

altogether, other than the discomfort it appears to cause BC people, presenting them with--horrors! -- "music not completely to their liking" and, worse, confusing them with "... a seemingly unconnected array of musical styles": all of which presumably forces them to wonder whether there is any other kind of music in the world. Nusbaum observes sagely that "lack of familiarity with Revival music ... dulls the ring of familiarity with Revival events" (214). Yes, lack of familiarity will dull that old ring of familiarity every time! Profundity returns with "the seriousness of self-doubt" (215) and the "caveat" [sic] that BC participants also have "broken hearts, disenchanted band members..."(216). The observation "they participate in what seems like a vast variety of experience" (218) may be the clue: it only "seems like" a "vast variety"--really, from Nusbaum's description, it isn't one at all.

While I found things to disagree with personally in several essays, this was the only one which I did not find intellectually stimulating and worth returning to for further thought. Still, while my ethnomusicologist self applauds the volume and wants more, my "folkie" persona can't help wondering whether this is yet another example of the GWSS (Great White Scholar Syndrome): the GWSS examines him/herself, affecting mildly ingenuous--but at the same time ripely mature--hail-fellow-well-met rationalizations and justifications. After all, we can now obtain grants to be reflective, having run low on unspoiled indigenous cultures and also the moral right to investigate them. But once we are all safely and neatly packaged up and disposed of, then what?

Altogether, as much for its ability to stimulate thought and self-questioning as for its overall high quality, I highly recommend this volume for one's own reading and thought, and for use with students. An affordable paperback edition, if not already available, would be timely and welcome.

Judith Cohen

Mark Jaroslav Bandera. *The Tsybaly Maker and His Craft: The Ukrainian Hammered Dulcimer in Alberta*. Edmonton: Huculak Chair of Ukrainian Culture and Ethnography, Canadian Institute of Ukrainian Studies Press, University of Alberta, Publication No. 1, 1991. 62 pp.

For those wishing to learn more of Ukrainian tradition and its evolution in Canada, this is a useful study. In a book of only 62 pages, the author briefly outlines the origins of the hammered dulcimer in North America; he then deals specifically with the tsymbaly, or Ukrainian hammered dulcimer in east central Alberta--its place in the musical scheme of things, its lore and its builders.

The typical Old World tsymbaly consists of a trapezoidal frame, 95-130 cm. long and 35-55 cm. wide, a sounding board with one to four holes, and two bridges. Strings in groups of one to six each pass alternately over one bridge and under the other. The player produces sound with two sticks.

Bandera writes: "The tsymbaly phenomenon reflects the processes of continuity and change in the immigrant complex."(5) The book, while concentrating on the tsymbaly in a defined geographical area, is a jumping off point for extensive further reading on a number of aspects of Ukrainian-Canadian folklore and ethnomusicology and includes a map of east central Alberta; footnotes; glossary (Appendix I); and bibliography, including the titles of seventy-eight books and articles in English, Ukrainian or Russian, twelve disks and a list of twenty-two interviews. Appendix II gives the names and ages (the oldest was 83 years old) of twenty-three tsymbaly makers living in east central Alberta who were responsible for the construction of 476 tsymbaly between 1917 and 1984. (Tsybaly is a plural noun in Ukrainian). Also included are photographs of a 1933 Ukrainian wedding in Alberta, and of Tom Chychul and his dulcimers; as well three tuning systems are diagrammed.

The "Introduction" includes a review of research in the field. Bandera then explains that he will be looking at the tsymbaly as "objects of material culture in their cultural context."(5) Following the introduction is the chapter "Tom Chychul: Case Study of a Tsybaly Maker." The chapter gives the background of his interest in tsymbaly--the fact that his family's involvement

with music dated back many, many years. His father and brother played tsybaly and his uncle built them. Bandera speaks of Chychul as a player of the instrument; he gives examples of "Tom Chychul's Lore," traditional sayings related to the construction of tsybaly, and discusses Chychul's philosophy as a seller of his own instruments. The longest chapter in the study is "Constructing Tsybaly," a virtual blueprint of Chychul's method of building the instruments. The pages are replete with diagrams and measurements of all aspects of the tsybaly, including the playing sticks.

Chapter four deals with tsybaly making in east central Alberta, which began with John Zelisko, who moved to Canada in the early twentieth century from Ukraine. Zelisko was primarily remembered as a musician and maker of violins and tsybaly. He led his own orchestra and set the standard for tsybaly making in east central Alberta (41).

Craftsmen identify two main types of tsybaly in east central Alberta--the Galician or Ukrainian, and the Gypsy, Romanian, Bukovynian or Hutsul. Bandera gives details of the differences, such as the number of courses of strings and the numbers of strings per course. The Gypsy type has become the standard of today. He also speaks of several features of the old tsybaly which were common in Ukraine and in east central Alberta which are disappearing in recent times.

Although contemporary builders are still essentially carrying on the traditions of this area, they feel free to depart from traditional design and incorporate innovations. Availability of modern tools, technology and materials is having an influence on instrument construction. With regard to the music itself, the old *muzyky* tradition consisted of a trio, with violin as leader accompanied by drum and tsybaly. This combination played at weddings and other social gatherings. At this stage in the 20th century, the tsybaly have freed themselves from an accompanying role and now take part in competitions for solo tsybaly, as well as taking the lead in Ukrainian country and western bands.

The Tsybaly Maker and His Craft reveals a pattern in our Canadian "mosaic" which has been in our midst for more than three quarters of a century, but of which many of us are just now becoming aware.

Laurel Osborn

Yakov Soroker. *Ukrainian Musical Elements in Classical Music*. Translated by Olya Samilenko. Edmonton: Canadian Institute of Ukrainian Studies Press, 1995. 155 pp.

Soroker is pursuing a labour of love while breaking new ground in the study of Ukrainian elements in the music of other peoples. He writes: "To our knowledge no fundamental research has ever been done in Western or Eastern Europe on the ties between Ukrainian folklore and idiom and classical music." (2) The author writes this work in an attempt to demonstrate that there is, in fact, a Ukrainian musical language, folklore, idiom, and that it had both a direct and a subliminal influence on European classical music from the second half of the 18th through the beginning of the 20th century. We who live in Canada, where the Ukrainian presence has been felt for a century following waves of immigration, perhaps need to be reminded that the people of Ukraine have been, at times, in their own country, in danger of losing their very identity.

During the period under review, Ukraine was 80% under the Russian Empire and 20% in the Austro-Hungarian Empire. Ukrainians in the eastern part of their country were referred to as "Little Russians," while those in the western regions continued to refer to themselves as Ruthenians. During most of the 20th century, Ukraine was under the Soviet Union, while Russian became the official and almost universal language. Thus the need, felt by scholars, to reconfirm the fact of Ukrainian cultural identity.

Soroker was born in Bessarabia, studied in Russia with David Oistrakh, taught in Ukraine and now lives in Jerusalem. He writes from a Ukrainian perspective.

Soroker identifies several melodic phrases as characteristic of Ukrainian folk music. One phrase which he identifies is characterized by the movement of the leading tone, not up to the tonic, but down to the dominant. Soroker believes that, because of its "uniqueness and vivid thematicism" (5) it became a stereotypical Ukrainian melodic phrase. This theme occurs in the song "The Cossack Rode Home from the Don" as well as several other songs listed by the author. He mentions that the "leading tone down a third" is frequently found in the melodies of Boccherini, Chopin and Tchaikovsky. (7)

Another melodic stereotype is the ascending minor sixth, most frequently symbolizing an exclamation. A third type of Ukrainian melody is