

## **UKRAINIAN-CANADIAN FOLK MUSIC OF THE WATERFORD AREA**

**ANTHONY PRORACKI AND ALAN HENDERSON**

### **Background**

For a period of eight weeks in May and June, 1974, we were engaged in recording Ukrainian music in the Waterford area, Norfolk County, Ontario.

The Ukrainian-Canadian population in the Waterford area is primarily involved in agricultural pursuits, although some of the people work in the factories in Brantford and other nearby urban centres, and farm part-time. All of our informants were either Ukrainian-born or first-generation Canadians. Although most of the population is bilingual, Ukrainian remains the preferred first language.

Much of the musical activity centres on the churches. These are: Greek Orthodox, Pentecostal, and Ukrainian-Greek Catholic. The Greek Orthodox and Ukrainian-Greek Catholic churches have choirs, while the Waterford Gospel Singers (a mixed vocal quartet with electric accordion) appear to fulfil this function within the Pentecostal church. As far as we were able to ascertain, the performance of sacred music during public worship services is largely restricted to the established church choirs: congregational singing does not appear to be prominent, although the corpus of sacred music is apparently quite familiar to the populace at large.

Musical activity in the area is at its peak in the winter, when choirs practice during the week and perform in church on Sunday as well. The repertoire of the choirs appears to consist mainly of traditional Ukrainian material, in addition to a few more recently composed items by well-known Ukrainian composers. The repertoire of the Greek-Orthodox choir also contains several selections composed locally by the current choirmaster. All sacred texts as well as secular are sung in Ukrainian.

While traditional Ukrainian sacred music is still thriving in the community, the secular songs have not fared as well. These, it would seem, are being rapidly forgotten. Our collecting project therefore focussed on secular songs as we felt that these would soon be lost, whereas the religious songs, because of the importance of the churches in the musical life of the area, would tend to survive much longer.

We were fortunate that one of the co-authors is a former member of the community. The project coincided in time with spring planting, a busy time in this farming community. If it were not for the fact that the co-author's family was well-known in the community it is doubtful if as many people would have taken the time to help us.

During the two-month stay in the area we managed to record a total of 23 secular items from 10 singers. While this collection by no means exhausted the repertoire of the singers, it is evident that requests for sacred materials would have yielded a much larger collection. All of the singers we approached had been at one time or another in one of the choirs. It may be that with the concentration of emphasis on religious songs, people felt ill-prepared when asked to sing non-religious songs.

Secular songs do not appear to have been passed on from one generation to the next on a large scale. Thus there is a discrepancy in the repertoires of different generations. Mrs. Gulka, who is eighty, performed songs for us which were not, for the most part, familiar to singers who were middle-aged. The younger people appear to know almost none of the older, traditional secular songs. The only young singers we found were the Waterford Gospel Singers, who contributed three religious songs which are direct from modern Ukraine. They know no specifically secular songs.

Thus, traditions of Ukrainian secular folk music appear to be dying out with the older generations. The decline is also evident in the realm of instrumental folk music. Traditional Ukrainian instruments are no longer in use. We found three *cymbaly* (an instrument of the hammered dulcimer family, such as the Hungarian cimbalon) which had been built by members of the community. The date of manufacture of these instruments was estimated by informants to be, respectively, c. 1960, c. 1945 and c. 1925. At present these instruments are in disuse. The sole surviving player of the *cymbaly* admitted that his demonstration of the instrument for us was the first time he had played it in “many years.” He declined to have us record his playing. Other folk instrumentalists were located (piano-accordion, violin) but none are presently active.

Of course it is evident that our collecting of folk songs in the Waterford Ukrainian community was not of sufficient duration or intensity to allow us to explore in depth the amounts and kinds of Ukrainian musical survivals and/or adaptations which exist, nor to thoroughly investigate Old World musical survivals versus New World musical adaptations – and the cultural context of all of the above. Hopefully, additional field research into this interesting musical community will be possible in the future, and some of these fundamental questions can be broached.

### **Acknowledgements**

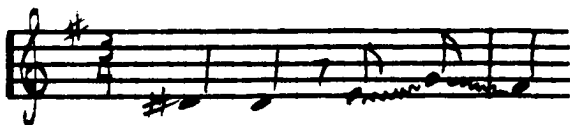
Our fieldwork was funded by a grant from the Canadian Government’s “Opportunities for Youth” Programme. We wish to thank Professor Robert Witmer, Assistant Professor of Music at York University. His advice and guidance proved invaluable in conducting this research. Our sincere thanks are due to the members of the Waterford Ukrainian-Canadian community for their hospitality, and for consenting to act as “informants”: Max Taupeka, Philip Zackamarko, Mrs. Romanishun, Mr. Steve Dwornick, Mrs. Rudkow, Mrs. Gulka and the Waterford Gospel Singers. A special debt of gratitude is owing the following two individuals: Lorraine Dobrovolsky and Roksolana Ilnyckyj, as they provided the English translations for the Ukrainian song texts used in this study.

## APPENDIX 1

### Singing Styles

The Ukrainian singers prefer a full vocal sound with a strong vibrato. Except for slow ballads (of which we collected only one, ex. j), the songs are performed very loudly and forcefully. Glissandos are quite common. Only one singer, Max Taupeka, uses any other ornamentations:

[Appendix 3, ex. i]



The singers often varied the phrasing and pulse of the melody. This may be partially accounted for by the lack of instrumental accompaniment and by the fact that many of the performers had difficulty remembering the songs. These variations occurred, however, only when there was a solo voice, which suggests that melodic variation is part of the singing style.

[Appendix 3, ex. t]



### Textual Content of the Songs

In terms of textual content, the songs we collected would appear to fall into four main categories:

(1) *Love Songs*: These songs can be divided into groups. One group utilizes a subjective approach, presenting the views and feelings of one of the lovers. The other group is objective in that it provides the views of both the man and the woman. An example of the first group is "Dark Eyes" (appendix 3, ex. r). An example of the second group is "Dark I Am Dark" (ex. 2).

(2) *Narrative Ballads*: The story of Halya (ex. 1) is an example of this group.

(3) *Lyrical Songs*: This category contains two songs. "Why, Why, Why", (ex. 3), collected from Mrs. Gulka, is a nostalgic, sad song which she likes because it reminds her of the Ukraine. Mr. Dwornick's song of the grave (ex. 6) is similar to Mrs. Gulka's song in that both deal with the remembrance of the past.

(4) *Songs with Religious Content*: This grouping contains five songs, three from the Waterford Gospel Singers, and one each from Mr. Dwornick

and Mrs. Gulka (see examples 4 and 5). We were unable to discover whether or not any of these songs are being performed in the churches today.

## APPENDIX 2

The transcriptions which follow are of two types. Those which include the text of the first stanza with the melody are transcriptions done directly from the tapes. Those which place the texts underneath the melody use an abstracted version of the song. Translations of the texts are for the most part literal.

Example No. 1:

HALYA

[sung by the quartet:  
soloist is Max Taupeka]

і - ха - ли ко - за - ки і з ви - ни до до - му, лі -  
 ма - ну - ли га - лис за брали з со - бо - ю . . . ой ти га - лис,  
 га - лис то то да . . . ой ти га - лис за брали з со - бо - ю .

- 2) і повезли галю, шемними лісами  
 прив'язали галю до сосни косати  
 ой ти галю, галю толофая  
 прив'язали галю до сосни косати
- 3) прив'язали галю, до сосни косати  
 запалили сосну з обима краями  
 ой ти галю, галю толофая  
 запалили сосну з сьима краями
- 4) сосна догорє, галю ітромляє  
 а хто в лісі чує нехай пор'ється  
 ой ти галю, галю толофая  
 а хто в лісі чує нехай пор'ється.
- 5) обизвався козак що у  
 полі ночує  
 і твій голосочок з  
 фалека почує  
 ой ти галю, галю толофая  
 і твій голосочок з фалека  
 почує
- 6) обизвався фрутий, "я в полі  
 пауаю"  
 "я твій голосочок з фалека  
 пізнаю"  
 ой твій галю галю толофая  
 "я твій голосочок з фалека  
 пізнаю"

- 1) The Cossacks were going home from war.  
 They tricked Halya and took her with them.  
 Oh you Halya, young Halya,  
 They tricked Halya and took her with them.
- 2) And they drove Halya through the dark forests.  
 They tied Halya to the pine with her braids.  
 Oh you Halya, young Halya,  
 They tied Halya to the pine with her braids.

- 3) They tied Halya to the pine with her braids.  
They set the pine afire from both sides.  
Oh you Halya, young Halya,  
They set the pine afire from both sides.
- 4) The pine burns, Halya speaks.  
Anybody in the forest who hears her, let them save her.  
Oh you Halya, young Halya,  
Anybody in the forest who hears her, let them save her.
- 5) A Cossack who sleeps in the field answered her:  
"I will recognize your voice from afar,"  
Oh you Halya, young Halya,  
"I will recognize your voice from afar."
- 6) Another Cossack standing in the field also answered:  
"I recognize your voice from afar."  
Oh you Halya, young Halya,  
"I recognize your voice from afar."

Example No. 2

DARK, I AM DARK

[sung by the trio]

Музыкальный фрагмент, состоящий из двух систем нот (верхняя и нижняя). В первой системе ноты имеют триоллы, обозначенные цифрой 3. Под нотами напечатан текст: ОЙ, ЧОР-НА І СИ ЧОР НА. ОЙ, ЧОРНА ЯК КИ-

Музыкальный фрагмент, состоящий из двух систем нот. Под нотами напечатан текст: ГАН-КА. ЖЕТИ СИ ПО-ЛЮБИЛА, ЖЕТИ СИ ПО-ЛЮБИЛА; ЧОР. ЧОР І

Музыкальный фрагмент, состоящий из двух систем нот. Под нотами напечатан текст: ВАН-КА. ЖЕТИ СИ ПО-ЛЮБИЛА, ЖЕТИ СИ ПО-ЛЮБИЛА ЧОР-НО-РО І ВАН-КА

2) ДЕМ СИ ПОЛЮБИЛА  
ІВАНКА МА ІВАНКА  
ВИСОКИЙ МА ТОНКИЙ (2)  
СОРОЧКА ВИШИВАНА

3) ОЙ ЛЮБЛЮ ТЯ МАРУСЮ  
ЛЮБЛЮ ЗА ТВОЮ ВРОДУ  
ЛЮБЛЮ ДИВИТИСЯ (2)  
ЯК ТИ ІДЕШ ПО ВОДУ.

4) ЯК ТИ ІДЕШ ПО ВОДУ  
ЯК ТИ ІДЕШ ПО ВОДУ  
ЛЮБЛЮ ДИВИТИСЯ (2)  
МАРУСЮ ЗА ТОБЮ.

5) У ПОЛІ ДВА ДУБОЧКИ  
ОБИДВА ЗЕЛЕНЕНЬКІ  
МИ ТАКИ ПАРУВАНІ (2)  
ОБЕ МОЛОДЕНЬКІ.

6) ОЙ ПІДУ Я ДО ЛІСУ  
МАЙ ДУБОМ ЗАКОЛИШУ  
Я ЗВІДСИ НЕ ПОІДУ (2)  
КОХАННЯ НЕ ЗАЛИШУ.

- 1) Dark, oh I am dark,  
Dark as a gypsy.  
Why have I fallen in love with (twice)  
The dark Ivanko?
- 2) Oh yes I have fallen in love with  
Ivanko, yes Ivanko.  
Tall and stately (twice)  
He wears an embroidered shirt.
- 3) I love you, Marusia,  
I love you for your nature.  
I love to watch you (twice)  
As you go for the water.
- 4) As you go for the water (twice)  
I love to look (twice)  
Marusia, after you.
- 5) In the field there are two oaks,  
Both of them are green.  
We are so matched, (twice)  
Both of us are dark.
- 6) Oh I will go into the forest,  
I will rock the oak.  
I will not leave this place (twice)  
I will not leave my love.

Example No. 3

WHY, WHY, WHY

[sung by Mrs. Gulka]



2) ЧИМ ЧИМ ЧИМ ТАНИТЬ МЕНЕ  
ПЛАШИННИЙ СВІЙ СЛІЗ, ПУШИСТИЙ СВІТ ЛІСІВ  
ЧИМ ЧИМ ЧИМ ТАНИТЬ МЕНЕ ІЗДАЛИСЯ СТРУЙ ТВОІХ  
ЩО ПУТ ПИЧІВЕ

3) ПИМ ПИМ ПИМ ДИТИНЄ ЗНАЙ  
 БО НАУМ ПИ ВПЕРШЕ СВІТ УЗРИЛА В ХРИСТІМ  
 ПИМ ПИМ ПИМ ДИТИНЄ ЗНАЙ  
 БО ІСЕН, ПІ СІСІ ПОВІ РІДНИЙ ОКРАЙ.

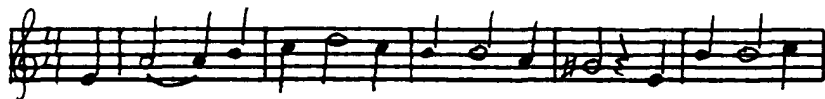
4) ПУМ ПУМ ПУМ ДІДІ ПІРІ.  
 ПРИМИТИ КРІВ СВОЮ ЗА ВІНУ СВОБОДУ  
 ПУМ ПУМ ПУМ УСІ ПІРІ ПІЛБ. ПІДЖЧИ  
 СЕРДЕНЬКУ І ДСРІСІ.

- 1) Why, why, why, oh my earth,  
 Why are you so dear to me? (twice)  
 Why, why, why, oh my earth,  
 Does your beauty so charm me?
- 2) With what, with what, with what do you charm me?  
 Your birdsongs, your vivid flowers of the forests.  
 With what, with what, with what do your waters enchant me?  
 Your currents that run here.
- 3) With that, with that, with that, know, my child,  
 Because here you first saw the flower, here in the summer meadow.  
 With that, with that, with that, know, my child,  
 Because these mountains, these forests, are your own country.
- 4) Here, here, here are your ancestors.  
 Here they spilt their blood for their faith in freedom.  
 Here, here, here are all your closest,  
 My heart, and your loved ones.

Example No. 4

WHEN THE DAY ENDS

[sung by the Waterford  
 Gospel Singers]



ЯК ПРА - ЦІ СКИН-ЧИТЬСЯ, ДУ-ШЕ МО - У. Я СПО-МНЮ НА-



КА-ЗИ І-СУ-СА ХРИ-СТА, НЕ-БЕС-НУ-Ю СЛА-ВУ ПО-БА-ЧУ ТАМ



Я, ПО ВИ-НА РА-ДІСЬ БІ-ДЕ МО - У

**СНОВА**  
 МИ ІДЕМО ШАМ ДЕ НЕ БУДЕ ГРІХА  
 МИ ІДЕМО ШУДИ ДЕ Є ВЕЛИКИЙ СІТКІЙ  
 МИ ІДЕМО У РАЙ ЧЕРЕЗ ПРЯМІ СТЕПИ  
 У НЕБІ ЩЕ СПОЧИНЕМО МИ

ШАМ СТУПКУ НЕ БУДЕ, НІ СТРАХОС ГРІХА  
 ШИМ ВІЧНА РАДІСТЬ І СПАСА ХРИСТА  
 І РІЧКИ ПОСІЧУТЬ ВІД ХРИСТОВИХ ОЧЕЙ  
 ДІТЯ БІДНИХ І СПАСЕНИХ ПІВЕРЦІХ.

**СНОВА**

- 1) When this work finishes, my soul,  
 And when I remember the teachings of Jesus Christ,  
 I will see heavenly glory there  
 And eternal joy will be mine.

*Chorus:* We will go where there will be no tragedy.  
 We will go where there will always be great peace.  
 We are going to the holy gates through the level steppes.  
 We will rest in heaven.

- 2) There will be no sadness nor terrible sin,  
 Only eternal happiness in the Saviour Christ.  
 And rivers of tears will flow from Christ's eyes  
 For his loyal and saved children.

*Chorus:*

- 3) Let us try, brethren, to join here.  
 Reward awaits His loyal flock.  
 In the heavenly city, together with Christ,  
 We will govern forever.

**Example No. 5 HEAVEN AND EARTH [sung by Mr. Dwornick]**

♩: 80

НЕ - БО і зем-ля, НЕ - БО і зем-ля, ни -

ні тор-жес-тву-ють. ан-ге-ли і лю-ди, ан-ге-ли

і тро-фи, ве-се- - - ло праз-ну- - ють.



[2] ХРИСТОС РОДИВСЯ  
 БОГ ВОПЛОТИВСЯ  
 АНГЕЛИ СПІВАЮТЬ  
 ЦАРЯ ВІТАЮТЬ  
 ПАСТЕРІ ГРАЮТЬ  
 ЧУДО ЧУДО ПОВІДАЮТЬ

- 1) Heaven and earth (twice)  
 Today are celebrating  
 Angels and people (twice)  
 Merrily triumphing.
- 2) Christ is born  
 God has given birth.  
 Angels are singing  
 They are welcoming the Prince.  
 The shepherds are praising,  
 They are telling of the miracle.

Example No. 6

IN THE FIELD IS A GRAVE [sung by Mr. Dwornick]



[1] ОЙ У ПОЛІ ПОГИБЛА  
 З ВІТРОМ РОЗОВРИЛА  
 ПОВІЙ ВІПРЕ БУЙНЕСЕНЬКІЙ  
 ЩОБ Я НЕ ЧОРНІЛА

- 1) In the field is a grave.  
 It was talking with the wind:  
 "Blow, lively wind,  
 So that I do not grow black."

[2] ЩОБ Я НЕ ЧОРНІЛА  
 ЩОБ Я НЕ МАРНІЛА  
 ЩОБ ПО МЕНІ ТРАВА РОСЛА  
 ТАЙЩЕ І ЗЕЛЕНІЛА

- 2) "So that I do not grow black.  
 So that I do not become shabby.  
 So that grass grows over me.  
 So that I can be green."

repeat

### APPENDIX 3

#### Index of Recorded Materials

Singers	Song Title	First Line
1   Mrs. Gulka	a) <i>Why, Why, Why</i>	In the green meadow
	b) —	Why, why, why, oh my earth
	c) —	I will throw my coat on the shelf
	d) —	In the cherry orchard the nightingale sings
	e) —	By the time of fall, that fall, that fall
	f) —	Make me a place, God in Heaven
	g) —	A girl was standing

2] Mr. Taupeka	h) <i>The Moon Is In The Sky</i> i) <i>Such a Night, Oh God</i>	The moon is in the sky Such a night, God, moonlit and starry
3] Mr. Zackamarko	j) –	When I remember my dear old country
4] Mr. Dwornick	k) – l) – m) –	It rustles, it roars In the field is a grave Heaven and earth
5] Waterford Gospel Singers	n) <i>When The Day Ends</i> o) <i>Le Bo Le Bo</i> p) <i>This Is The Way I Serve You</i>	When this work finishes, my soul In that night when I was praying I want to sing in praise of Jesus Christ
6] Mr. Taupeka Mr. Zackamarko	q) <i>Oh Holoburladra</i> r) <i>Dark Eyes</i>	Oh Holoburladra, and whom did she detain Dark eyes, black brows
7] Mr. Zackamarko Mrs. Romanishun Mrs. Rudkow	s) <i>Dark, I Am Dark</i>	Dark, oh I am dark
8] Singers as above [7] plus Mr. Taupeka	t) <i>Halya</i> u) <i>Cucumber Song</i> v) <i>My Mother Was Beating Me</i>	The Cossacks were going home from war I will plant cucumbers close to the water My mother was beating me

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Résumé: Anthony Proracki et Alan Henderson ont recueilli, l'été dernier, de la musique folklorique Ukrainienne dans la région de Waterford, Ontario. Dans ce premier rapport de leurs découvertes, ils résument sommairement le genre de chants qu'ils ont enregistrés et en donnent des exemples avec traductions en langue anglaise.