a golden sabre at the side!
"Here's your sabre, here's your bow,
Here's your bow for your white hands!"

It's dripping from the roof, there's mud in
the house-
"O come out and welcome me, my golden
one!"
It's dripping from the roof, it's so dry in the
house-
"O give me something, my sweet warbler!"
I can barely crawl from house to house,
Yet the maiden wants me to dance the
hajduk!

B.12 Pane Doktor (Klymasz 1970a, 63)

Recording: Tartykiw, Gilbert Plains, Manitoba 1963

Singer: Mistal John

Lyrics:

Пане доктор керовпрактер,
Чи сертифікат майте,
Та, що Ви мне так безпечно
За литки счіпайте?

Сертифіката я не маю
І його не хочу,
Чого, місис, то зашкодить,
Як я заскобочу?

Та такого де лікаря
Свого вдома маю,
Як мені що забракує-
с ним ся попіграю.

Translation:

"Mister doctor chiropractor,
Do you have your certificate?
And why do you so confidently
Pinch me on the legs?"

"I don't have a certificate
And I don't want one.
What harm will it do, Missus,
If I tickle you a bit?"

"I have a doctor like you-
My very own at home:
Whenever something ails me
I play around with him."

B.13 Sumno Zh Meni, Sumno (Klymasz 1970a, 53)

Recording: Vegreville, Alberta 1965

Singer: Zaporozan Maria

Lyrics:

Сумно ж мені, сумно, як вечір так рано.
На моїм серденьку веселості мало.
Гейя-гей, веселості мало.

Веселість, веселість, де ж ти ся поділа?
Вже моя веселість зацвіла на біло.
Гейя-гей, зацвіла на біло.

Іду дорогою, тай думку думаю.
Шо мав би миленьку а тепер не маю.
Гейя-гей, а тепер не маю.

Писав би я листи, та папір я маю.
Поніс би на пошту-дороги не знаю.
Гейя-гей, дороги не знаю.

Листи ж мої листи, гіркі ж мої мислі,
Як си погадаю. Кудя ви перейшли?
Гейя-гей, кудя ви перейшли.

Перейшли ті ріки, ту велику воду.
Горе ж мені, горе в і Канаді без роду.
Гейя-гей, в, Канаді без роду.

Канадо, канадо, в тобі поля много.
Звела ж ти з розуму газду ней одного.
Гейя-гей, газду не одного.

Та не того звела, що робить, гарує.
Але ж того звела, що морги купує.
Гейя-гей, що морги купує.

Що морги купує, банки насичає.
Прийде до Канади, та й плаче, ридас.
Гейя гей, тай плаче, ридас.

Щей ми Бог поможе грошей заробити,
Вернуся до краю, тай там будем жити.
Гейя гей, тай там будем жити.

Translation:

It saddens me in the evening and in the morning.
For in my heart here is little happiness,
Heja-hej, little happiness.

O, happiness, my happiness,
What's happened to you?
By now my happiness
Has bloomed white with age,
Heja-hej, white with age.

As I go along the road
I think a thought: I once had a girl,
But no longer,
Heja-hej, but no longer.

I would write her letters,
For I have paper; I would take it to the post office.
But I don't know how to get there,
Heja-hej, how to get there.

O, letters of mine!
O my bitter thoughts!
O when I but think
Of the journey which you have made,
Heja-hej, the journey you've made.

You have crossed rivers
And that great body of water-
Miserable am I in Canada without any family,
Heja-hej, without any family.

O, Canada, Canada,
There is much land in you-
You have caused madness
In many a young master,
Heja-hej, many a young master.

You have not driven mad.
Him who works and toils.
But you have driven to madness
Him who buys up land,
Heja-hej, him who buys up land.

Him who buys up land
And fills the banks with his money,
For when such a one comes to Canada
He only weeps and laments,
Heja-hej, weeps and laments.

God will help me yet
To make enough money,
So that I may return to the old country
And there we shall live,
Heja-hej, there we shall live.

B.14 Tuman

Recording: 11 July 1963, Sifton, Manitoba

Singer: Maranchuk Kate

Lyrics:

Туман, мамцю, туман,

Туман мамцю впав.

Гей, гей, туман мамцю,

Туман, туман мамцю впав.

Молода дівчина налякалася,

Гей, гей молода дівчина налякалася.

В великі покої заховалася,

Гей, гей, в великі покої заховалася.

Скринними дверами записалася,

Гей, гей, скринними дверами

запиралася.

Срібними ключами замикалася,

Гей, гей срібними ключами замикалася.

В середнім люстерко споглядалася,

Гей, гей, в середнім люстерко

споглядалася.

Сама свої краси налякалася,

Гей, гей, сама свої краси налякалася.

Красо ж моя, красо, де ж ся заділа?

Гей, гей, красо ж моя красо, де ся

заділа?

Чи я тебе, красо, в карти програла?

Гей, гей, чи я тебе, красо, в карти

програла?

Чи я тебе красо в коршмі пропила?

Гей, гей, чи я тебе красо в коршмі

пропила?

Чи я тебе красо та й прогуляла?

Гей, гей, чи я тебе красо та й прогуляла?

Ані я те красо в карти програла,

Гей, гей, ані я те красо в карти програла.

Ані я те красо в коршмі пропила.

Гей, гей, ані я те красо в коршмі

пропила.

Лиш я тебе красо та й прогуляла,

Гей, гей, лиш я тебе красо та й

прогуляла.

Translation:

Fog, mommy, fog,
Mommy, the fog came down.
Hey, hey, fog mommy,
The fog, the fog came down.

A young girl got scared,
hey, hey, a young girl got scared.
In great rooms she hid,
Hey, hey, she hid in the great rooms.

She entered through the chest door,
Hey, hey, she locked herself with the chest
door.
She locked herself with silver keys,
Hey, hey, she locked herself with silver
keys.

She looked at herself in the middle mirror,
Hey, hey, she looked at herself in the
middle mirror.
She was scared by her own beauty,
Hey, hey, she was scared of her own
beauty.

My beauty, my beauty, where have you
gone?

Hey, hey, beauty, my beauty, where have
you gone?

Did I lose you at cards, beauty?
Hey, hey, did I lose you, beauty, at cards?
Did I drink you away, beauty in a tavern?
Hey, hey, did I drink you away, beauty, in
a tavern?

Did I squander you, beauty, in merriment?
Hey, hey, did I squander you, beauty, in
merriment?
Neither did I lose my beauty at cards,
hey hey, neither did I lose my beauty at
cards.

Nor did I drink away my beauty in the
tavern.
Hey, hey, I didn't drink away my beauty in
the tavern.

Only I squandered you, beauty, in revelry,
Hey, hey, I squandered you, beauty, in
revelry.

B.15 U Mistechku Vifleiemi (Klymasz 1970b, 105)

Recording: Calder, Saskatchewan 1964

Singer: Kohut Ellen

Lyrics:

У містечку й Віфлеємі матер Божа сина й мала.
Матер Божа й сина мала, в пилини го повивала.
Й у пилини й уповила, тай на престол положила.
Тай на престол положила, сріблі книги й обложила.
Сріблі книги обложила й усіх святих запросила.
Ой зійшлися всі святії, взяли книги золотії.
Як зачали в них читати, яже ж на мя би му дати.

Дали йому святий Петро, матер Божа й не злюбила.
Матер Божа й не злюбила, від престола й відступила.
Від престола й відступила, вся ся й земля й засмутила.
У містечку й Віфлеємі матер Божа сина й мала.
Матер Божа й сина мала, в пилини го повивала.
Й у пилини й уповила, тай на престол положила.
Тай на престол положила, сріблі книги й обложила.
Сріблі книги обложила й усіх святих запросила.
Ой зійшлися всі святії, взяли книги золотії.
Як зачали в них читати, яже ж на мя би му дати.

Дали єму на мя Павло, матер Божа й не злюбила.
Матер Божа й не злюбила, від престола й відступила.
Від престола й відступила, вся ся й земля й засмутила.
У містечку й Віфлеємі матер Божа сина й мала.
Матер Божа й сина мала, в пилини го повивала.
Й у пилини й уповила, тай на престол положила.
Тай на престол положила, сріблі книги й обложила.
Сріблі книги обложила й усіх святих запросила.
Ой зійшлися всі святії, взяли книги золотії.
Як зачали в них читати, яже ж на мя би му дати.
Дали єму Ісус Христос, Матир Божа й се злюбила.
Матир божа й се злюбила, До пристола приступила.
До пристола приступила, Вся ся й земля звеселила.
Радуйтеся й усі люди, Ісус Христос з нами буде.
Радуйтеся християни, Ісус Христос межи нами!

Translation:

In Bethlehem town the Mother of God bore a Son.
The Mother of God bore a Son and wrapped Him in swaddling clothes.
She wrapped Him in swaddling clothes and placed Him on the altar.
She placed Him on the altar and opened up the books of silver.
She opened up the books of silver and summoned all the saints.
All the saints gathered together and took up the books of gold.
They began to read in them to see what name He should be given.

They named Him Saint Peter; the Mother of God didn't like it.
The Mother of God didn't like it, and she stepped away from the altar.
She stepped away from the altar and the whole world was saddened.
In Bethlehem town the Mother of God bore a Son.
The Mother of God bore a Son and wrapped Him in swaddling clothes.
She wrapped Him in swaddling clothes and placed Him on the altar.
She placed Him on the altar and opened up the books of silver.
She opened up the books of silver and summoned all the saints.
All the saints gathered together and took up the books of gold.
They began to read in them to see what name He should be given.
They named Him Saint Pavlo; the Mother of God didn't like it.
The Mother of God didn't like it, and she stepped away from the altar.
She stepped away from the altar and the whole world was saddened.

In Bethlehem town the Mother of God bore a Son.
The Mother of God bore a Son and wrapped Him in swaddling clothes.
She wrapped Him in swaddling clothes and placed Him on the altar.
She placed Him on the altar and opened up the books of silver.
She opened up the books of silver and summoned all the saints.
All the saints gathered together and took up the books of gold.
They began to read in them to see what name He should be given.
They named Him Jesus Christ. The Mother of God liked this name.
The Mother of God liked this name and stepped up to the altar.
She stepped up to the altar and the whole world was gladdened.
Rejoice all peoples, for Jesus Christ shall be with us!
Rejoice, O Christians, for Jesus Christ is among us!

B.16 Vyidy Nene Protu (Klymasz 1992, 13)

Recording: Sheho Saskatchewan 12 July 1964

Singer: Stjaha Marija

Lyrics A:

Вийди, нене, проти мене,
чи пізнаєш тепер мене,

межи стома дівочками,
межи двома дружечками?

пізнаю тя, мій синочку,
у зеленім барвіночку!

гойя, гойя, мамко, гойя,
я бо я тепер вже не твоя,

але того пана,
що я йому присягала.

Гой, вийди, мати, з хати
проти свого дитяти.

Lyrics B:

Ой, втвори, мамко, лізку,
Везем ти невістку.

Що корови ти не здоїть,
Бо вона ся хвоста боїть.

Хліба тобі та й не спече,
Бо їй смарок з носа тече.

Вона така, як могила,
Така гнила, як кобила.

Подивишся, наша мамко, в віконце,
Привезли-м ти невісточку, як сонце.

(Кожен рядок співається двічі).

Translation A:

Come out to greet me, o my mother,
Will you now recognize me now?

Among these hundred maidens,
Between these two bridesmaids?

I recognize you, my son,
In your green periwinkle.

O mother, mother,
I am no longer yours,

But I belong to that man
To whom I swore fidelity.

O mother, come out of the house
To greet your child!

Translation B:

Open the gate, mother,
We bring you a daughter-in-law,

Who will not milk your cows?
For she's afraid of the tail.

She won't bake bread for you.
For snot runs from her nose.

She's like a mound.
And rotten like an old mare.

Look, mother, through the window.
We have brought you a daughter as radiant
as the sun.

(Each line is sung twice.)

B.17 Zahadav Ia (Klymasz 1970a, 25-28)

Recording: Rama, Saskatchewan 1964

Singer: Chicilo Anna

Lyrics:

Загадав я за Канаду,
Взяв я розмишляти,
Ой коби-то від старости
Пашпорта дістати

Ой ходив я за паспортом
На тиждень три рази
А він мене се питає:
-де йдеш, сину вражий?

А я єму відповівши
-дай свядство моє,
Най я їду до Канади,
Бо я тут в неволі.

Бо ту пани за вибори б'ються,
Голоси купують,
А нас бідних нещасливих
На всім нас мордують.

Ой прийшло то на від'їзді,
Взев я від'їжджати
І зійшлися вся родина
Зо мною прощати.

Ой вийшов я на подвір'я
Но ковані вози,
Вобілили всю родину
Дрібненькі сльози.

Приїхав я коло церкви
На вбиту дорогу,

Скинув шапку, поклонивсе,
-бувайте здорові!

Бувай здоров рідне село,
Тай ти церкво-мати,
Господь знає чи се верну
до тебе вмирати.

Приїхав я до колєї,
А родина дресья,
А кондуктор нас за плечі,
Запер за нами дверці.

Приїхали до Гамбургу,
Сідаю на шіфу,
І сідаю, промовляю,
Яке життя маю.

Ой сіли ми вже на шіфу
Тай собі гадаю,
Десь родина рідненькая
Сльози проливає.

Ой як взела четвер рано
Шіфа колисати
Ой взяли ми Пана Бога,
Марію взивати;

-Допоможи Суси Христи,
Светий Николаю,
Допоможи нам заплисти
До нового краю.

Translation:

I began to think about Canada,
I started to ponder,
If only somehow I could get the village
head
To give me a passport?

I went for a passport
Three times in a week;
And he asked me:
„Where are you going, you rascal?!“

And I answered him:
“Give me my documents,
Let me go to Canada,
For I live here in Bondage”.

For here the lords fight over elections,
And they purchase votes,
And us poor unfortunate ones
They work to death.”

The time had come to depart,
And when I began to leave,
My whole family gathered
To bid me farewell.

I went out in the yard,
(And I got) on a wagon-train;
The wheels were rimmed in iron.
My whole family was showered down
With fine tears.

I drove up beside the church
On the gravel road;
I doffed my hat and bowed:
“Farewell!

Farewell, my native village,
And you, my Mother Church;
The Lord knows whether I'll return
To you to die”.

I came to the railway station
And my family pushed in around;
The conductor took us by the shoulders
And closed the doors behind us.

When we got to Hamburg
I boarded a ship;
And as I got on, I said to myself,
“What a hard life I lead!”

We were already on board ship
And I began to think-
Somewhere my dear family
Is shedding tears.

On Thursday morning
When the ship began to rock,
We began to call on the Lord God
And the Virgin Mary:

“Help us, O, Jesus Christ
And Saint Nicholas!
Help us to cross over
To our new land!”

B.18 Zaspivaimo My V Kanadi (Klymasz 1970a, 60)

Recording: Yorkton, Saskatchewan 1964

Singer: Shordee Anastastia

Lyrics:

Заспіваймо ми в Канаді,
Хоть робота нам не в ладі,
Вже ляхів тутка не маєм,
Бо се пісню заспіваеть.

Тут пшениця росте файно,
Ячмінь, овес- як звичайно,
Бараболі тут великі,
Грушкі, вишні ростуть дикі.

Де восика, де-терпепа,
Так капуста як решета.
Лиш не треба сь лінувати,
треба добре корчувати.

Є пожички, є оріхи,
мають діти досить втіхи,
Є тут ягід по достаток,
ще й підпеньок на додаток.

Кукурудза не доходить,
а огірки мало родять,
За гарбузи тре забути,
бо мороз їм не дасть бути.

Translation:

Let us sing in Canada,
Even though everything isn't running
smoothly for us;
At least there aren't any Poles' here
And we can sing anything we wish.

Here the grain ripens nicely-
Barley, oats-the usual;
The potatoes here are quite large
And pears and cherries grow wild.

Wherever there's a poplar or aspen-tree,
There you can grow cabbage as big as a
sieve.

Only you can't be lazy-
You have to work hard at clearing the land.

There are currants, there are nuts,
And the children are quite pleased-
There's more than enough berries
And even mushrooms to top it all off.

But the corn doesn't ripen
And cucumbers rarely grow;
And one might as well as forget about
pumpkins
Because the frost doesn't allow them to be.

B.19 Zaviazala Sobi Ochi

Recording: 23 June 1963, Manitoba

Singer: Yuriy Anne

Lyrics:

Зав'язалам собі очі, тепер мене газбент допче,
Поламані в румі меблі, нова днина-нові траблі

А я ему репетую: що такого не лайкую!
Він береться й файтувати, а я дала футам знати.

О тікаю боса з руму, і здибаю місіс куму.
І всі троблі повідаю, яке пекло в гавзі маю.

Кума право добре знала, олрайт мені раду дала
Сей час кличе полісмена, арештує свого мена.

Він тепер сидить у джейлі- маю гуд тайм аж по шию!
А як вийде буде знати що тра лейді шанувати!

Translation:

I must have been blindfolded when I married him.
For now, my husband tramples over me.
He broke the furniture in the rooms,
And each day brings new troubles.

He says „God damn!“ at me,
he quarrels and creates hell for me,
and I keep telling him,
that I don't like this state of things.

Once, he started fighting and I made my feet to run me out of there,
I ran out of the room barefooted
to another Mrs. relative, my friend.

I tell her all my troubles
And about the hell that I've got in the house.
She knew it and gave me good advice, a lecture on what I should do.

Right away we called a policeman
and they arrested my man.
And now he is sitting in jail,
while I am having a good time right up to my neck!