

SONGS OF ETHNIC CANADA

(An Interdisciplinary Teachers' Guide for Grades K-12,  
Based on the Folksongs of Four Canadian Ethnic Groups)

by

NORMA ARLEEN LUCCOCK

B.Mus., University of British Columbia, 1966

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

in

THE FACULTIES OF GRADUATE STUDIES AND EDUCATION

We accept this thesis as conforming  
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April, 1979

© Norma Arleen Luccock, 1979

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study.

I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Education

The University of British Columbia  
2075 Wesbrook Place  
Vancouver, Canada  
V6T 1W5

Date April, 1979

## ABSTRACT

TITLE: Songs of Ethnic Canada

PROBLEM: One-third of Canada's population is now neither British nor French, yet few multicultural materials are available for teachers' use. The writer's aim was, therefore, to locate songs of four of Canada's minority groups and prepare them for use in Music, Social Studies, and Language Arts classrooms.

PROCEDURE: For each group the writer chose four or five songs from ethnomusicological collections. The following aids were prepared for each song: adapted lyrics, orchestrations for Orff instruments, suggestions for use in Music classes and other subject areas, and a recording on tape cassette.

CONCLUSION: Hopefully preparation of these materials will encourage educators to include multicultural Canadian songs in their programs.

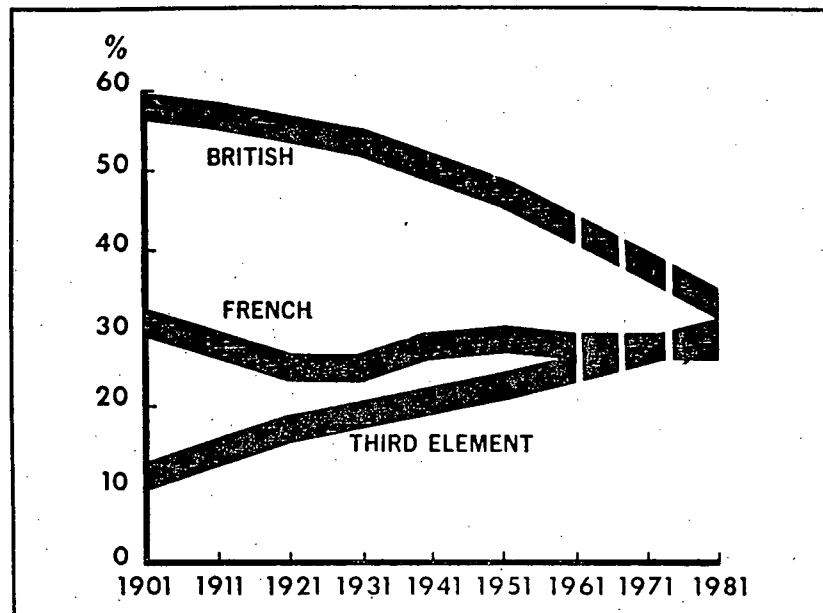
I accept this Abstract as conforming  
to the required standard.

.....  
Allen Clingman, Supervisor

## PREFACE

The graph below clearly shows that Canada is now a multicultural country, with one-third of its population being neither British nor French.

CANADIAN POPULATION TRENDS<sup>1</sup> (percentagewise)



Few music textbooks make any reference to this "Third Element." The purpose of this book is therefore twofold:

1) To present a collection of songs which are relevant to the minority groups and also serve to help British and French Canadian children understand the thinking and way of life of other peoples.

---

<sup>1</sup>Paul Yuzyk, Ukrainian Canadians: Their Place and Role in Canadian Life, (Toronto: Ukrainian Canadian Business and Professional Federation, 1967), pp. 4-5.



2) To provide local Canadian materials for the teaching of musical concepts.

The book is divided into four semi-independent sections, each consisting of four or five songs from one ethnic group and teaching materials for them. Native peoples are represented by the Nootka Indian and Copper Eskimo, immigrant groups by Ukrainians and Doukhobors. Each song is sung now in Canada or has been sung here, and most contain references to the Canadian environment or way of life. The choice of peoples and songs has been determined mainly by the availability of published material. Each of the eighteen songs has been obtained from ethnomusical collections, and, to the writer's knowledge, has never before appeared in a music textbook. Photocopies of all original versions have been included. Musical and textual adaptations have been made for the sole purpose of making the songs accessible to elementary school children without affecting the songs' validity. The ethnomusicologist, Kenneth Peacock, actually states in his anthology that "anyone who wants to make metrical translations to fit the music can do so by using these basic documentary translations as a guide."<sup>2</sup>

The book has not been divided into sections for use only with Primary or Intermediate grades because nearly every song could be sung by a child in Kindergarten or Grade Seven if

---

<sup>2</sup>Kenneth Peacock, Songs of the Doukhobors, (Ottawa: National Museums of Canada, Bulletin No. 231, Folklore Series No. 7, 1970), p. 17.

presented in an appropriate manner. The "Background Information" and suggestions for "Integration with other subjects," included with each song, could be adapted for use at any grade level. The Index of Musical Concepts (p. 114) should be helpful to music teachers, especially those who use a Kodaly approach, for it lists the songs sequentially from easiest to most difficult. Although Orff instruments are suggested to accompany each song, regular classroom instruments would in most cases be suitable. The List of Musical Examples on Tape (p. vi) indicates which original recordings or related songs have been included on the cassette tape for classroom listening.

I am grateful to M<sup>lle</sup>. Renée Landry of the Canadian Centre for Folk Culture Studies, and Maria A. Forde of the Canadian Ethnology Service, Museum of Man, Ottawa, for providing most of the recordings. I also appreciate the Discretionary Grant provided by the Educational Research Institute of B.C. to assist with minor expenses. Hopefully this book will encourage other music educators to search through the extensive ethnomusicological collections of Canadian ethnic folksongs and make more of these materials available to classroom teachers.

# CONTENTS

	Page
PREFACE . . . . .	i
LIST OF FIGURES . . . . .	v
LIST OF MUSICAL EXAMPLES ON TAPE . . . . .	vi
Section	
A. SONGS OF THE NOOTKA INDIANS . . . . .	1
1. "Paddle Song" . . . . .	3
2. "Calling Song" . . . . .	10
3. "Potlatch Song" . . . . .	15
4. "Song of a Little Boy in Search of His Grandparents" . . . . .	22
B. SONGS OF THE COPPER ESKIMOS . . . . .	26
5. "A Lucky Hunt" . . . . .	30
6. "The Returning Hunter" . . . . .	34
7. "The Raven Sings" . . . . .	39
8. "A Weather Chant" . . . . .	45
9. "Little Sister Lost" . . . . .	51
C. SONGS OF THE UKRAINIAN-CANADIANS . . . . .	56
10. "Canada, My Country" . . . . .	58
11. "My Trusty Ford" . . . . .	63
12. "Christmas Carol No. 1" . . . . .	69
13. "Christmas Carol No. 2" . . . . .	74
D. SONGS OF THE DOUKHOBORS . . . . .	80
14. "In a Pine Forest" . . . . .	85
15. "Bye Bye, Baby" . . . . .	91
16. "A Sailor's Secret" . . . . .	96
17. "No Match for Me!" . . . . .	103
18. "Matchmaker, You Lying Rascal" (Lithuanian) . . . . .	108
BIBLIOGRAPHY . . . . .	112
INDEX OF MUSICAL CONCEPTS . . . . .	114

# LIST OF FIGURES

Figure	Page
1. Map of Region Inhabited by Nootka Tribes . . . . .	2
2. Nootka Killer Whale . . . . .	3
3. Indian Performances . . . . .	7
4. Nootka Man with Mask . . . . .	19
5. Map of Eskimo Regions . . . . .	27
6. An Eskimo Family . . . . .	27
7. Central Eskimo Drum Dancer . . . . .	28
8. Ivory Sea Bird . . . . .	29
9. Eskimo Hunter . . . . .	33
10. Seal Hunting . . . . .	37
11. Raven, Stealing Eggs . . . . .	40
12. A Hunter Defies the Evil Spirits . . . . .	45
13. Young People of the North . . . . .	50
14. Students of Sir Alexander Mackenzie School . . . . .	55
15. Ukrainian Peasant-Settlers from Bukowina . . . . .	58
16. Ukrainian Dancers . . . . .	68
17. Ukrainian Dancer and Musicians . . . . .	68
18. Christmas "Kutja" Custom . . . . .	73
19. Hay for Christmas . . . . .	78
20. Young Ukrainian Church Carollers . . . . .	79
21. Persecution by Cossacks . . . . .	81
22. Women Plough the Prairies . . . . .	82
23. First Harvest, with Russian Scythes . . . . .	82
24. 1902 - Thunder Hill Colony . . . . .	83
25. Florence A. Makortoff, Singer of Lullaby . . . . .	85
26. Young Sisters from Grand Forks, B.C. . . . .	102

*Tape is in Special  
Collections*

LIST OF MUSICAL EXAMPLES ON TAPE

<u>Song</u>	<u>Performer</u>	<u>See page</u>
1. "Paddle Song" . . . . .	George Clutesi . . . . .	4
2. "Calling Song" . . . . .	Peter Webster . . . . .	12
3. "Song of a Little Boy".	Mrs. Gilbert Holden . . . . .	25
4. "Dance Song". . . . .	Unek'ag . . . . .	30
5. "Hunting Seals" . . . . .	Kemukserar and Pangatkar . . . . .	36
6. "Dance Song; Magic Song"	Ivyayotailaq . . . . .	48
7. "Dance Song". . . . .	An'ayoq . . . . .	54
8. "O Canada, Canada". . . . .	Mrs. H. Rewakowsky . . . . .	61
9. "O my father" . . . . .	Walter Pasternak . . . . .	67
10. "Christmas Carol" . . . . .	Zofija Njedzvjec'ka . . . . .	77
11. "In a Pine Forest" . . . . .	Florence A. Makortoff . . . . .	89
12. "Bye-you, Bye-you". . . . .	Dora Markin . . . . .	94
13. "In the Green Forest" . . . . .	Budapest Children's Choir . . . . .	94
14. "A girl was sitting". . . . .	Mrs. H. Chernoff; Mrs. Kanygin . . . . .	101
15. "My boyfriend". . . . .	Dora Markin . . . . .	106
16. "Matchmaker, Matchmaker"	Tzeitel . . . . .	110
17. "Matchmaker, you lying rascal" . . . . .	Mrs. Sholacija Sibilskiene . . . . .	110

## A. SONGS OF THE NOOTKA INDIANS

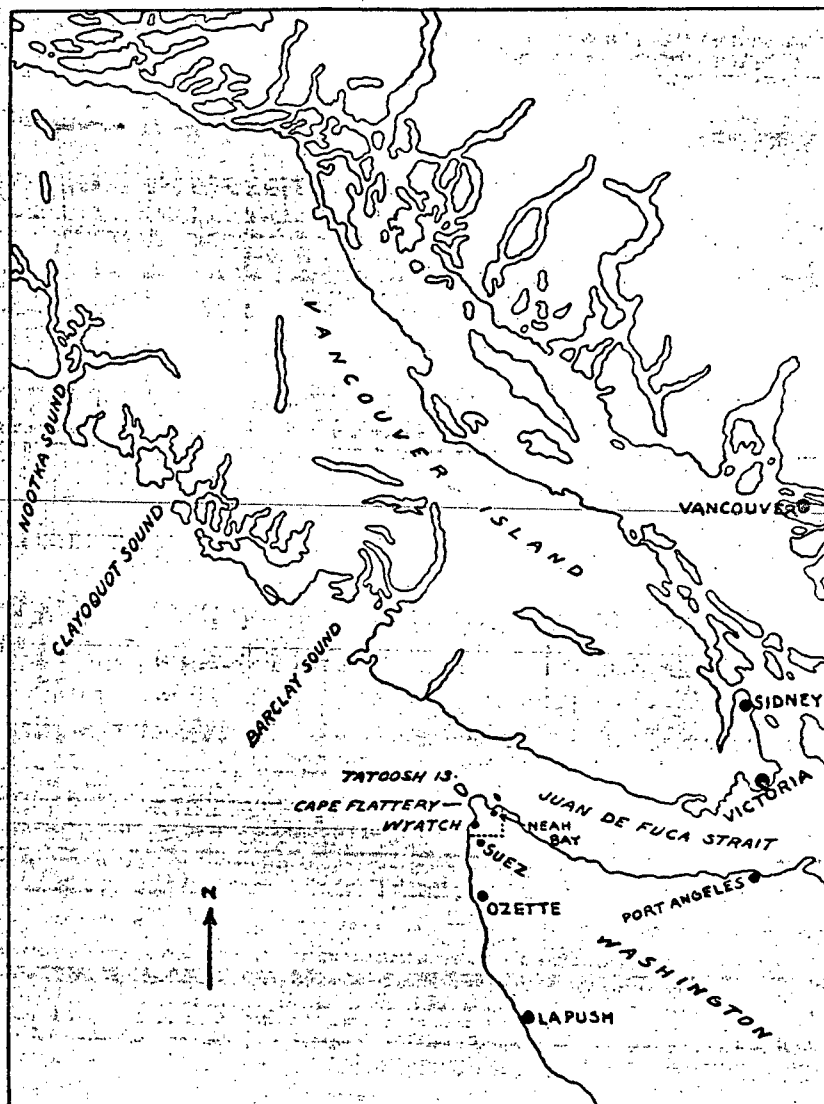
### Introduction

The Nootka Indians live on the west coast of Vancouver Island. Because of their location, the Nootka played an important part in early exploration and development of the north Pacific coast by white explorers and traders (see map, p. 2). Captain Cook, the first man to step on the land now known as British Columbia, was at Nootka Sound in 1778, and claimed it for Great Britain. Although the Indians called themselves "Mooachat," Cook thought they said "Nootka," and therefore called them by that name. In 1780 there were approximately 6000 Nootka on Vancouver Island; diseases brought by the white man reduced the number considerably, but by 1970 there were over 3400 Nootka.

Nootka songs were often "owned" by one Indian and could not be sung by anyone else. Since the tribe's songmaker was given songs in dreams and visions, he was a highly respected person. For this reason, too, Indians rarely permitted outsiders to hear their songs. They are a combination of words, syllables and melody, with few instruments, often being sung in a "leader and follower" pattern. The melody and the accompaniment usually have two definite rhythms--both fairly regular, but independent of each other.<sup>1</sup>

---

<sup>1</sup>Dr. Ida Halpern, "Nootka-Indian Music of the Pacific North West Coast", Ethnic Folkways Album No. FE 4524 brochure.



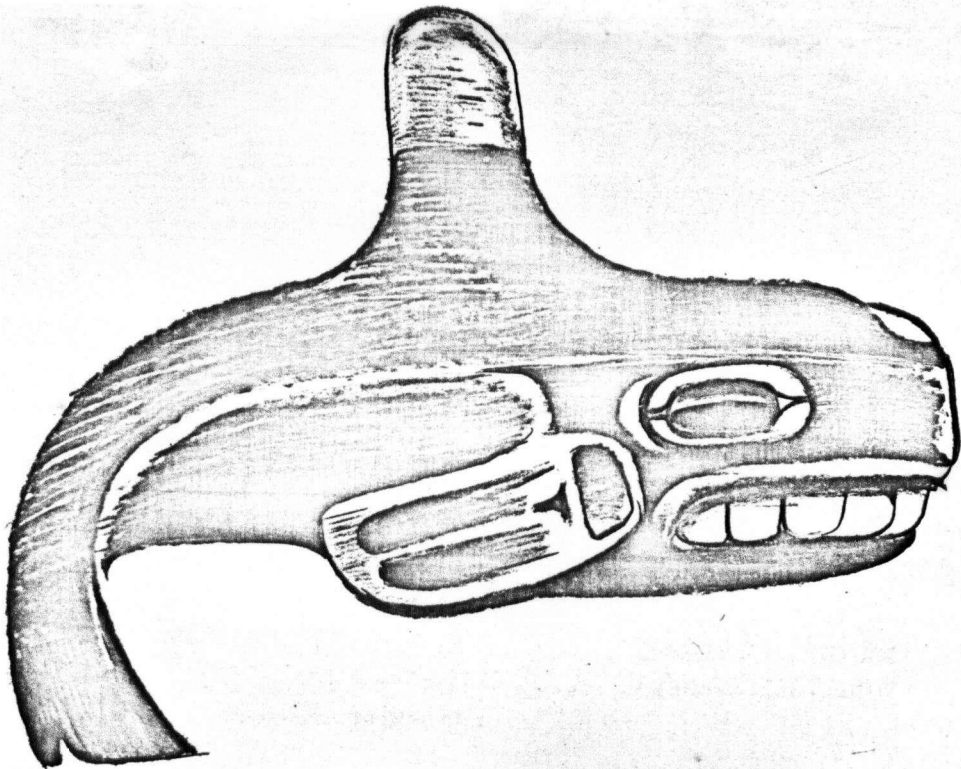
---

<sup>2</sup>Frances Densmore, Nootka and Quileute Music, (New York: Da Capo Press, 1972, reprint of 1939 edition), p. 2.

# 1. "Paddle Song"

## a) Background Information

The whale hunt. Hunting for whales was an important part of Nootkan life, and was accompanied by many ceremonies and songs. The singers referred to in the "Paddle Song" were probably returning from a whale hunt. Artwork often depicted a whale or hunters (see illustration<sup>3</sup> below).



**NOOTKA  
KILLER WHALE**

My little son,  
you will put a whale harpoon  
and a sealing spear into your canoe,  
not knowing what use you will make of them.

---

<sup>3</sup>James Houston, ed., Songs of the Dream People,  
(Don Mills, Ontario: Longman Canada, 1972), p. 54.



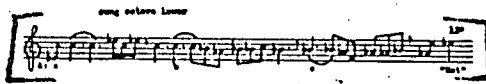
The recording.<sup>4</sup> Listen for 'cauda' ( ' ) in the original recording. These are pulsations or breathing spaces which are typically heard in the songs of Indians and Eskimos. Indian music is microtonal, so the singer may sound off-pitch to an untrained ear.

The singer.<sup>5</sup> George Clutesi and his Port Alberni group sang this song to Dr. Ida Halpern, collector and transcriber of West Coast Indian music. Clutesi, a Nootkan author, artist and teacher, is a member of the Tse-Shaht tribe, a whaling clan. A self-educated man, he carried on the traditional family role of tribal speaker, for his father was historian of their house, and his uncle was the story-teller.

Original version, description and music.<sup>6</sup>

"Hark. I hear an echo. It is faint, it is weak, but it is there. So far, far away, it seems to grow upon the sea so calm. Is it but an echo of my past? I hear the thunder drum. I hear the voices singing. It grows stronger. It comes nearer. Can it be? Is it true? It comes to life. The people come. They come with their paddle song. Around the bend they come, emerging now into view...."

Side 2, Song 1  
Echo Song - Paddle Song  
sung by George Clutesi and his  
Port Alberni group (W 5)



b) Song words. (Adapted by N. Luccock)

1. O say, I hear them! Drums! Echoing so far away,  
Voices sing joyfully. I'll stay!
2. Songs, nearer now. Yes! Louder they sound o'er the sea,  
Is it my own people? Can it be?
3. There, I see them. Friends! Singing their paddling song.  
Look at them skim along home.

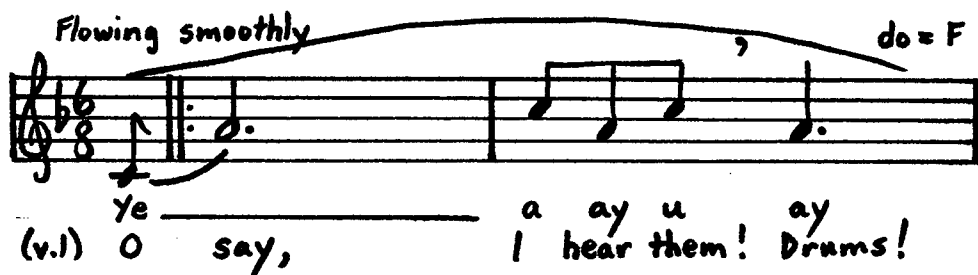
<sup>4</sup> Dr. Ida Halpern, in conversation on October 22, 1976.

<sup>5</sup> Halpern, Folkways Album FE 4524 brochure, p. 4.

<sup>6</sup> Ibid.

# Paddle Song

Flowing smoothly do = F



(v.1) O say, a ay u ay I hear them! Drums!

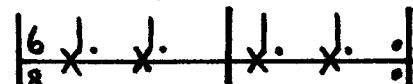



Eh - cho-ing eh so far a - way,



A oh way, Hoi oh way.  
Voi - ces sing joy-fu-ly. I'll stay!

INSTRUMENTS (Introduction - 2 bars; no interludes)


Drum (Intro. - 2 bars) 

Recorder (Intro. - )



c) Musical concepts

i) Melody - smrdl,s, ; descending melody line (common in Indian music); children should try to sing Indian syllables in smooth phrases.

ii) Rhythm -  $\frac{6}{8}$  meter, tied notes, 

iii) Other - recorder notes GA(C). Encourage children to sustain notes for their full value.

- anacrusis: 'Upbeat' which gives rhythm to the beginning of a song.

- crescendo: gradual increase in volume; performers should try to maintain a slow but even crescendo throughout the song, without altering the tempo.

d) Integration with other subjects

Physical Education. George Clutesi called his tribe "The Happy Singing People."<sup>8</sup> Their songs emphasize group singing and dancing. Show Clutesi's drawing of Nootka singers (p. 7) on an overhead projector and read his description of a dance. They clearly demonstrate the joy his people find in music.

Create a dance about the arrival of the whaling canoes as the village people wait on shore: After the actors have started singing, they should gradually begin to dance, holding up canoe paddles.

Art. Find examples of Nootka Indian carvings and drawings. Talk with students about what is involved in a whale hunt, then ask them to draw a whale hunting scene.

---

<sup>7</sup>George Clutesi, Potlatch, (Sidney, B.C.: Gray's Publishing, 1969), p. 26.



The singers sang lustily to encourage the troupe of young women of the village who now began to sway to and fro. Their arms outstretched at an easy angle and their hands held with palms turned upward to denote friendship, goodwill and acceptance to all guests who came with an open countenance and peace within their hearts.

As the tempo of singing and the boom of thunder-drums increased in volume so did the swaying of the wall of dancers until the whole column inclined first to one side then to the other, their arms always outstretched, swaying gracefully in a swinging motion, gesticulating always in outward and strewing motions to reassure the guests of complete welcome to share and [partake of their affluence.]

---

<sup>8</sup> Ibid.

Social Studies. Since Mooachaht (from Nootka Sound), Clayoquot (Clayoquot Sound) and Makah (Neah Bay) all speak the same language, they are all now called Nootka. Using an overhead projector of the map (p. 2) or individual copies, ask students to print the name of each tribe in the location where it lives. Nootka tribes were in contact with other tribes living nearby, and borrowed some of their customs. Ask students to print these also: Quileute (La Push); Kwakiutl (Northern Vancouver Island); Salish (near Vancouver).

Reading. Read "Legend of the Whale Hunters" (p. 9). Dominic Andrews, the narrator of this legend, is a member of the Hesquiaht Band on Vancouver Island, and attended the Christie Indian Residential School at Tofino, B.C. When he was fourteen years old and in Grade Seven, he asked his grandmother to tell him her favourite story. He was so impressed, that the next day he repeated the "Legend of the Whale Hunters" to his classmates.<sup>9</sup>

Dramatize the story, asking students to suggest what might happen to Ki-Yah after he made his wish.

Discuss reasons why the Nootka Indians treat the whales with great respect. Read the Eskimo myth "How Seals Were Made", (p. 38). Compare the ways in which the Copper Eskimos and the Nootka Indians give thanks for a good hunt of seals or whales.

---

<sup>9</sup>B.C. Indian Arts Society, Tales from the Longhouse, (Sidney, B.C.: Gray's Publishing, 1973), p. 59.

## THE LEGEND OF THE WHALE HUNTERS

**Dominic Andrews**    Told by his grandmother

Among the Nootka whale hunters, long ago, there lived a brave, Ki-Yah, who was big and strong. Every day he would go out to hunt whales, with the other braves in the village.

One morning, as Ki-Yah prepared to set out for the hunt, he recalled the story that had been repeated so often by the wise, old men of his village. This tale told of a brave who would one day meet the king of the whales and who, upon their meeting, would receive one wish.

Soon, all was ready, and Ki-Yah and the other braves set out in their canoes. Ki-Yah's canoe moved swiftly across the water as the braves with him rowed steadily. Then suddenly a heavy mist surrounded them and the ocean grew very rough. Ki-Yah knew that whales were near, but he couldn't see anything. A sudden crash threw Ki-Yah out of the canoe. Although the other braves searched and searched, they could not find him. Sadly, they returned to their village. They did not know that Ki-Yah was, at this moment, having a strange adventure. For, after he had fallen out of the canoe, he had been picked up on the back of a whale and taken to the whale kingdom beneath the sea.

Now, Ki-Yah stood fearlessly before the throne of the whale king and listened to him speak. The whale king told Ki-Yah that he was the brave chosen to make any wish that he desired. The other whales listened, attentively, for Ki-Yah's words. They thought that he would ask for many riches and great power. But Ki-Yah knew in his heart what wish he would make. For although he never expected to be the chosen one, he had often thought about the wish, as the old men in his village repeated the tale.

Ki-Yah spoke, and when he had made his wish, all were silent. He had asked that his people might always live in peace with their neighbours.

Ki-Yah was truly a wise brave, for to this day, the Nootka Indians have lived in peace. And, as a reminder of Ki-Yah's friendship with the whales, the Nootka Indians still carve the image of the whale into their Totem Poles.

---

<sup>10</sup> Ibid.

## 2. "Calling Song"

### a) Background Information

The singer. Peter Webster, who sang this song for Dr. Ida Halpern, is the leader of the Ahousaht group. "He is the owner of many songs of the Webster family and is proud to have always been recognized as the 'leader' of songs. He also composes his own songs and dances."<sup>11</sup>

The song. A pair of entrance songs is sung when the dancers are entering the house. Peter Webster explains that the first song "is to be sung when the dancers are putting on their costumes and being prepared for the entrance to dance." The second (see example) is "the calling song for the dancers to come out and line up in their dancing positions."<sup>12</sup>

### Original version.<sup>13</sup>

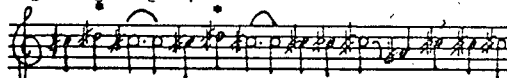
The following examples have been transcribed an octave higher than they were sung:

Motive from part A in its variation principle:  
(the long held tones *d. d.* are sung in a clear, sustained legato):

Solo



Beginning of group



End of group



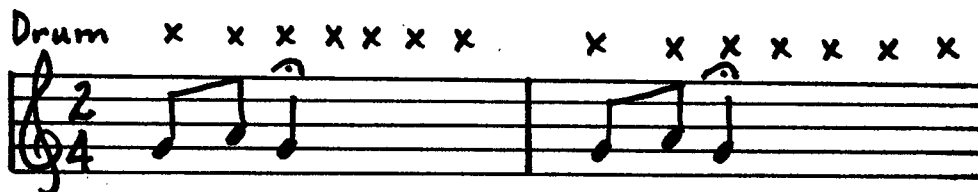
<sup>11</sup>Halpern, Folkways FE 4524 brochure, p. 5.

<sup>12</sup>Ibid, p. 6.

<sup>13</sup>Ibid.

# Calling Song

do = C



We na ho,

We na ho,

(v.1) Come, my friends,

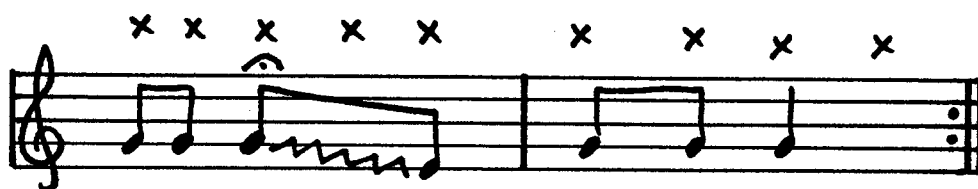
Come and dance,

(v.2) Leave your homes,

Join us here,

(v.3) Rea-dy now,

Drum-mers play,



We na ho \_\_\_\_\_,

We na ho.

(1.) Put a smile u - pon your face.

(2.) All you war - riors, take your place.

(3.) See if you can keep the pace!



We na ho,

We na ho!

(Coda) Come and dance,


Come and dance!





b) Song words


<u>Indian</u>	<u>English</u>
v. 1 - We na ho (4x)	v. 1 - Come, my friends, Come and dance, Put a smile upon your face.
v. 2 - O ey a (4x)	v. 2 - Leave your homes, Join us here, All you warriors, take your place.
v. 3 - We na ho (4x)	v. 3 - Ready now, Drummers play, See if you can keep the pace!
Coda - We na ho (2x)	Coda - Come and dance, Come and dance!

c) Musical concepts

i) Melody - 1 s m; glissando (); coda, based on the melody of bar 1.

Sing the Indian words, varying the dynamics (p or f) on repetitions.


ii) Rhythm -  ; 

In Nootka music there is a sharp contrast between long and short tones. The long sustained tones () are sometimes separated by pulsations, but in this example are clear and steady.<sup>14</sup> Listen for these held notes in the original recording. Children might also notice the slight variation in rhythm and melody between the solo and group singing.

---

<sup>14</sup>Ibid, p. 3.

d) Integration with other subjects

Drama. Nootka songs are often combined with dancing and dramatization. Act out the words; make up a simple dance, stepping . A drummer or soloist could perform the material before and/or after the group, or between verses.

Social Studies. Show pictures or films of Indian feasts or dancing. Explain the reasons why Indian songs are rarely heard or seen in song books (see p. 1). Contrast Indian and Eskimo ownership of songs (see pp. 1 and 26); discuss the use of music in their lives.

Reading. Read the legend about Indian Dances (p. 14). Alice Underwood, a member of the Tsawout Band, heard this story from her parents when she was fourteen years old. She told it to her Grade Seven classmates at Kuper Island Residential School on Vancouver Island.

Ask the children which two abilities were greatly improved after a dancer flew into the air (swiftness, strength). Discuss the reasons why Indians considered these abilities so important. Ask children to suggest abilities that they would like to improve by magical means.

Art. Children might draw a picture of the Indian dancer of the legend in his new hat and cloak leaping over the fire in the moonlight.

---

<sup>15</sup>B.C. Indian Arts Society, op. cit., p. 20.

## INDIAN DANCES <sup>16</sup>

### Alice Underwood

Many countless moons ago when the white snows came, the Indians from all over the Reserve would gather in the Big House. There they would build two big fires to keep out the cold. Day and night the braves put wood on the fires and kept them burning brightly, to keep the cold away from their wives and papooses.

At night time just as the moon came up over the mountains, the Indians would dance around the fires and the children would sit at the back watching the big ones dance.

Each year a new dancer would be grabbed. He would be put to bed in a far-off corner of the Longhouse while the wives would make his hat and cloak. After this was done they would stand the new dancer on his feet, dress him, and at night he would dance.

---

One night an old Indian Chief spoke in a strange tongue. He spoke thus, "I, Chief Thunderbird, command a new dancer to go into the air." Then he spoke privately to the new dancer. And the dancer flew into the air. He even went over the fire. He came down again swift of foot and strong of muscle. Everyone in the Big House wondered, but no one dared to ask.

Then in summer when all the Indians left the Big House, old Chief Thunderbird died. The dancer became the next chief and was named Chief Great Eagle.

Once again the Indian people went to the Big House. This time when the new dancer was grabbed it was Chief Great Eagle who spoke the strange words and again the Indian dancer was able to go into the air. And just as did Chief Great Eagle, the dancer became more swift and more powerful in strength, when he returned to the ground.

This went on for many moons. Even now the dancers continue around the big fires. But no one remembers the words to send the dancers into the air. The words were lost during the years. We know that this happened long ago because our parents tell us the tale.

---

<sup>16</sup>Ibid.

### 3. "Potlatch Song"

#### a) Background Information

Potlatches.<sup>17</sup> In Nootkan society, wealth, family possessions and slaves were considered important. In order to keep his high rank a chief would hold potlatches or great feasts which could last several months. Here he gave away many gifts or privileges before the potlatches were outlawed by the Canadian government in 1884.

Potlatch Songs.<sup>18</sup> People attending the ceremonies would sing songs praising the chief who was entertaining them. Then the eldest son, wearing the appropriate mask, would sing songs which boasted of his father's wealth or called out the names of people who were to receive gifts in the potlatch. Younger brothers were only allowed to help him with the work.

"Potlatch Song". This song was sung to Helen Roberts by Tom of the Cisa'ath tribe. The translation follows:

I have tribes gathered in my house.  
I have *tlitluukil* whale tied at my beach.  
I have runaway slaves landing at my beach.  
I have sea-otter skins stretched out on my beach. <sup>19</sup>

---

<sup>17</sup> Halpern, op. cit., p. 1.

<sup>18</sup> Helen H. Roberts and Morris Swadesh, Songs of the Nootka Indians of Western Vancouver Island, (Philadelphia: American Philosophical Society, Vol. 45, Part 3, June, 1955), p. 203.

<sup>19</sup> Ibid, p. 313.

Original version.<sup>20</sup>

hacho-ta Song  
Sung by Tom. ciša'ath tribe

A<sup>1</sup> *f* = about 100  
 hay yi ya hay yi yay yi ya hay yi ya  
 B  
 C<sup>1</sup> *f* *p* etc. continuously, the  
 hay yi ya ya cit'ay lo k qos ma t mas 'ay  
 C<sup>2</sup> *f* *p*  
 yi ya hay yi ya ya cit'ay lo k qos ma  
 A<sup>2</sup>  
 t mas 'ay yi ya hay yi ya hay yi ya  
 B'  
 hay yi yay yi ya hay yi ya hay yi ya

b) Song words (adapted by N. Luccock)

Refrain: Welcome, my friends,  
 Welcome to my potlatch today,  
 I have great wealth,  
 None can compare.

1. Many tribes come to my house,  
 But I've gifts for you all; I have great wealth!
2. See the great whale on my beach,  
 We may feast for a month; I have great wealth!
3. Runaway slaves know I'm kind,  
 So they land at my beach; I have great wealth!
4. Many fine sea-otter skins  
 Are stretched out on my beach; I have great wealth!

<sup>20</sup>Roberts, p. 244.

# Potlatch Song

With enthusiasm

do = D

**A**

hay yi ya hay yi yay yi ya  
(Ref.) Wel-come, my friends, Wel-come to my pot-latch to-day,

**B**

hay yi ya hay yi ya  
I have great wealth, None can com- pare.

**C**

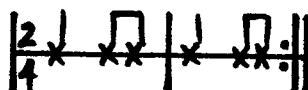
ya cit 'ay xok gos mat mas  
(v.l) Ma-ny tribes come to our house But I've

**D**

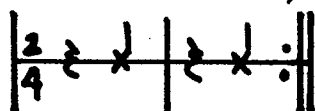
'ay gifts yi for you ya all; hay yi ya  
I have great wealth!

## INSTRUMENTS

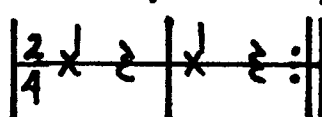
Drum (Intro.- 2 bars)



Sticks (Ref. only)




Clapping (Ref. only)



c) Musical concepts

i) Melody - l s m r; sing the song in solfège, in the Nootka language, and finally in English. A characteristic of Nootkan songs is that they begin with syllables only (notice slurs), then change to words accompanied by beats.<sup>21</sup> Try singing the English words in a leader and follower pattern, with individuals singing the verses and classmates joining in on the refrain.

ii) Rhythm - good teaching song for . Practise melody and rhythm patterns by echo singing, with the teacher using any pattern with this rhythm that occurs in the song. Students echo with hand signals, then find the place it occurs in the song; for example:

bars 1-2		bars 8-9
		
s   sm   s	;	s   sm   m

iii) Form -	A (5 bars)	C (5 bars)
	B (4 bars)	D (2 bars)

Students may notice how the melodies of Sections B and D seem to answer melodies A and C respectively.

---

<sup>21</sup>Halpern, op. cit., p. 3.

d) Integration with other subjects

Drama. Perform a Potlatch ceremony, including welcoming the visitors ("a ceremony of lifting the visitors' canoe out of the water on heavy poles carried by a number of people and thus carrying them ashore"<sup>22</sup>), receiving gifts from the visitors, entertaining them with "dancing or clown performances",<sup>23</sup> introducing and praising the chief, feasting, and presenting the presents. Roberts describes the actions to accompany "Potlatch Song" as follows:

There is a dance which goes with the song performed by two men and two women with upright feathers on cedar bark head-dresses (*we?itqim*), one feather on the forehead; they wear head-masks (*hinkii cim*) now but not originally (formerly the head-mask was used only for the wolf crawling dance); they hold a blanket in each hand while dancing a few steps back and forth, gradually fold the blankets over their shoulders and then throw them down in a pile; then they take another pair and keep it up until the number to be given away are down on the ground; the dancers as well as those looking on sing; drums, sticks, and hands are used in accompaniment.

24

Art. Make head-dresses or head-masks as described above. Using papier-maché, try making masks similar to the one pictured opposite.



Nootka Man with Mask.<sup>25</sup>

<sup>22</sup>Roberts, p. 313.

<sup>24</sup>Ibid.

<sup>23</sup>Ibid.

<sup>25</sup>Halpern, op. cit., p. 1.



Language Arts. Read the legend of "The First Totem Carver"<sup>26</sup>

below. The author, Judy Thomas, is a member of the Halalt Band.

She heard the legend from her grandfather when she was sixteen years old and a student at Kuper Island Residential School on Kuper Island, B.C.

## THE FIRST TOTEM CARVER

Judy Thomas      Told by her grandfather

Many years ago before my grandfather's time there lived a young brave named Theomata. He lived by the river's edge in the land of sparkling waters.

Theomata spent his time alone while the tribesmen would hunt and fish, and while his mother with the rest of the women would work busily.

Often he would silently get into his canoe and cross the waters to the other side. There Theomata would cover his canoe carefully and wander off into the forest to a little clearing where stood a dead cedar tree.

Theomata would climb the tree, and with his axe he would cut, shape and chop the tree. He made fantastic shapes of his own design.

Beginning to carve from the top to the bottom, he carved an eagle with outstretched wings and ended with a toad. Other animals he made as he worked steadily on.

---

Sometimes he would work for hours until each curve and shape was perfect. In this way he worked to leave something of courage and adventure and hope for the generation to come.

Theomata brought a new art into existence though at that time he was not aware of it.

O Theomata if you hear me now listen to me carefully. Listen, O listen Theomata. Your great skill is going on. From generation to generation your craft of carving is being handed down. These great forms of yours are known as the Totem Poles.

Theomata, Theomata, these great poles have brought honour to our people. It is to you that we give our thanks. It is to you that we owe this means of livelihood. I know for my grandfather has lived mainly on his Totem Pole construction.

---

<sup>26</sup> B. C. Indian Arts Society, op. cit., p. 50.

Language Arts (continued). Ask each student to find out something about his own family's history.

Working in small groups, individual students might each design a crest and make up a short legend about the origin of the crest or the event which caused it to be included on a pole. Assemble each group of crests into a pole, and ask the group to tell classmates the history of the imaginary family portrayed on the pole. This presentation could be included in the Potlatch ceremony (see p. 19) after the "Potlatch Song."

Social Studies. Like potlatches, totem poles are symbols of an Indian's social rank, achievements, and family history. Major events such as wars, marriages and great hunts were recorded on his totem pole and in new songs. The most important crests of the West Coast are the Wolf, the Raven, the Grizzly Bear, the Eagle and the Whale. Most totem poles were carved over a century ago, but many young Indian carvers are now showing interest in this art form.

Find pictures of totem poles. If possible, see the poles in Vancouver's Stanley Park and the University of British Columbia Museum of Anthropology, where masks and other examples of West Coast art are also on display.

---

#### 4. "Song of a Little Boy in Search of His Grandparents"

##### a) Background Information<sup>27</sup>

The Quileute Indians are American neighbours of the Nootka Indians of Vancouver Island, and their music is similar to that of the Nootka, often being included in collections of Nootka music. This song was collected at Neah Bay, Washington on the Strait of Juan de Fuca, near Cape Flattery, during the summers of 1923 and 1926. The Quileute Indians number less than two hundred and are located on the shore of the Pacific Ocean south of Cape Flattery. (See the information about Nootka tribes on p. 8)

Frances Densmore tells the story of this song, which is said to be very old:

A little boy was born far back in the woods and his parents used to teach him this song so that he could go and look for his grandparents. After a while the boy's parents died and the boy started out, singing this song, to search for his grandparents. He only knew their names, but did not know where to find them. At last he met an old man who took him to his grandparents. Afterwards he became very rich and went to the moon, and we see his face in the moon at night.

---

<sup>27</sup>Densmore, p. 341.

Original version<sup>28</sup>

Qulleute

(Catalog no. 1485)

No. 210. Song of a Little Boy in Search of His Grandparents

Recorded by MRS. GILBERT HOLDEN

VOICE ♩ = 100

DRUM ♩ = 100

Drum-rhythm similar to No. 10



TRANSLATION

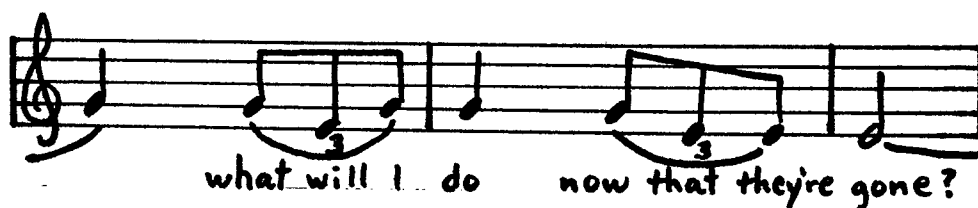
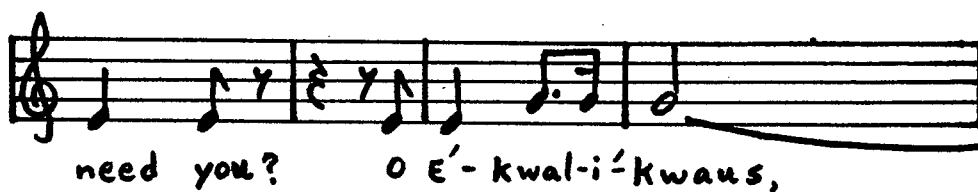
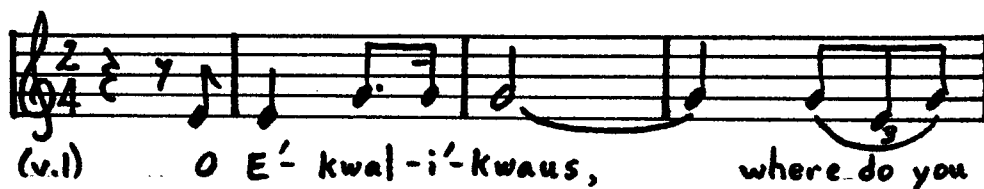
I am going to E'kwali'kwaus (grandfather's name).

b) Song words (by N. Luccock, based on story, p. 22)

1. O E'kwali'kwaus, where do you live?  
Where are you now, when I need you?  
O E'kwali'kwaus, what will I do  
Now that they're gone? Yes, my parents are gone.
2. I know what I'll do! E'kwali'kwaus,  
I'll go to you, for you'll help me.  
I want to be strong, just like my grandfather is now,  
Then a warrior I'll be.
3. You'll watch as I grow,  
Helping me learn all of the ways of the forest,  
And then, when I'm strong,  
I will return all of that help to my E'kwali'kwaus.

Song of a Little Boy in Search  
of His Grandparents


do=C

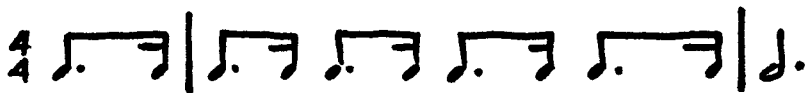


c) Musical concepts

i) Melody - s m. After syllables and hand signals have been used, children might try playing the song on a xylophone. Encourage children to create other melodies using the same two notes.

ii) Rhythm - 

Ask children to think of other songs which contain the rhythm , then practise clapping them clearly; for example:



If you're hap-py and you know it, clap your hands.



Oh my dar-ling, Oh my dar-ling, Oh my dar-ling Clem-en-tine

Follow the same procedure to teach triplets. Notice how the ties and anacrusis (upbeat) add further interest to the rhythm. A drum accompaniment could be played on the beat.

iii) Form - The children should recognize the binary (two-part) form of the song. Notice that the two phrases are identical except for the endings, the second being extended by one bar. Children should try to sing each phrase smoothly, without a pause for breath.

iv) Listening - "Song of a Little Boy in Search of His Grandparents".<sup>29</sup>

---

<sup>29</sup>From the recording "Folk Music of the U.S. - Songs of the Nootka and Quileute," (Washington, D.C.: Library of Congress, Division of Music, AAFSL32, 1972).

d) Integration with other subjects

Language Arts. Tell the son's legend, then ask the children to write a story telling of the boy's adventures while searching for his grandparents or while living with them.

Encourage the children to give one word to explain how the grandchild feels in each verse; for example: i) anxious ii) excited iii) confident. As they sing, the children should try to express in their voices the child's changing feelings.

Act out the arrival of the boy at his grandparents' house.

Read or watch films about other Indian legends and write a song about one of them.

Social Studies. Ask children to consider what they might do if their parents died suddenly. Discuss the important role grandparents played in primitive societies; compare this with the situation in modern urban societies.

Assign research projects about the way of life of the Pacific Coast Indians.

Physical Education. Ask children to march, keeping the beat with a drum, while listening to the original recording. Later they could sing the words as they march.

Art. Children might draw the boy's face in the moon. They may wish to draw a different face for each verse, then hang them as a mobile.

---

## B. SONGS OF THE COPPER ESKIMOS

### Introduction<sup>1</sup>

Eskimos ("eaters of raw flesh") live in the Arctic regions in Siberia, Alaska, Canada and Greenland. Copper Eskimos live in the Central Canadian Arctic near Dolphin and Union Strait (see map, p. 2). Eskimos call themselves "Inuit", meaning "The people", because in the past they were so isolated that they thought they were the only people anywhere. Their songs, legends, myths and stories tell of their daily struggle in the past to find food, clothing and shelter. They now have a different way of life with other problems, but are showing a renewed interest in singing the traditional songs.

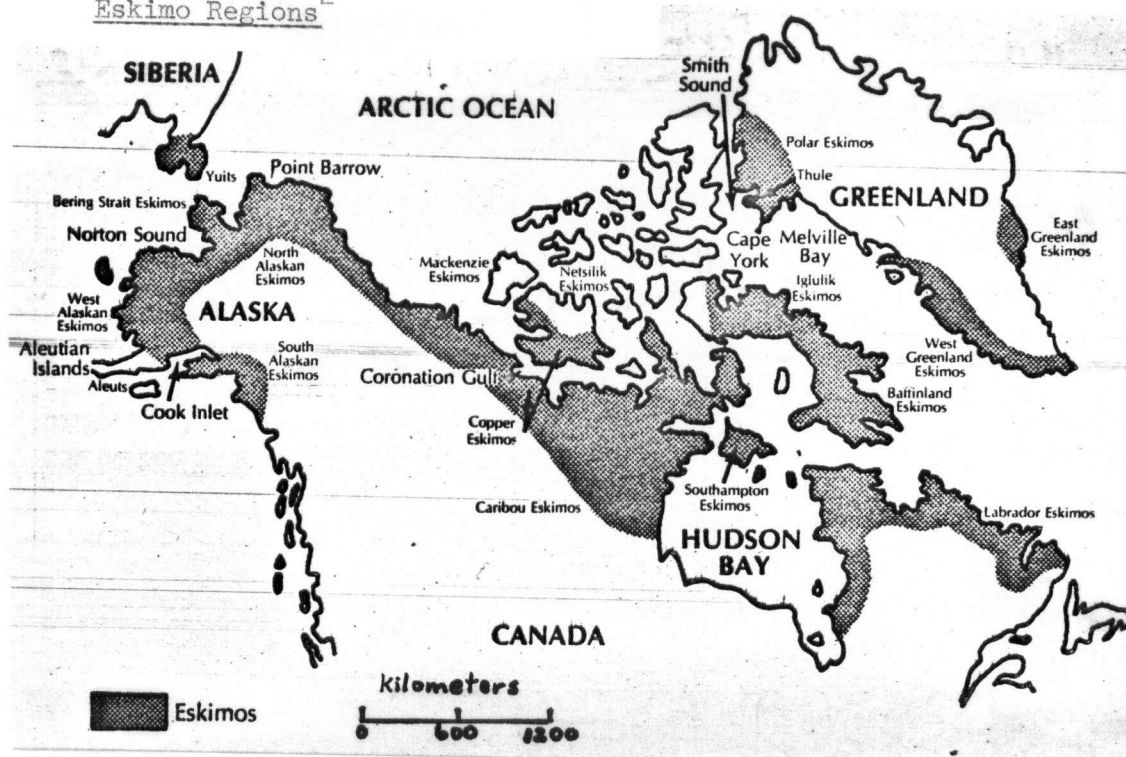
Eskimo songs were almost the first very primitive music ever recorded (about 1902). Miss Laura Bolton, who has collected Eskimo songs around Hudson Bay, states that "Music and poetry are by far the most important of all Eskimo arts." Every Eskimo can not only sing and dance, but can even compose songs. A good composer, or a person who can adapt new words to old songs, is considered as important as a good hunter. Unlike Indian music, every song belongs to everyone, and a singer may make any changes he wishes. To the Eskimo, the words are not as important as the tune and may be simply nonsense syllables.

---

<sup>1</sup>Charles Hofmann, Drum Dance--Legends, Ceremonies, Dances, and Songs of the Eskimos, (Agincourt, Gage Publishing, 1974), p. 6; see also D. Jenness, Report of the Canadian Arctic Expedition, 1913-18, (Ottawa: F.A. Acland, 1925), p. 12.



## Eskimo Regions<sup>2</sup>



## An Eskimo Family<sup>3</sup>



Kanguq Nuna Iqaluk Paani Grandma Naullaq Tuttu Grandpa

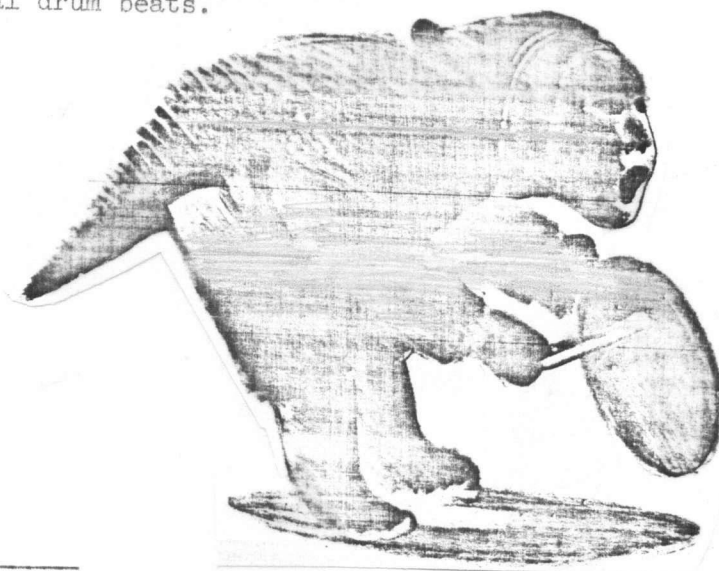
<sup>2</sup>Hofmann, p. 13.

<sup>3</sup>Jack Hodgins, ed., The Frontier Experience, (Toronto: Macmillan Co. of Canada, 1975), p. 10.

Dance-songs. The social life of the Copper Eskimo centers around the "kasim" or dance house. Every important event or feeling was made into a dance-song, which was passed down from older to younger generations.<sup>4</sup> There are two types of dance-songs--pisiks and atons--which are different only in the manner of dancing.

The drum dancer in stone, pictured below<sup>5</sup>, is performing in the manner of a pisik dance, according to Jenness's description here:

In the pisik dance the performer beats the drum in the centre of a circle while the other people help him sing. The dancer moves slowly round and round the circle, keeping his knees slightly bent; sometimes he hops lightly on both feet; more often he moves them alternately, but without any attempt to keep time with the actual drum beats.<sup>6</sup>




---

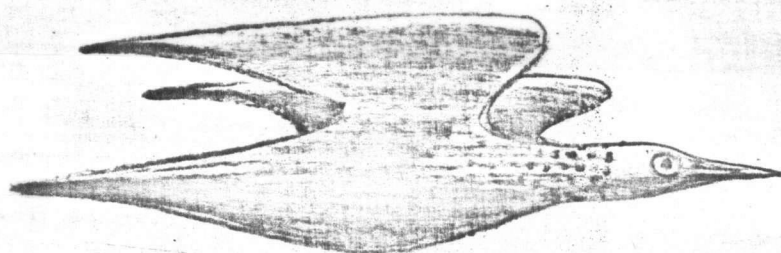
<sup>4</sup>Hofmann, p. 6.

<sup>5</sup>James Houston, ed., Songs of the Dream People, (Don Mills: Longman Canada Ltd., 1972), P. 71.

<sup>6</sup>Jenness, p. 10.

The dancer in the poem below<sup>7</sup> is performing in the manner of an aton dance, as Jenness describes it here:

In the aton dance either the drum is not used at all, or it is used by one of the singers in the circle. After the singer's song has begun, he usually stops singing, but begins to gesticulate violently with his arms, hopping now on one foot, now on the other, whooping with delight and delivering himself over to the wildest abandon if the singers are at all enthusiastic.



IVORY SEA BIRD

Ayii, ayii, ayii,  
 My arms, they wave high in the air,  
 My hands, they flutter behind my back,  
 They wave above my head  
 Like the wings of a bird.  
 Let me move my feet.  
 Let me dance.  
 Let me shrug my shoulders.  
 Let me shake my body.  
 Let me crouch down.  
 My arms, let me fold them.  
 Let me hold my hands under my chin.

*Central Eskimo*

<sup>7</sup>Houston, p. 70.

<sup>8</sup>Jenness, p. 10.

5. "A Lucky Hunt"a) Background Information<sup>9</sup>

The singer. In 1915 Dr. Diamond Jenness saw Unek'ag, a Dolphin and Union Straits girl, perform this pisik dance song. The very poor quality sound on the tape is due to an old and worn wax cylinder (Record IV C 27). People of both sexes danced the same way, so it was not unusual for a girl to sing a hunting song. Over half of the Copper Eskimo songs are about hunting, because it is so important to their lives.

Original translation.

Verse 1. pt. 1.	I intend to return again also, From the ice I intend to return again also.
Verse 1. pt. 2.	Blubbery animals [seals] when they came a little towards me at their holes I quickly secured one.
Verse 2. pt. 1.	I intend to return again also, From the land I intend to return again also.
Verse 2. pt. 2.	Antlered animals [caribou] when they began to walk away I quickly secured one.






b) Song words (Adapted by N. Luccock)

1. I saw seals at their hole In the ice near the North Pole,  
So I brought one back.

2. I saw antlered caribou, Walking far from my igloo,  
So I brought one back.

Ref. I ye i ye i ye i ye, To the ice (land) I shall return.

c) Musical concepts

- i) Melody - s m (first interval in Kodaly approach)
- ii) Rhythm -  ,  . Play bars 5,6 on a woodblock.
- iii) Other - staccato (  ), accent (  ), repeat (  )

---

<sup>9</sup>Jenness, p. 64.

Original version.<sup>10</sup>

No. 10  
Record IV C. 27

## Dance Song (pisik).

Unet-aq, an Akuliakatak girl.

*♩ = 84*

**A** **B**

ye ya-yi. ye ya ut- qing-naq-cing-nam-mi-um-a ter-kum-i-i ut- qing-naq-cing-nam

*Versel. pt. 1.*

**C** **AC**

mi-um-a ye ye ye ye i ye i ye i ye q a i ya a i ya i ye i ye i ye i ye

*Refrain I*

**D** **B**

ya yi ya a a q a a i ya i i ya ya-u uq-cut-yi-i um-u-val-ix-yaq-tu-ni-na

*Versel. pt. 2.*

**C** **ext.**

ya i am- itaq-pak-tum-a i ye i ye i ye i ye i ye i ye i ye i ye i ye i ye

*Refrain II*

**ext.** **A'**

i ye a i e he a q a i ya q a i ya - a ya i ye i ye ye ya-yi ye ut- qing-naq-cing-

*Versel. pt. 1.*

**B'** **C**

nam-mi-um-a nu-na-mi-i ut- qing-naq-cing-nam-mi-um-a a i ya i ye i ye i ye i ye

*Refrain I*

**AC'** **E**

i ye a i ya a ya i ya i ye i ye i ye a i ye q a q a he ya i ye i-

*Versel. pt. 2.*

**C**

ye na-yu-k-yi-i pi-tu-al-ix-yaq-tu-ni e ya i ya am-i-caq-pak-tum' i ye i ye

*Refrain II*

**C**

i ye i ye i ye a i ya i ya i ya i ya i ya a i ye



d) Integration with other subjects

Drama. Read the description of Eskimo dancing (p. 28) and the poem (p. 29). Students might imagine they are in the dance house during a long winter night and take turns performing "A Lucky Hunt."

Social Studies. Project the map (p. 27) on a screen and circle the words, "Copper Eskimos". Help students to calculate the distances between an eastern Eskimo community (e.g., Labrador), a central one (e.g., Copper), and a western one (e.g., West Alaskan). Although these Eskimos lived far apart, their songs were often very similar.<sup>12</sup> Ask how this is possible. (Songs were sung whenever a visitor arrived in a community, and were gradually passed across the arctic.)

Art. Ask students to study the photograph of the hunter below, then draw the animal he is trying to catch.



Eskimo Hunter<sup>13</sup>

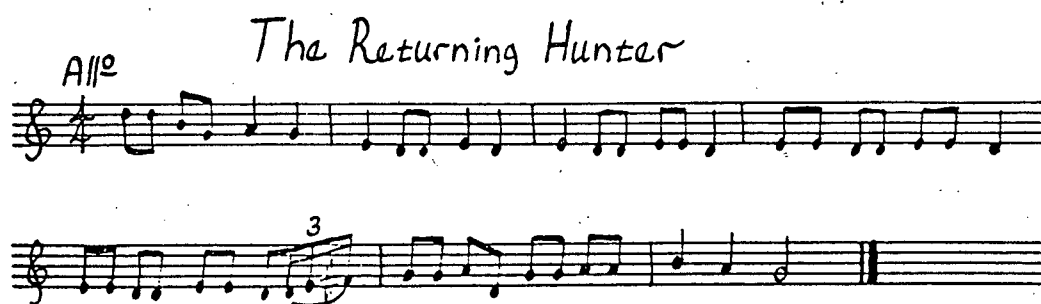
<sup>12</sup>Ibid.

<sup>13</sup>Hofmann, p. 23.

6. "The Returning Hunter"a) Background Information

On returning from the hunt in his kayak, the hunter sings a song to tell his people, waiting on shore, of his adventures--the joy of success, an exciting chase or the disappointment of failure to kill a seal, muskox or caribou. Hunters are very concerned about the souls of animals they kill. They believe that any dead animal may return many times if treated with respect during the kill.

Original version.<sup>14</sup>

b) Song words (by N. Luccock)

1. Listen to my story,  
Early one summer day I paddled far away,  
Much excitement I could feel, Hoping that I'd catch a seal,  
I was lucky, now there's lots of food for all!
2. Hunting was not easy,  
He swam ahead of me, I followed silently,  
Close enough to throw my spear, Hoping that he would not hear,  
First with rifle, then with spear, I hit that seal!
3. Thanks to Niviaktok!<sup>15</sup>  
She gave me help, She let this animal go free,  
Then I thanked the seal, For he let me catch him easily,  
Yes, my brothers, hunting is the life for me!

---

<sup>14</sup>Ibid.

<sup>15</sup>Queen of all sea creatures.



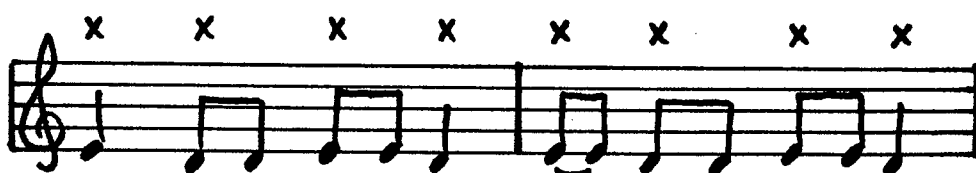
# The Returning Hunter

Rhythmically

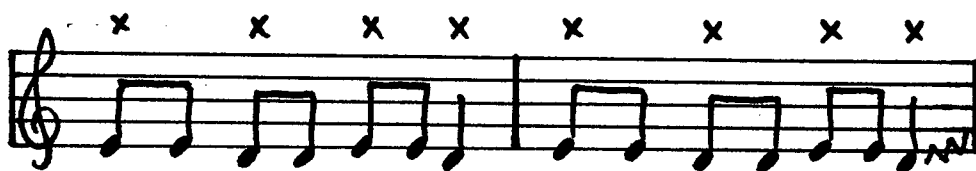
do = G



(v.i) Lis - ten to my sto - ry,



Ear - ly one sum - mer day I — pad - dled far a - way,




Much ex - cite - ment I could feel, Hop - ing that I'd catch a seal,



I was luck - y, now there's lots of food for all!

c) Musical concepts

i) Melody - l s for primary grades; smrdl,s, for intermediate grades. Study bars 2-5 from a chart first, and sing with solfège using hand signals, before singing words.

ii) Rhythm -  used in various patterns. Use the rhythm of bar 2 as ostinato on a drum. Later, show the growing excitement by following the drum markings on the song page.

iii) Dynamics - crescendo, p, f. Notice the increasing movement towards the end of each verse as the hunter's story becomes more exciting. Encourage students to gradually increase the volume and tempo to show they feel the growing emotion, then start the next verse slower and quieter as the hunter resumes his story.

iv) Form - Each verse has three separate parts--Introduction (bar 1), narrative, and closing (last two bars). Accompany each part with a different sound (drum, clapping, stamping, etc)

v) Listening - "Hunting Seals"<sup>16</sup>

The text of this song goes:

"We were hunting seal  
When the mosquitoes were here  
In the early summer."

---

<sup>16</sup>From the recording by Laura Bolton, "The Eskimos of Hudson Bay and Alaska," Folkways Album FE 4444.

d) Integration with other subjects.

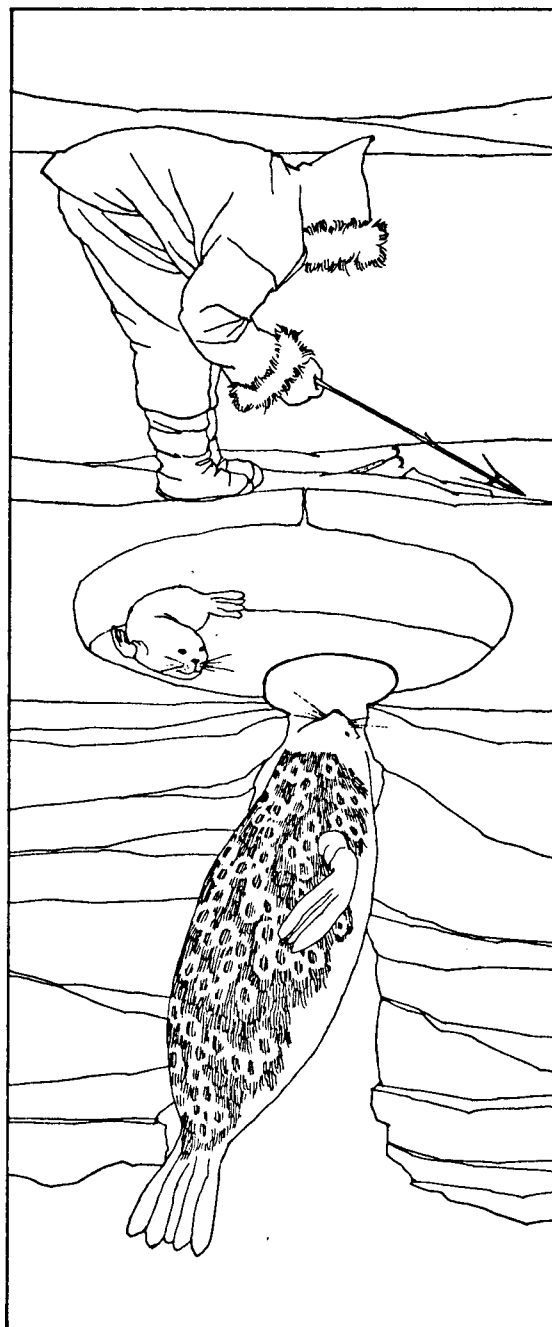
Art. Visit an art gallery or store which displays Inuit sculpture and drawings. Collect illustrations of their art.

Drama. Read and dramatize the myth "How Seals Were Made"<sup>18</sup> (p. 38); try adding sound effects, and ending the story with the song, "The Returning Hunter."

Social Studies. Ask why a husky dog would be more useful than a snowmobile on a seal hunt. (It travels more easily and quietly over ice.)

Determine what different uses the Eskimo would make of the seal.

Discuss what is happening in the photograph<sup>18</sup> opposite.



<sup>17</sup>Brian W. Lewis, ed., Eskimo Myths, (Ottawa, Dept. of Indian Affairs and Northern Development, Arctic Reading Series, Reader 13, 1968), p. 26.

<sup>18</sup>Hodgins, p. 40.

A raven wanted to marry a woman. One day he left his home in the mountains and looked for a village where some beautiful girls lived. When he returned from hunting he always brought food. Soon a young girl agreed to marry him so he took her away from the village to his home in the mountains, but did not tell her he was a raven.

Every day, when his wife was still sleeping, he changed into a raven and went looking for fish. One day, however, the girl was awake when her husband changed into a raven. At once she became frightened and wanted to escape.

Later the girl's brothers came looking for her. They were worried because they had not seen her for such a long time. When the brothers visited the girl she told them about the raven-husband. At once they took her down to their boat and began the journey home.

When the raven returned from hunting he was very angry to find that his wife had gone. He was so angry that he beat his great wings, making a storm and, by magic, he made huge waves on the sea.

When the storm got stronger the brothers in the boat became frightened. Water began to come into the boat. They were carried up higher and higher by the waves.

The brothers decided that maybe their sister was the cause of the great storm. Maybe, because she had married a magic raven, she was also magic; so they threw her out of the boat. In her fear the girl grasped the side of the boat nearly turning it over. Taking up his big knife, her oldest brother chopped off her fingers and the girl slipped slowly down into the water.

The girl was drowned but became Niviaktok, the queen over all the creatures in the sea. Her fingers that were cut off by her brother became seals. Now, when she is pleased with someone, she will allow him to kill one of her seals. Every hunter, when he catches a seal, gives thanks to Niviaktok, protector of all the animals in the sea, for helping him. And to each seal he gives a drink of fresh water for allowing itself to be caught.

---

7. "The Raven Sings"a) Background Information

Pitsulak, of Cape Dorset, Baffin Island, told Charles Hofmann the following information about Eskimo Raven Legends:

Raven is the large omnivorous bird known in the folktales of Europe, Asia and North America. Because of his character, the raven is condemned in most stories, was made to suffer thirst or to be black. Sometimes he is the bird of ill-omen. In some tales he sees all, knows all, and with his prophetic gifts he is looked upon as a bird of all knowledge. In other tales he is cast out by both men and the birds.

Of the many stories told on long winter nights, the Eskimos enjoy the ones about the raven and he is the most popular character. The Indians of the Canadian Northwest also have a wealth of raven legends.

19

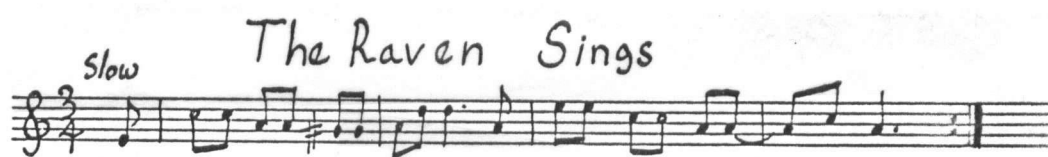
b) Song words (by N. Luccock)

1. I want to please my friends, the Eskimos,  
So, hungry as I am, I'll fly south.  
My luck is gone, for when I stole an egg,  
Owl bit me, so it dropped from my mouth.
2. The Eskimos are very hungry now,  
For soon their winter food will be gone.  
They want to know if all the animals  
Will soon arrive; it's me they're counting on.
3. I see the bears and walrus fight on ice,  
And there the caribou walk so slow,  
Some geese are flying swiftly overhead;  
They call to others resting below.
4. I shall return to tell the Eskimos  
That soon the animals will be there.  
But first I'll fill my bag with seagull's eggs,  
For he's a bird that I do not fear.
5. The Eskimos say that I'm greedy,  
That soon I'll lose my power to talk,  
This extra egg I'll stuff into my mouth, (clap hands)  
Caw! Caw! Caw! Caw! Caw!

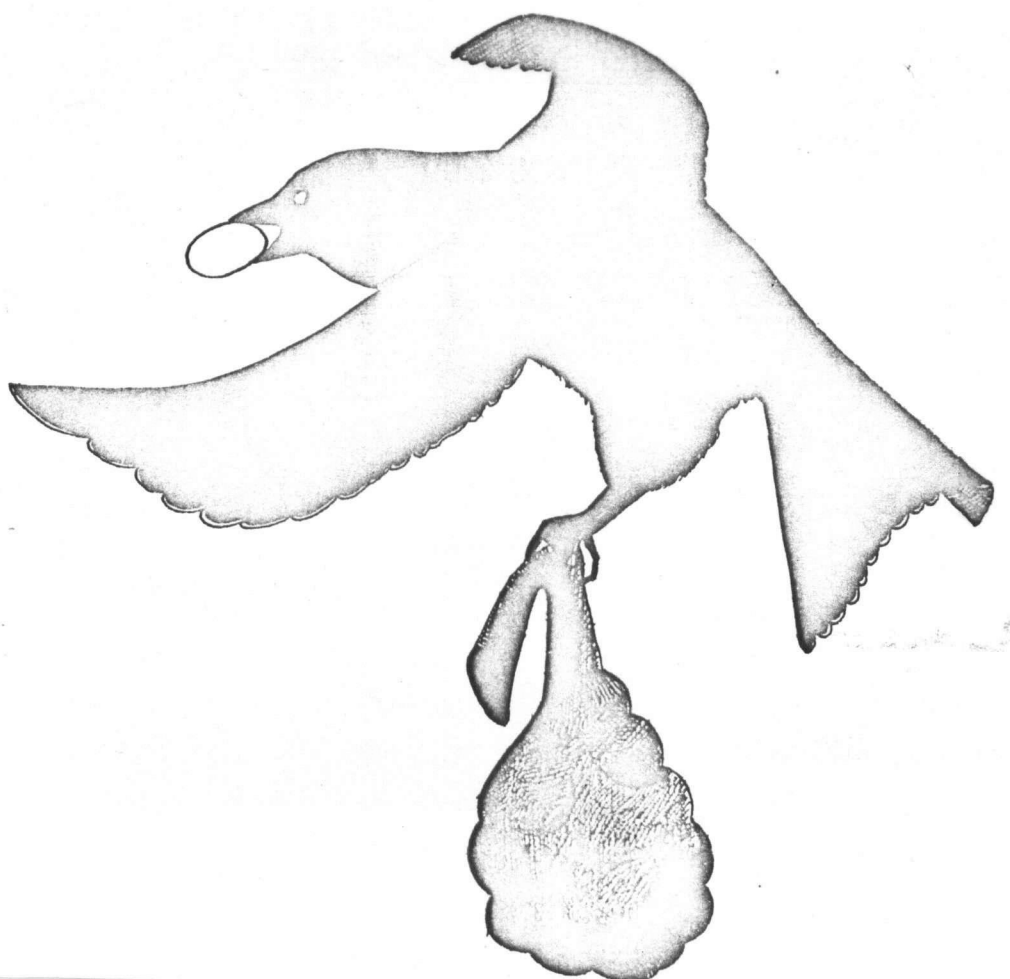
---

<sup>19</sup>Hofmann, p. 62.

Original version.<sup>20</sup>



Raven, stealing eggs<sup>21</sup>



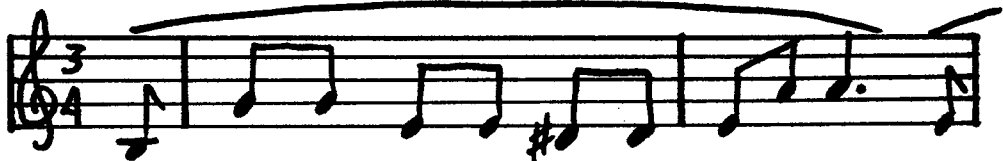
<sup>20</sup>Ibid, p. 63.

<sup>21</sup>Lewis, p. 9.

# The Raven Sings

Slow

do=G



(v.l) I want to please my friends, the Esk-i-mos, So,



hun-gry as I am I'll fly south. My



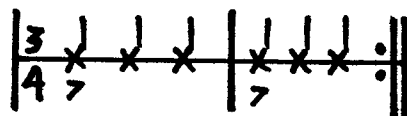
luck is gone, for when I stole an egg, Owl



bit me so it dropped from my mouth.

## INSTRUMENTS

Drum (Introduction - 2 bars)

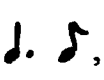



c) Musical concepts

i) Melody - Introduce the minor scale. Practise the triad mdl, (bar 3) with hand symbols until children are very familiar with it. Draw attention also to the raised so - 'si' in bars 1 and 5 (so hand sign with opened fingers and hand raised slightly).

Find and sing other examples of minor scales or triads in the Ukrainian "Christmas Carol" (bars 1-2), "Canada, My Country" (bar 1), and "A Sailor's Surprise" (bars 9-13). Compare these examples with the major triad in "The Returning Hunter" (bar 1).

Listen to recordings to develop the students' ability to hear whether a piece of music is major or minor in character. Ask them to describe the different moods they feel as the modality changes.

ii) Rhythm -  $\frac{3}{4}$ , , tie ().

The tie serves to eliminate the accent of the second tied note, creating a feeling of suspense. It also creates a rhythmic contrast between the two phrases of the song.

iii) Form - Help students notice that each verse consists of two identical sections, each containing two phrases. The second phrase seems to answer the first. Sing the first phrase to your own words, then ask a student to answer you with his own words, sung to the melody of the second phrase; for example:

Teacher - "Susannah, are you feeling well today?"  
 Susannah - "Oh yes, Miss Jones, but I'm so sleepy."



d) Integration with other subjects

Drama. Create a pageant from the Baffin Island legend, "Why the Raven Cannot Talk" (p. 44) and the song "The Raven Sings" (p. 16). Form a different scene for each paragraph, read by a narrator. Class members who are not acting could sing the verses of the song in the manner of a Greek chorus after each paragraph. Order of presentation: Paragraph 1, verses 1 and 2, p. 2, v. 3, p. 3, v. 4, p. 4, p. 5, p. 6.

Art. Create simple props to be used in the above pageant.

See the film, "Legend of the Raven,"<sup>22</sup> based on the above story, and note how cleverly the stone carvings were used to represent the characters. Decide whether the musical score is appropriate and effective.

Reading. Reread the myth, "How Seals Were Made" (p. 13). Compare the character of the raven in this story with that in "Why the Raven Cannot Talk." Locate other legends, both Eskimo and Northwest Indian, which tell of the Raven's exploits.

Social Studies. Assign research projects on the physical characteristics and habits of each of the animals mentioned in "Why the Raven Cannot Talk." Ask each student to indicate on the map (p. 27 - projected) the areas where his animal lives, and the best hunting conditions and weapon for catching it. He might make a model of the weapon to show the class.

---

<sup>22</sup>Made by Imperial Oil, Crawley Films, Ltd., 1956.

.. 23

" Why the Raven Cannot Talk

The raven was talking one day with his Eskimo friends. They were very unhappy because, although break-up was coming, many people were hungry and would be too weak to hunt when the animals came. They asked the raven if he would fly south to see if the animals were coming yet. The raven wanted to please his Eskimo friends so he flew south. He was very hungry himself and was always looking for small animals and eggs to eat. He saw an owl's nest but, when he tried to take an egg, the owl bit him. He tried to catch a lemming but the lemming was too fast for him: he dived into his hole and the raven was unable to follow.

Ahead he could see the broken ice where the bears and the walrus were fighting. On the land the caribou were slowly walking north. Overhead the geese were calling to their brothers who were resting on the land below.

The raven thought that he should return to tell the Eskimos that the animals were coming. He was just turning to go home when he saw a seagull's nest. He was not afraid of the seagull so he began to fill his bag full of eggs. When the bag was full there was still one egg left in the nest so he put it into his mouth.

When the raven returned, the Eskimos shouted to him, asking him about the animals. The raven tried to talk but could not because of the egg in his beak. All he could say was caw, caw, caw. Then he swallowed the egg.

He tried to talk again but could not and the Eskimos were so angry that they began to throw rocks at him.

Ever since that time the raven has not been able to talk, and Eskimos have always been angry at him. because he was such a greedy bird.

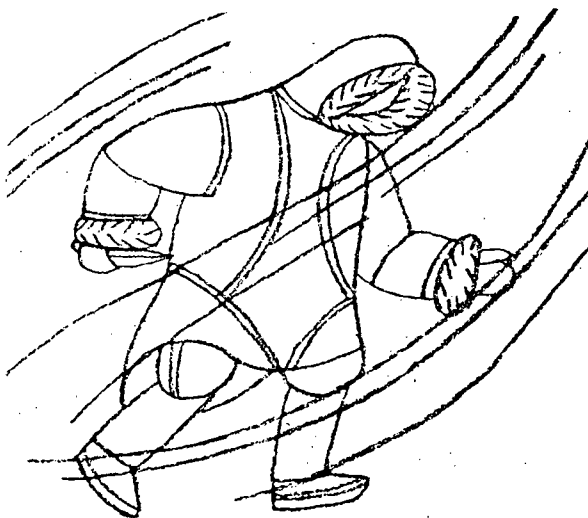
8. "A Weather Chant"a) Background Information<sup>24</sup>

Eskimos worship many supernatural creatures; some are helpful, but many can bring harm. The shamans (medicine men) sing many songs to their spirits to persuade them to make the gods stop the bad weather which has prevented hunting. The shaman usually goes into a trance, pretending no one else is there, so he might speak to his spirit privately. No drums are used to accompany these incantations.

b) Song words (Adapted by N. Luccock)

1. Listen guardian spirit, listen to my cries, (x2)  
You're my great companion; you'll hear my calling.
2. We are all alone here, There's no one else around, (x2)  
This is not a snow-hut; these are not people.
3. Summon all your powers to snuff out this storm, (x2)  
You and I shall dance here, dance 'till the wind stops.

A Hunter Defies the Evil  
Spirits Responsible for  
the Storm.<sup>25</sup>




---

<sup>24</sup>Bolton, loc. cit.

<sup>25</sup>Edith Fowke, Alan Mills and Helmut Blume, Canada's Story in Song, (Toronto: W.J. Gage, 1960), p. 8.

Original version.<sup>26</sup>

No 104.

Record IV C. 59 b.

# Weather Incantation.

(To allay a storm)

=Ivyayotailaqa Puivtiq man

tau-i-yu-am-ma-an in-uy-yu-am-man tau-i-yu-am-ma-an in-uy-yu-am-man  
 a-qe-y-luy-am-nuk niv-yoy-luy-am-nuk nud-vim-i-lan in-u-ey-i-  
 vog in-uk-cam-i-lan in-u-ey-i-vog a-ta-ni ka-nam-a qin-ey-lun-  
 uk tau-yu-am-man in-uy-yu-am-man tau-yu-am-man in-uy-yu-am-  
 man a-qe-y-luy-am-nuk niv-yoy-luy-am-nuk nud-vim-i-lan in-u-ey-i-  
 vog in-uk-cam-i-lan in-u-ey-i-vog a-ta-ni ka-nam-a  
 qin-ey-lun-uk

Original translation.<sup>27</sup>

My great companion, my great guardian spirit,  
 My great companion, my great guardian spirit.  
 Our fine incantation, our fine cries.  
 There is no snow-hut; it is empty of people.  
 He is not a real man; it is empty of people.  
 Underneath it down there let us two search.

<sup>26</sup> Jenness, p. 325.

<sup>27</sup> Ibid, p. 490.

## A Weather Chant

with feeling

do = G



Tau - i - yu - am - ma - an in - uy — yu - am - man  
(v.l) Lis - ten, guard - ian spi - rit, lis - ten to my cries,



tau - i - yu - am - ma - an in - uy — yu - am - man  
Lis - ten, guard - ian spi - rit, lis - ten to my cries,






a - ge - y - luy - am - nuk niv - yoy - luy - am - nuk  
You're my great com - pan - ion; you'll hear my call - ing.

c) Musical Concepts

i) Melody - Review the minor scale (see p. 42), including the triad mdl, (bar 3).

Compare phrases 1 and 2 (same rhythm and words; slight variation in melody); contrast with phrase 3.

ii) Rhythm -  $\frac{3}{4}$  ,  ,  , slur.

Sing other songs which have the pattern  and encourage children to clap it clearly. For each song determine on which beat this pattern occurs and in which position it is most noticeable. (beat 1)

--"A Weather Chant" (beat 1); "Happy Birthday" (beat 3);

"Song of a Little Boy in Search of His Grandparents" (p. 22) (beat 2)

iii) Dynamics - p and f; create a more powerful effect with the song by singing the second verse softer (p) than the others.

iv) Listening:- "Dance Song and Magic Song";<sup>28</sup> sung by the same person: who sang "A Weather Chant" to Diamond Jenness.

"That Woman Beneath the Sea"<sup>29</sup>  
(A shaman sings to his spirits)

That woman down there beneath the sea,  
She wants to hide the seals from us.  
These hunters in the dance house,  
They cannot right matters.  
They cannot mend matters.  
Into the spirit world  
Will go I,  
Where no humans dwell.  
Set matters right will I.  
Set matters right will I.

---

<sup>28</sup>From Jenness, Record IV C 59b, Canadian Ethnology Service, Ottawa.

<sup>29</sup>Houston, p. 71.

d) Integration with other subjects.

Art. While recording Eskimo songs, Laura Bolton<sup>30</sup> noticed that "many amulets are worn [by shamans] (one man wore 80), including miniature whips to drive away evil spirits; front teeth of caribou to bring luck in the caribou hunt; and a musk ox tooth for luck with salmon." Children could make an amulet, or draw a shaman, with his decorations, singing to his guardian spirit.

Composition. Ask children to bring an object to school (or make one) which they think could be used as a good luck charm. Suggest that they write a fantasy describing the amulet, telling how it acquired its powers, and explaining where the owner plans to use it in a future adventure.

Drama. Working in pairs, children could act out an imaginary meeting between shaman and spirit, while classmates sit in a quiet circle around them. The shaman (or classmates) could begin with the song. Ask each acting pair to try to establish a different mood from each other pair--serious, frightening, comical, timid.

Reading. Read the poem "That Woman Beneath the Sea" (p. 48). Have the class discuss what problem the hunters in the poem have been experiencing lately. Notice how songs and dances can serve as prayers as well as entertainment.

Social Studies. Ask several students to make brief reports on the religions of various primitive peoples. In a discussion try to determine some common characteristics.

---

<sup>30</sup>Bolton, loc. cit.

Discuss the significance of the following statement and photographs<sup>31</sup> for the young people of the north:

For people in Fort Good Hope, Arctic Bay, and the other thirty-six thousand spread in fifty-four communities over one million three hundred thousand square miles, the past two decades have brought electricity and rifles, spaghetti and cornflakes, radios and schools.

Young people now prefer songs in the Eskimo language accompanied by guitar played "country style." Using one of the melodies in this unit, help the class make up new words which give a clearer picture of life in the north now. You might mention snowmobiles, cars, wooden shacks, co-ops, pipelines, or land claims.



---

<sup>31</sup>"Arctic in Colour," (Yellowknife: Dept. of Information, Government of the North West Territories, Spring, 1972), p. 19.



9. "Little Sister Lost"a) Background Information

The singer and her song. Kaneyoq, a Copper Eskimo Girl from Prince Albert Sound, sang this song to Diamond Jenness in 1915. Since this dance song is an aton (see p. 29), the singer was usually accompanied by a drum played by a singer in the circle. After beginning the song, the performer stopped singing and began dancing enthusiastically.<sup>32</sup>

Original translation<sup>33</sup>

- Verse 1. pt. 1.      Seeing that I was longing for it,  
I gave it a name, the spirit.
- Verse 1. pt. 2.      Much blood pours from me [my nose] unexpectedly.  
I gave it a name, seeing that I recognized it.
- Verse 2. pt. 1.      I have not finished it [my song] however.  
Whither my little sister, my little *Kanirag* [has she gone].<sup>1</sup>
- Verse 2. pt. 2.      Much blood pours from me unexpectedly.  
Whither my little sister—I have not finished it however.

<sup>1</sup> This is one of the songs that was taught by the Prince Albert sound Eskimos to the *Puvit* Eskimos during the summer of 1915 (see Vol. XII, Pt. A., p. 132). The words are said to have been taken from three separate songs.

b) Song words (Adapted by N. Luccock)

1. Little sister, where are you?  
I can't find you in our warm igloo.
2. Little sister, where are you?  
I'm afraid you might have gone outside.
3. Little sister, where are you?  
Are you lost out in the cold snow storm?
4. Little sister, there you are!  
Playing hide and seek behind Grandma!

<sup>32</sup> Jenness, p. 10.

<sup>33</sup> Ibid, p. 460.

Original version.<sup>34</sup>

No 53.

Record IV C 58b.

## Dance Song

— from Prince Albert Sound.

Kāneyoq, a Puivhiq girl.

**J. 88**

**A** **B**

ye ye yai ye ya i ya ye ya-i ya ai ye i-ya- a-i ye ye ya-ai ye

*Introduce.*

**C** **AC**

ye ya-i ye i yai i ye ya i ya-ai ye i ya-ai ye ye ye i-

**Refrain I.** **Conn.** **A<sup>1</sup>**

ye i-ya yi ya ai ya-a i ye ye qai i ya hai ye ye-i- ye ye yai

*Verse 1, pt. 1.*

**B<sup>1</sup>** **C<sup>1</sup>**

um-a-yā-lu-a-yi- ya āt-ci-aq-ci-ya i-ma toyn-yay-i-ma ye yai ye

**Refrain II**

**AC<sup>1</sup>**

ye ye ya-a i ya-ai ye i-yai ye ye i ye ye ya yi ya ai ya-a i ye

**Conn.** **A<sup>1</sup>**

ye qai ye i ya ha-i ya a-u-yā-lum-na u-pat-u-ax-yat-mag-a

*Verse 1, pt. 2.*

**B<sup>2</sup>** **C**

āt-ci-aq-ci-ya i-ma it-it-a-yi-yā-lu-a-yi- ya ye i yai i ye ya i ya-ai ye

**Refrain I** **Conn.**

**AC<sup>1</sup>**

i ya-ai ye ye i-ye i-ya yi ya ai ya-a i-ye ye qai i-ya ha-i ya

**A<sup>2</sup>** **B<sup>3</sup>**

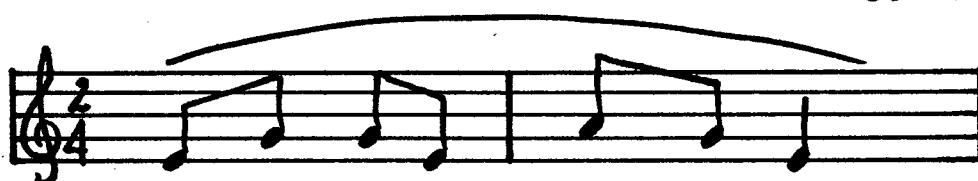
i ye ye-i ye i-yai a-yi-un-it-yā-lu-a-yi- ya cu-munn-yan-u-ay-i-ma

*Verse 2, pt. 1*

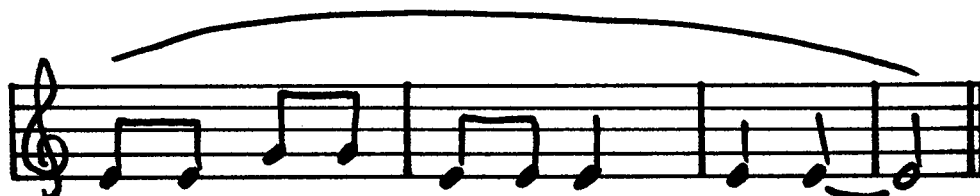
<sup>34</sup> Ibid, p. 216.

# Little Sister Lost

do = C





ye ye ye i - ye i - ya  
 (v. 1, 2, 3) Lit-tle sis-ter, where are you?  
 (v. 4) Lit-tle sis-ter, there you are!





yi ya ai ya - a i ye ye qai  
 (1.) I can't find you in our warm ig-loo.  
 (2.) I'm a-fraid you might have gone out-side.  
 (3.) Are you lost out in the cold snow storm?  
 (4.) Play-ing 'hide and seek' be-hind Grand-ma!

c) Musical concepts

i) Melody - l s m; good song for introducing la;  
two unequal phrases add interest to the song.

ii) Rhythm -  ; tie ()

Use  to teach  with the same time value.

iii) Tempo (fast-slow) and dynamics (loud-soft) -  
Sing each verse a little faster and louder than the one before,  
expressing the growing apprehension of the singer (verses 1-3)  
and finally excited relief (verse 4).

iv) Listening - "Dance Song"<sup>35</sup> sung by An'ayog, the  
Coppermine River Man who sang "Little Sister Lost" for Diamond  
Jenness.

d) Integration with other subjects.

Drama. Have three students act out the story of the song while  
classmates, sitting around them, sing the words and play a  
drum.

Let one child or the entire class perform the song  
in the traditional manner of an aton dance.

Reading. Find descriptions of other Eskimo children's games.  
Ask children to read the descriptions carefully, then play the  
games. Explain that Eskimo children often learn games from  
grandparents rather than by reading about them.

---

<sup>35</sup>From Jenness, Record IV C 28, Canadian Ethnology  
Service, Ottawa.

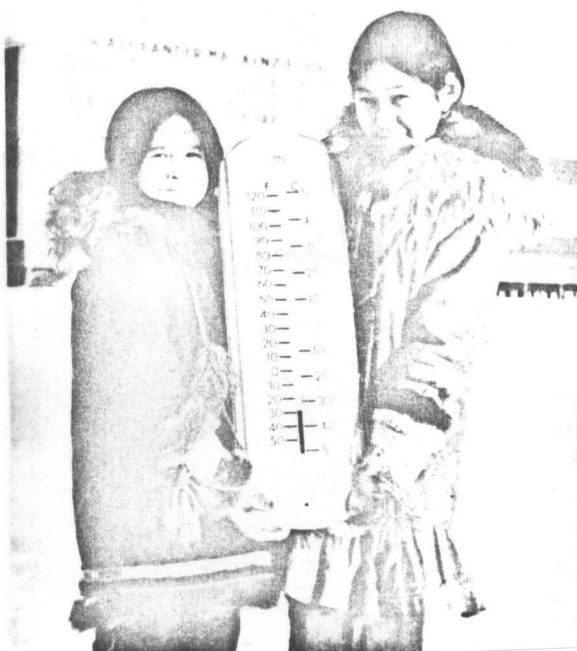
Project the photograph of the extended Eskimo family (p. 27) on a screen. Identify the "little sister", older child (singer), and grandmother. Discuss the role Eskimo grandparents play. Draw attention to the similar position of Nootka Indian grandparents (see p. 22).

Social Studies. There are many Eskimo songs about the seasons-- the long winter nights and the sunny summer days. The poem below expresses the Eskimos' appreciation of summer after a hard winter.

There is joy in feeling warmth  
Come into the world,  
To watch the sun retrace its ancient footprints  
in the summer sky.<sup>36</sup>

Ask students to find out how and why northern seasons differ from ours. The photograph opposite should provide part of the answer. Make and compare temperature graphs for Inuvik and Vancouver.

Students of Sir Alexander Mackenzie School in Inuvik, Northwest Territories.<sup>37</sup>




---

<sup>36</sup>Hofmann, p. 28.

<sup>37</sup>William Wiley, Canada: This land of ours, Elementary edition, (Ginn and Co., 1976), p. 10.

## C. SONGS OF THE UKRAINIAN-CANADIANS

### Introduction<sup>1</sup>

Ukrainian-Canadians form the fifth largest ethnic group in Canada, after the British, French, German, and Italians. Because of over-population, loss of land, heavy taxation and political pressures, many peasants left the Western Ukraine at the beginning of this century to settle in Canada. Today there are over half a million Ukrainian-Canadians, living mostly as farmers in the Prairie Provinces.

Old Ukrainian folksongs survived in Canada because most immigrants settled on uncleared land and farmed like the peasants in the Old World. Carmen Roy has found that these songs serve to "reinforce Ukrainian ethnic identification in the new and different Canadian environment;"<sup>2</sup> for example: "Christmas Carols Nos. 1 and 2".

Ukrainian-Canadians have also developed a large repertoire of songs about their life in Canada--songs about hardships, happiness, new ways of life, and the new environment; for example: "Canada, My Country" and "My Trusty Ford."

---

<sup>1</sup>Robert B. Klymasz, An Introduction to the Ukrainian-Canadian Immigrant Folksong Cycle, (Ottawa: National Museums of Canada, Bulletin No. 234, Folklore Series No. 8, 1970), p. 1; see also Robert B. Klymasz, The Ukrainian Winter Folksong Cycle in Canada, (Ottawa: National Museums of Canada, Bulletin No. 236, Folklore Series No. 9, 1970), Preface by Carmen Roy, p. vii.

<sup>2</sup>Klymasz, Bulletin 236, Preface, p. vii.

### The Ukrainian-Canadian Christmas

Christmas Day. Although young Ukrainian-Canadians, like other ethnic groups, usually celebrate Christmas on December 25th, for the first fifty years of their settlement in Canada, January 7 was regarded as Christmas Day. The following legend gives one explanation of why the dates were different:

When Jesus Christ was born, a star appeared, and all peoples went to see Jesus Christ. The Poles wore slippers--they slipped them on and "foooooorrr!"--away they went! But our people, by the time they laced their shoes, never got there until two weeks later. And for this reason we celebrate on the 7th (of January).<sup>3</sup>

Carolling Customs. Robert Klymasz, the collector of many Ukrainian-Canadian carols, has found that "the custom of house-to-house carolling is more popular with Ukrainian-Canadians than with any other ethnic group."<sup>4</sup> Originally carollers were young men singing at their girlfriends' houses. Now they are usually church groups asking for money for the church or community. Carols are also sung at family festive dinners.

Carols.<sup>5</sup> Traditionally, Ukrainian Christmas carols have four separate parts: The introduction (greeting), the body (promise of prosperity and a good harvest in the New Year), the closing (blessing or wish for happiness) and refrain (prayer - only in classical carols.)

<sup>3</sup>Ibid, p. 10

<sup>4</sup>Ibid, p. 11.

<sup>5</sup>Ibid, p. 8.

10. "Canada, My Country"a) Background Information<sup>6</sup>

The Ukrainian immigrants were often troubled by homesickness, disease, prejudice because they could not speak English, or astonishment at the vastness of the Canadian Northwest. In spite of the hardships the Ukrainian immigrants encountered, they were in most cases successful farmers and content with their new country.

Ukrainian peasant-settlers from Bukowina *en route* to Edna-Star, Alberta, 1897<sup>7</sup>



(Bukovina - a province of the Ukraine; see poem, p. 6)

<sup>6</sup>Klymasz, Bulletin 234, p. 1.

<sup>7</sup>Vladimir J. Kaye, Early Ukrainian Settlements in Canada, 1895-1900, (Toronto: University of Toronto Press, 1964), p. 150.



Original version and translation.<sup>8</sup>

*Sung by Mrs. H. Rewakowsky,  
Canora, Saskatchewan, 1964.*



Ка - на - до, Ка-на - до, ти пре - красний кра - ю, Ми  
в то- бі хи - с - мо, як би в я - кім ра - ю, Ми  
в то- бі хи - с - - мо, як би в я - кім ра - ю.

*Translation:*

1. O Canada, Canada, you beautiful country,  
We live in you like in some paradise. (2)
2. O Canada, Canada, it is good to live in you,  
We have enough to eat, we have enough to drink. (2)
3. We have beautiful, fertile fields,  
Thanks to which we get a lot of money. (2)

b) Song words (Adapted by N. Luccock)

1. O Canada, Canada, beautiful country,  
We live in a paradise where I can play and run free. (2)
2. With Canada no other land can compete,  
For we always have plenty to drink and to eat. (2)
3. Our fields are so fertile, and summers so sunny,  
That we're always sure that our crops will bring money. (2)

<sup>8</sup>Klymasz, Bulletin 234, p. 62.

# Canada, My Country

♩ = 80

do = F



(v.l) O Can-a-da, Can-a-da, beau-ti-ful coun-try, We

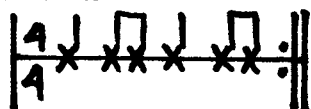
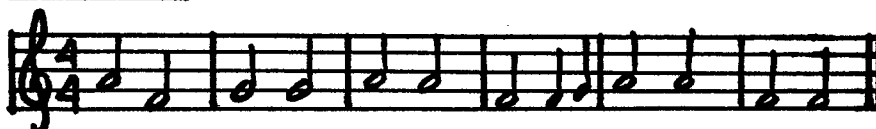


live in a par-a-dise where I can play and run free, We



live in a par-a-dise where I can play and run free.

## INSTRUMENTS (Introduction and interludes - 2 bars)

Drum (Intro.- 2 bars)Bass Xyl. (Intro.- 1 bar)Recorder (no Intro.)

c) Musical concepts

i) Melody - fmr<sup>1</sup>dt,l,s, (minor); practise the bar 1 pattern in solfa with the teacher singing the first note on different pitches and class finishing the bar; compare the major feeling of bar 5 with the minor feeling in the last bar.

ii) Rhythm - Bar 1 is a commonly heard Ukrainian rhythm pattern, which gives the characteristic liveliness to their music. Encourage students to feel the rhythm by stepping and clapping to this rhythm:



iii) Form - compare the abb form of the text with the abc form of the melody. The repeated text provides emphasis while the different melody allows for variety.

iv) Listening - "O Canada, Canada, you beautiful country."<sup>9</sup>

d) Integration with other subjects

Language Arts. Ask students to write about an experience they remember where their feelings about a place changed during their stay or even after returning home.

Art. The class might draw or paint a wall mural depicting a Prairie farm community or a large farm.

---

<sup>9</sup>Sung by Mrs. H. Rewakowsky, Canora, Saskatchewan, 1964 for Robert Klymasz; KLY 5 (69), Canadian Centre for Folk Culture Studies, Ottawa.

Social Studies. Ask students to read the two Ukrainian-Canadian poems below, then compare the points of view of the two immigrant authors. Ask which poem expresses the same feeling as the song text. (No. 2) Help students to realize that, in time, the second writer may develop a more positive attitude as he becomes more aware of the opportunities available and more accepting of the differences between Canada and the Ukraine.

1. "Thinking of Bukovina in Canada"<sup>10</sup> by S. Vorobkevych

My native Bukovina, my beloved land,  
Whenever I, a poor orphan, think of you  
Tears run down my face here, in this strange land,  
Where I am withering up like a leaf in the sun.

Here I do not hear my mother tongue,  
Here I find none of my kith and kin,  
I have here no father, nor family, nor my own house.  
O God, it is hard to live in a strange land.

2. "Go to Canada"<sup>11</sup>

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.

---

<sup>10</sup>J.B. Rudnyćkyj, ed., Ukrainian-Canadian Folklore,  
(Winnipeg: Ukrainian Free Academy of Sciences, 1960), p. 186.

<sup>11</sup>Klymasz, Bulletin 234, p. 9.

11. "My Trusty Ford"a) Background Information

Gradually the customs and traditions of the Ukraine began to clash with those already in Canada. As a result, children began to show dislike for the old traditions and argue with their parents about ways of spending their time and money.<sup>12</sup> In the following excerpt,<sup>13</sup> a father complains about the breakdown of parental authority:

Many people had a good life  
While they lived in Galicia;  
And here they came to Canada  
To suffer in their old age.

Their sons sit idly in the city  
And shoot pool,  
But about their elderly parents  
They have not a single thought.

In "My Trusty Ford" a son rejects his father's occupation and thriftiness, accepting instead the younger generation's desire for a good time, whatever the cost. This song is typical in the use of English words in a Ukrainian language text (see italicized words). Ironically, "kara" (car) in Ukrainian means "punishment."

Original words<sup>14</sup>

1. А вам тату журитися,  
Сіяти, ворати —  
Мині тату журитися,  
Коб то Форда мати.
2. Буду я *стірувати*,  
За *світгарт* трубити,  
Тато біжут за мнов *взад*у —  
Хочут мене бити.

---

<sup>12</sup>Ibid, p. 2.

<sup>13</sup>Ibid, p. 10.

<sup>14</sup>Ibid, p. 91.

Original translation<sup>15</sup>

1. O my father, all you worry about  
Is sowing and ploughing:  
As for me, father, my main worry  
Is getting myself a Ford.
2. 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.
3. Once I came home  
At two o'clock in the morning.  
But father never forgot about me—  
He seized me by the hair.
4. He grabbed me by the hair  
And scolded me.  
I said, "Stop, father!  
Buy some gasoline for the car!"
5. Early one Sunday morning I got up  
And dressed up like a real sport;  
I went to the garage  
To crank up the Ford.
6. I cranked up that Ford  
And put it into high gear,  
When suddenly I rode into a fence  
And bust the tire.
7. The lights were ruined  
And I couldn't see the road;  
I hit into a telephone pole  
And broke my legs.
8. I came home—  
My legs were broken;  
Father said, "Sell your Ford  
To pay for the doctors!"
9. "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 it'll keep walking alright."
10. But I had to sell the Ford  
In order to pay the doctors—  
Strike up a tune, O musician,—  
This is the end of this *vivat!*

---

<sup>15</sup>Ibid, p. 92-93.

Original version<sup>16</sup>

*Sung by Mr. Walter Pasternak,  
Fork River, Manitoba, 1964.*

А вам та - ту ху-ри-ти-ся, Си-я - ти, во -

ра - ти - Ми - ні та - ту ху - ри - ти-се,

Коб то Фор - да ма - ти.

b) Song words (Adapted by N. Luccock)

1. Father, all you think of is the ploughing and the sowing,  
I just want to buy a Ford and to keep it going.
2. Once I came home late at night and father grabbed my long hair,  
"Dad, don't scold me," I implored, "buy some gas for my car."
3. I rose early Sunday knowing my car had a full tank,  
Strutted over to the garage and gave that Ford a good crank.
4. Proudly and without a fear I pushed the gearshift higher,  
Suddenly I smashed into a fence and bust the tire.
5. I came home--my legs were broken--Father quickly locked the doors,  
Said I'd have to sell my Ford just to pay the doctors.
6. "Please don't make me sell the Ford, the damage really is slight,  
In my leg I'll pound a spike to keep it walking all right."
7. But I had to sell the Ford to pay the doctors' high fee,  
Play a tune, musician friends, Now you've heard my story.

---

<sup>16</sup>Ibid, p. 91.

My Trusty Ford

do = F

(v.) Fath-er, all you think of is the  
plough-ing and the sow - ing,  
I just want to buy a Ford  
and to keep it go - ing.

INSTRUMENTS (Intro.- 4 bars; interludes - 2 bars)Drum (Intro.- 4 bars)

2/4 x x x x | x x x x :||

Alto met. (Intro.- 4 bars)

2/4 P P P P :||

Alto xyl. (Intro. and interludes - 2 bars)

2/4 P P P P :||

(for bars 5-6 of song only)

Tambourine (softly; Intro.- 4 bars; no interludes)

2/4 P P P P :||



c) Musical concepts

i) Melody - diatonic (major scale). This is a good song for practising s,l,t,d pattern; students might take turns playing the pattern each of the three times it appears. Draw attention to the contrasting register and style of bars 5-6.

ii) Rhythm - lively eighth-note patterns. Remind students to accent the first note of each bar.

iii) Listening - "O my father, all you worry about"<sup>17</sup>

d) Integration with other subjects.

Social Studies. After inspecting a Ukrainian colony in 1900, a Government agent commented on the "wonderful changes" that were noticeable in the young people. Read the following report<sup>18</sup> to the class, then discuss the importance of the last sentence.

In a great many instances they speak English fluently and have discarded the sheepskins, falling in with the customs of the country with regard to wearing apparel. I was informed that they were anxious to have legislation passed, so that they could substitute their unpronounceable Russian names [*sic*], as they recognize the difficulty Canadians have in doing business with them, under present circumstances . . . Every evidence goes to show that in an exceedingly short space of time they will drop into the customs and manners of the Country. . .

Art. The beauty of Ukrainian artwork is well known. Practise decorating Easter eggs in the Ukrainian manner.

---

<sup>17</sup>Sung by Walter Pasternak, Fork River, Manitoba, 1964 for Robert Klymasz; KLY 5 (55), Canadian Centre for Folk Culture Studies, Ottawa.

<sup>18</sup>Kaye, p. 367-8.

Physical Education. Try to attend a Folk Festival where Ukrainians are participating with their typical lively dances and colourful costumes (see the photographs below). Learn a simple Ukrainian dance step and perform it to one of the melodies in this unit.

Ukrainian dancers on the grounds of the Manitoba Legislative Building. <sup>19</sup>



Ukrainian Dancer and Musicians. <sup>20</sup>




---

<sup>19</sup>William Wiley, Canada: This land of ours, Elementary edition, (Ginn and Co., 1976), p. 87.

<sup>20</sup>Klymasz, Bulletin 234, p. 48.

## 12. "Christmas Carol No. 1"

### a) Background Information

According to the ethnomusicologist, Kenneth Peacock, "this little three-note chant is one of the most musically archaic items found in the repertoires of Ukrainian-Canadian singers. Its survival spans centuries, possibly millennia."<sup>21</sup> As well as promising a rich harvest in the coming year, this song honours the master of the household--his ability to run a successful farm and thereby have enough money to give a gold coin to each of the carollers. Its form is traditional: Greeting; promise of many newborn animals; closing. Often the rhyme is replaced by assonance and alliteration.<sup>22</sup>

### b) Song words (Adapted by N. Luccock)

1. Greetings, master, greetings at Christmas,  
Surely you have money to give us.
2. Rise up, master, look in your stable,  
Spring has brought rewards for your kindness.
3. Rise up, master, look in your stable,  
Foals and calves and piglets bring gladness.
4. Rise up, master, look in your stable,  
Swarms of bees are proof of your kindness.
5. Good-night, master, have a good Christmas,  
Joy in spring and bountiful harvest.

---

<sup>21</sup>Klymasz, Bulletin 236, p. 19.

<sup>22</sup>Ibid, Preface by Carmen Roy, p. vii.

*Sung by Mrs. Anna Zacharuk,  
Vegreville, Alberta, 1965.*



'Tis a bountiful eve on this holy eve!  
Is the master of the house at home?  
I know that he is at home  
Sitting at the end of the table.  
Before him are the holiday breads of spring wheat  
And in each loaf is a golden screw (!)  
And in that screw are a hundred gold coins!  
For each of us boys there's a gold coin!  
Let us pool our money  
And buy a horse for our leader!  
Look! Already our leader struts about pompously  
Leading a horse behind him!

There flew down a swallow  
Which began to chirp  
And call on the master to come outside.  
"O rise, master, walk about  
And look into your stable!  
In your stable one beholds your pride  
And the rewards of your kindnesses!  
The mares have born many foals  
And there are colts everywhere!  
The cows have born calves  
And there are young steers everywhere!

"Arise, O master, walk about  
And look in your stable—  
The cows have born calves  
And everywhere there are young steers!  
The sheep have born lambs  
And there are young rams everywhere!

"Arise, O master, walk about  
And look in your stable—  
In your stable one beholds your joy  
And the rewards of your kindnesses!  
The sows have given birth to piglets  
And everywhere there are young hogs!

"Arise, O master, walk about  
And look in your stable!  
In your stable one beholds your joy  
And the rewards of your kindnesses!  
Your bees have multiplied by swarms  
And have flown off into the wide field!"

<sup>23</sup>Ibid, pp. 19-21.

## Carol No. 1

Fast

do=C



- (v.1) Greet-ings, mas-ter, greet-ings at Christ-mas!  
 (v.2) Rise up, mas-ter, look in your sta-ble,  
 (v.3) Rise up, mas-ter, look in your sta-ble,  
 (v.4) Rise up, mas-ter, look in your sta-ble,  
 (v.5) Good-night, mas-ter, have a good Christ-mas,



- (1.) Sure-ly you have mon-ey to give us.  
 (2.) Spring has brought re-wards for your kind-ness.  
 (3.) Foals and calves and pig-lets bring glad-ness.  
 (4.) Swarms of bees are proof of your kind-ness.  
 (5.) Joy in spring and bount-i-ful har-vest.

### INSTRUMENTS (Intros. and interludes - 8 bars)

#### Drum or tambourine (Intro.- 8 bars)



#### Bass met. (Intro.- 8 bars)




#### Sop. xyl. (Intro.- 4 bars)





c) Musical concepts

i) Melody - l s m; a simple music-reading song for beginning Kodaly students. Draw attention to the four identical phrases, varied only by slurs in bars 1 and 3, and by repeated notes in the last bar.

ii) Rhythm -  ; beginning each phrase with quick notes adds vitality to the song.

Practise the xylophone parts with patschen first.

iii) Other - slur  ; ties 

iv) Listening - "Ukrainian Christmas Songs in Canada."<sup>24</sup>

Contrast the commercial nature of this album with the traditional sound of songs on the tape.

d) Integration with other subjects

Drama. Prepare a visit of carollers to a wealthy farmer, including the actions implied by the song words, and perhaps an impromptu dance step during the interludes.

Art. Paint animal figures on cardboard; stand them up in a make-believe stable for carollers to point at while singing the song.

Social Studies. Discuss what is happening in the photograph (p. 73). Read about other Ukrainian-Canadian Christmas customs in the Introduction (p. 57).

Ask each student to find out about specific customs celebrated by his family now or in the past.

---

<sup>24</sup> Ethnic Folkways FP 828.

Christmas "Kutja" Custom <sup>25</sup>

The ceremonial feast on Christmas Eve begins with *kutja*, a special dish made with boiled wheat, poppy seed, and honey. The oldest in the household tosses a spoonful at the ceiling; if the *kutja* sticks fast to the ceiling it is believed that the bees will keep to the hives on the farm during the coming season and, hence, an abundance of honey is assured.



---

<sup>25</sup>Klymasz, Bulletin 236, p. 138.

13. "Christmas Carol No. 2"a) Background Information

This traditional carol shows the importance of farming in the lives of Ukrainian-Canadian settlers. Both the master of the house and his lady are praised by the singers and assured assistance from God himself during their harvest.<sup>26</sup> See p. 73 for a description of one Christmas custom that uses two of the crops mentioned in this song.

b) Song words (Adapted by N. Luccock)

1. Good evening, master, God has blessed your household,  
He's promised wheat, promised wheat that grows high!  
May He grant you happiness and good health!
2. Good evening, master, God has blessed your household,  
He's promised oats, yes, one hundred bushels!  
May He grant you happiness and good health!
3. Good evening, madame, God has blessed your household,  
He's promised seeds, poppy seeds, six hundred sheaves!  
May He grant you happiness and good health!
4. Good evening, madame, God has blessed your household,  
He's promised cukes, barrels full of cucumbers!  
May He grant you happiness and good health!
5. All this he has promised, such an ample harvest!  
And now I close, wishing you a good night,  
Hoping that you'll spend the night in God's grace!

---

<sup>26</sup> Kenneth Peacock, Twenty Ethnic Songs from Western Canada, (Ottawa: National Museum of Canada, 1966), p. 87.



Original version and translation<sup>27</sup>

## Christmas Carol

(Ukrainian)

КОЛЯДА

*Sung by Zofja Njedzvec'ka  
Gilbert Plains, Manitoba, 1963*

Moderately fast ♩ = 100

♩ (variable)

А на добрий ве- чер, па- не- госпо- да- рю,  
до те- бе! Кли- че ці Гос- подь  
на по- ра- донь- ку до се- бе.

1. Good evening to you, master of this house!  
The Lord is calling you to His councils.  
He has promised to make your wheat grow high!  
God grant you happiness, health and a long life!
2. Good evening to you, master of this house!  
The Lord is calling you to His councils.  
He has promised you to yield a hundred bushels of oats!  
God grant you happiness, health and a long life!
3. Good evening to you, lady of this house!  
The Lord is calling you to His councils.  
He has promised that you shall harvest six hundred sheaves of  
poppy seeds!  
God grant you happiness, health and a long life!
4. Good evening to you, lady of this house!  
The Lord is calling you to His councils.  
He has promised to yield two barrels of cucumbers for you!  
God grant you happiness, health and a long life!
5. And on this word I close wishing you to spend the night in God's grace!  
Good-night!  
And on this word I close wishing you to spend the night in God's grace!  
Good-night!

## Christmas Carol No. 2

do = G



(v.) Good eve-ning, mas-ter, God has blessed your house-hold,

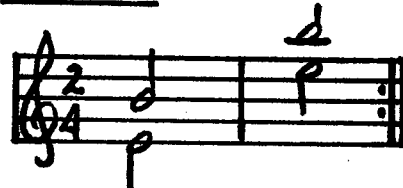
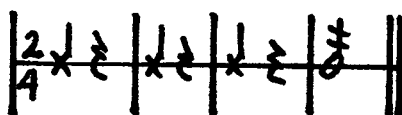
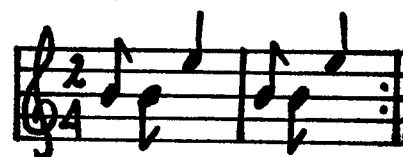


He's pro-mised wheat, pro-mised wheat that grows high!



May he grant you hap-pi-ness and good health!


### INSTRUMENTS (Intro.- 4 bars; no interludes)

Bass xyl. (Intro.- 4 bars)Alto met. (Intro.- 4 bars)Tamb. (only last line of each verse)Sop. xyl. (Intro.- 2 bars)

c) Musical concepts

i) Melody - fmr d t l, m, (minor); notice the alternating C<sup>b</sup> and C<sup>#</sup> in the modal scale; practise the minor triad (bars 1-2, 5) and scale (bars 3-4) until children are familiar with it.

Each verse begins energetically with well-defined phrases, then gradually becomes more free-flowing. Encourage children to feel the change as they sing. Perform the song as a two-part round, beginning one bar apart.

ii) Rhythm - Draw attention to the energy created by the many  's.

iii) Listening - "Christmas Carol"<sup>28</sup>

d) Integration with other subjects

Drama. Create a folk nativity play to accompany a performance of the song.

Reading. Provide copies of easy Ukrainian-Canadian recipes for Christmas foods (e.g., 'Patica'). Read together and discuss the methods, then ask groups of children to prepare dishes at home, or possibly at school with the help of a Ukrainian visitor.

Then have a Ukrainian-Canadian Christmas party.

Art. Make Ukrainian Christmas decorations.

---

<sup>28</sup> Sung by Zofija Njedzvjec'ka, Gilbert Plains, Manitoba, 1963, for Robert Klymasz, KLY 1 (1), Canadian Centre for Folk Culture Studies, Ottawa.

Social Studies. Discuss the type of farming carried out by Ukrainian-Canadian farmers, as indicated by the song words. Ask individual students to research the way in which each crop is grown. Ask students to study the photograph<sup>29</sup> below, then suggest an explanation for the Christmas custom the children are celebrating. (Hay symbolizes a gift for the Christ child's manger as well as hopes for a bountiful harvest.)



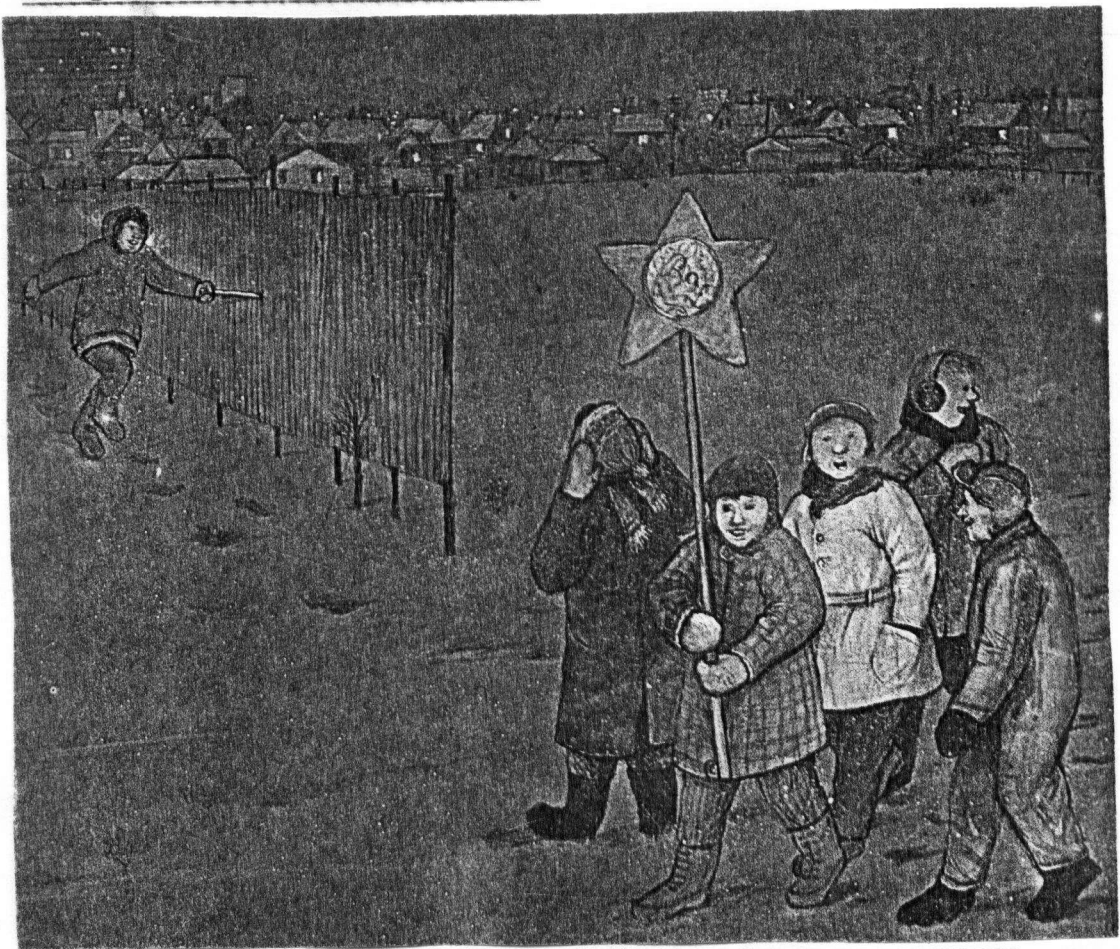
---

<sup>29</sup>Klymasz, Bulletin 236, p. 108.

Art. Study the painting below by the well-known Ukrainian-Canadian painter, William Kurelek. He explains the scene:

When my father sent me and my brother John to high school in Winnipeg, we also went to Ukrainian night school. In the process of retaining our heritage, we became better acquainted with the beauty of Ukrainian carols. At Christmas, in accordance with custom, we were divided into groups and sent out carolling. The boys in the painting are a group of Ukrainian carollers crossing an Edmonton park while the lights of the city glow softly in the background. They carry the traditional star of Bethlehem before them.

Young Ukrainian Church Carollers<sup>30</sup>



<sup>30</sup> William Kurelek, Kurelek's Canada, (Toronto: Pagurian Press, 1975), p. 112-3.

## D. SONGS OF THE DOUKHOBORS

### Introduction - History of the People<sup>1</sup>

The Doukhobors are Russian immigrant inhabitants of western Canada. The first settlements were in Saskatchewan and eastern Alberta, farmlands like the steppes. Most of the Doukhobors moved to British Columbia around 1908 because of financial and community problems. There are now more than 20,000 in Canada, most of whom live in the West Kootenay region, especially around Grand Forks. Because of their strong beliefs in pacifism and brotherhood, Doukhobors have continuously suffered persecution and exile--first from Tartar hillsmen in Russia, then from Cossack soldiers, and more recently, from the Canadian government because of misunderstandings over settlement laws. F.M. Mealing describes below their values and history:<sup>2</sup>

The first ideals of Doukhobor faith are pacifism and brotherhood. Applied to animals, these values include vegetarianism; they are also the rationale of communal living, now almost entirely eroded by the automobile. Apart from references to modesty, no religious explanation is given for conservatism in clothing, most manifest in women's dress, which characteristically consists of multiple skirts and petticoats, and a white *babushka* embroidered with delicate, fragmented floral designs.

The Doukhobors aroused the violent opposition of the Czarist bureaus in the nineteenth century when communities in a debated border area refused to arm against possible attack from Armenia. When a military governor warned certain villages to prepare to defend themselves, they responded by burning their weapons, provoking harsh persecution. When Tolstoy heard of the Doukhobors' plight, he decided they were ideal Christians, and, with the help of powerful Quaker meetings in London, helped them to emigrate to Canada between 1899 and 1904.

---

<sup>1</sup>F.M. Mealing, "Sons of Freedom Songs in English", Canadian Folk Music Journal, (Toronto: Canadian Folk Music Society, Vol. 4, 1976), p. 15; see also Eli Popoff, Tanya, (Grand Forks, B.C.: mir Publication Society, 1975), pp. 207-211.

<sup>2</sup>Mealing, p. 15.

Persecution by Cossacks<sup>3</sup>



"... herded down the road by mounted Cossacks who couldn't resist to occasionally crack their whips over some unfortunate head."

"History Calls Us, Spiritual Brethren"<sup>4</sup> (a recent hymn)

History calls us, Spiritual Brethren,  
To unite for the causes of yore;  
Our forefathers all lived in Russia,  
And again it brings us to the fore. } 2

Against churches, and kings, and all armies,  
They did wrestle without any doubt;  
Against bloodshed and endless betrayal,  
And the falsehoods the priests (dinned out?). } 2

Unto death, they stood staunchly and firmly,  
And were true to the Good of their name,  
Flinching not before torture and prison;  
Then to Canada bravely they came. } 2

Many years we have sojourned, Dear Brethren,  
In a land that is foreign and cold,  
And your people still have no conception  
Of the truth that we strive to uphold. } 2

Our life here is not for excesses,  
But for bringing of life from above;  
Let Humanity be as one family,  
On the basis of freedom and love. } 2

<sup>3</sup>Popoff, p. 80.

<sup>4</sup>Mealing, p. 21.

1899 - Women Plough the Prairies.<sup>5</sup>



They convinced Vanya Glaskov to construct the necessary pulling harness and wooden drawing bars. When these were ready, the women organized carefully by accepting only strong and healthy volunteers from amongst the younger women, who then formed usually into fourteen pairs, hitched themselves to the plough with Vanya Glaskov gripping the handles, and began their laborious work. Within several weeks, the sod of a sizeable patch of virgin meadowland was turned over in this manner.

Tanya was exceedingly proud that she was one of the women chosen to do this service for their village. It was a herculean task but Tanya, like the others, did her part, shifting periodically from the lead pair of women to the pair nearest the plough, for these were the two most difficult positions. The lead women had to set a steady pace to prevent the team from becoming jerky and uneven, and the pair nearest the plough had to take the brunt of any extra strain of pulling caused by patches of heavier root systems among the wild prairie growth. <sup>6</sup>

First Harvest, with Russian Scythes<sup>7</sup>



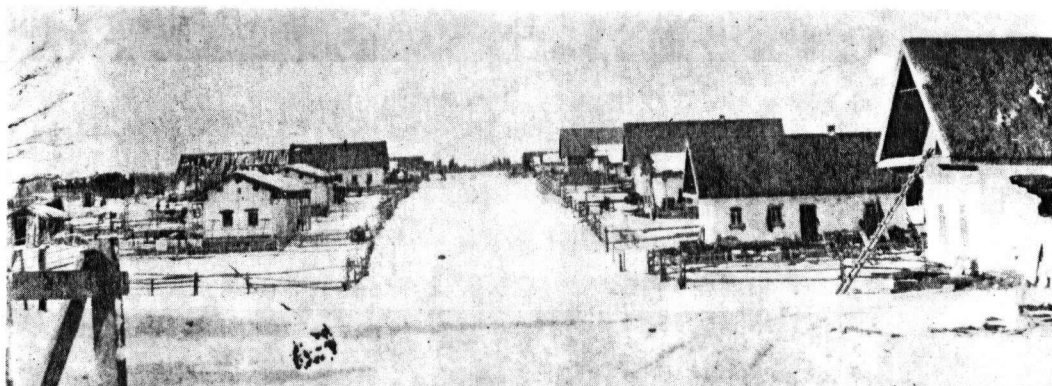
<sup>5</sup>George Woodcock and Ivan Avakumovic, The Doukhobors, (Toronto: Oxford University Press, 1968), p. 24.

<sup>6</sup>Popoff, p. 119.

<sup>7</sup>Woodcock, p. 24.



1902 - Thunder Hill Colony<sup>8</sup>



Tanya was also very gratified that the women were so happy in their mutual efforts towards the building of their village homes. Even though she didn't particularly like the job of making the clay mud plaster, she enjoyed the group working sessions tremendously. First, they would make the clay plaster by alternately sprinkling water and finely chopped dried grass-stems on the clay, and then, using their bare feet, kneading everything together into a sticky mixture. With this mixture, they plastered the walls, using their bare hands to apply the plaster. Tanya very quickly came to be considered an expert plasterer, for the walls she worked on looked so smooth and even, that other women were constantly coming to learn from her.

9

Economic losses and pressures of the 1930's Depression helped separate even further the three main groups of Doukhobors in Canada: The Community people, who form the largest group and want to live communally; the Independent Farmers, who purchase their own land and show interest in politics; and the 2,500 Sons of Freedom, who have become fanatical in their efforts to preserve true Doukhoborism, even using terrorism to promote pacifism. As a result of this behavior, many English-Canadians now consider all Doukhobors to be violent all the time.

<sup>8</sup>Ibid.

<sup>9</sup>Popoff, p. 118.

Introduction - Doukhobor Music.<sup>10</sup>

Mealing states that "song is the main distinguishing trait of the Doukhobors, at least in Canada. It is certainly a central, conspicuous, sustaining element in their society."<sup>11</sup> The people automatically sing while working, visiting, and attending religious gatherings. There are several choirs in each area, so anyone may belong to at least one.

Over the centuries the Doukhobors have preserved and developed a unique style of choral singing. Choir leaders give advice between songs and usually sing the first line of a song, but do not conduct. Instruments are not used. Mealing explains how Doukhobors achieve their characteristic sound:

First,...the melody is assigned to high male and low female voices, singing either in unison or an octave apart. Secondly, the soprano and bass voices "frame" this core melody, singing an approximate fourth or fifth interval above or below the core line, respectively.<sup>12</sup>

Three types of songs may be heard--religious psalms and hymns, and non-religious folksongs. The vocabulary is a mixture of Volga, White Russian and Ukrainian texts. Early in childhood children start learning songs and singing styles. Tunes are passed on orally, although song texts may be written down. Singers are encouraged to add variations to the melody or harmony as they sing.

---

<sup>10</sup>Mealing, pp. 22-4.

<sup>11</sup>Ibid, p. 22.

<sup>12</sup>Ibid, p. 23.

14. "In a Pine Forest"a) Background Information

"This historical Russian lullaby shows evidence of great age. The Tshetchentsi were an Asiatic people who roamed across southern Russia between the eighth and fourteenth centuries."<sup>13</sup> Doukhobors still feel persecuted today.



Florence A. Makortoff,  
singer of this lullaby.<sup>14</sup>

<sup>13</sup>Kenneth Peacock, Twenty Ethnic Songs from Western Canada, (Ottawa: National Museum Bulletin No. 211, Series No. 76, 1966), p. 17.

<sup>14</sup>Ibid, p. 31.

Original version and translation.<sup>15</sup>

## In a Pine Forest (*narrative lullaby*)

(*Doukhobor*)

ПО БОРУ ТО БОРУ

Sung by Florence A. Makortoff  
Grand Forks, B.C., July 30, 1963

Moderate, steady time ♩ = 6♩

По бо - ру то бо - ру, По зе -

ле - но-м бо - ру, Та - м хо - ди - - -

ла ста - рая ба - буш - ка.

In a forest, a pine forest, among the green pine trees  
An old grandmother was wandering. (2)

She was picking mushrooms and berries. (2)

Fierce Tartars and Tshetchentsi attacked her. (2)

They tied grandma's hands and feet (2)

And took her to their lair. (2)

They gave grandma three tasks to do: (2)

First—to watch the ducks with her eyes; (2)

Second—to comb wool with her hands; (2)

Third—to rock the baby with her feet. (2)

She rocked it and chanted: (2)

"Hush-a-bye, hush-a-bye, hush-a-bye. (2)

As your granny's dear, you could be my grandson, (2)

But as your father's son you are, to me, a little Tartar."

Russian text transcribed by Eli A. Popoff, Grand Forks  
Translation by Waldemar Kosmin, Ottawa

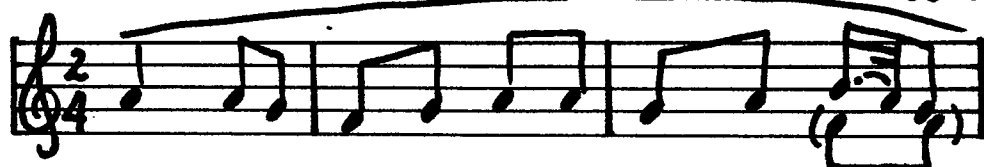
<sup>15</sup>Ibid, pp. 40-1.

c) Song words (Adapted by N. Luccock)

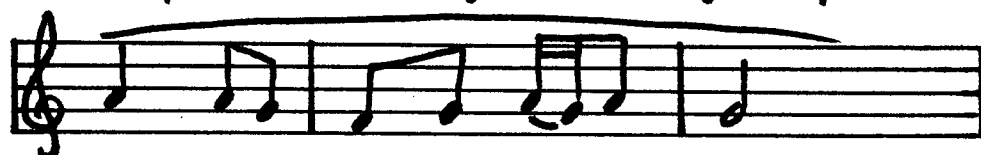
1. Deep in a forest green among the pine trees,  
Deep in a forest green with pine,  
There an old grandmother wandered,  
Searching behind every vine.
2. Deep in a forest green among the pine trees,  
Deep in a forest dark and still,  
She picked the mushrooms and berries,  
Hoping her basket would fill.
3. Deep in a forest green among the pine trees,  
Deep in a forest full of surprise,  
Tartars and Tshetchentsi attacked her,  
Fiercely they silenced her cries.
4. Deep in a forest green among the pine trees,  
Deep in a forest so unkind,  
They treated grandmother roughly,  
Both feet and hands did they bind.
5. Deep in a forest green among the pine trees,  
Deep in a forest so unfair,  
Grandmother had to go with them,  
They carried her to their lair.
6. Deep in a forest green among the pine trees,  
Deep in a forest so untrue,  
They gave poor grandmother three tasks,  
They gave her three jobs to do.
7. Deep in a forest green among the pine trees,  
Deep in a forest deaf to her cries,  
First she must watch o'er the ducklings,  
Carefully watch with her eyes.
8. Deep in a forest green among the pine trees,  
Deep in a forest full of demands,  
Second, they gave her some raw wool,  
Which she must comb with her hands.
9. Deep in a forest green among the pine trees,  
Deep in a forest out of the heat,  
Third, she must care for the baby,  
Rocking his crib with her feet.
10. Deep in a forest green among the pine trees,  
Deep in a forest he didn't cry,  
She rocked him gently and chanted:  
"Hush, hush-a-bye, hush-a-bye."
11. Deep in a forest green among the pine trees,  
Deep in a forest Grandma was caught,  
"I'd love you just like a grandson,  
If a Tartar's son you were not."

# In a Pine Forest

do = F



v.l. Deep in a for-est green a-mong the pine trees



Deep in a for-est green with pine,



There an old — grand - moth-er wan - dered,



Search - ing be - hind ev - ery vine.

## INSTRUMENTS (Intro. - 6 bars; no interludes)

Bass xyl. (or voices on "oo") (No intro.)



Sop. xyl. (Intro. - 3 bars)



Bass met. (Intro. - 6 bars)



c) Musical concepts

i) Melody - m r d l, (f optional); good song for teaching la,. Students should realize that the mostly step-wise movement creates a soothing effect in the lullaby. Remind recorder players or voices singing "oo" to sustain each note. Some students may like to try improvised harmonizing or embellishment of the melodic line.

ii) Rhythm - Unlike "Bye Bye, Baby", the contrasting words and rhythm here emphasize the contrast between the cruel treatment the Tartars gave to the grandmother and the tender care she gave to their baby. This grandmother may have been the victim of a particular "warlike band headed by Shamil, who had reached legendary fame as an outstanding leader who waged continuous battles in order to keep the 'Kavkaz' mountains as free territory for his band."<sup>16</sup>

iii) Form - basically aabb, with variations which children could find by studying the score.

iv) Listening - "In a Pine Forest"<sup>17</sup>

Encourage students to listen for improvised ornaments added by singers. For simplicity's sake, all songs in this unit are written simply as the main melody on which the parts are based, or that a solo voice sings.

---

<sup>16</sup>Popoff, p. 33.

<sup>17</sup>Sung by Florence A. Makortoff, Grand Forks, B.C., 1963, for Kenneth Peacock; PEA 292 (1774), Canadian Centre for Folk Culture Studies, Ottawa.

d) Integration with other subjects

Drama. Act out the words of the song as the class sings.

Social Studies. Study with the class the history of the Doukhobors (pp. 80-83). Old people like the grandmother played an important part in family and community decision making. Popoff explains:

As with most Doukhobor families, the older the family member, the more authority he seemed to have. Not only were Vanya's father and uncles the decision-makers, but their aged mother, Vanya's grandmother, who could hardly do any work, was still a respected consultant in all matters.<sup>18</sup>

Compare the Doukhobor people with a family and the Sons of Freedom as a radical member of the family; ask students to suggest possible ways of handling the misfit and of reacting to people outside the family.

Many Doukhobors plan to eventually return to Russia; discuss the pros and cons of such a move.

Explain the meaning of pacifism, then have a debate on whether it is a good or bad philosophy.

Watch the CBC film, "The Doukhobors;" an hourlong 1977 documentary about the history and current problems of these people.

Language Arts. Ask students to write an ending to the narrative of the song, either in prose or poetry.

Art. Suggest that students draw a picture of the grandmother, either being captured, or doing her three tasks.

Make puppets, then put on a show telling the story of the capture.

---

<sup>18</sup>Popoff, p. 34.



15. "Bye Bye, Baby"a) Background Information

This lullaby, brought from Russia to Canada, reflects the Doukhobors' love of nature. The nightingale appears frequently in Russian literature as a messenger--hopefully of peace or happy news.

Original version<sup>19</sup>

*Sung by Dora Markin  
Calgary, Alta., June 14, 1964*

Moderate ♩ = 112

Ба - - ю, ба - - ю, ба-ю-шки ба-ю,

Ба - - ю О - - ле-нь - ку мо - - - ю.

Что на зо-рь-ке на за - - ре,

У ве - - сен - - не - й у по - - ре,

Птич - ки бо - - жи - - и по - - ют,

В тем - ном ле - - се гнез - ды вь - ют.

<sup>19</sup>Kenneth Peacock, Songs of the Doukhobors, (Ottawa: National Museums of Canada, Bulletin No. 231, Folklore Series No. 7, 1970), p. 146.

At the breaking of the dawn  
When the springtime is come,  
Our feathered friends sing,  
In the dark forest they make their nests.

*Bye-you, bye-you, bye-youshki, bye-you.  
Go to sleep, my Olenka dear.*

Nightingale, you nightingale,  
Do not make [weave] yourself a nest,  
Fly instead to our orchard  
And this happy dwelling.

*Bye-you, bye-you, bye-youshki, bye-you.  
Go to sleep, my Olenka dear.*

Who is it that loves you so dearly,  
Who is it that caresses you so tenderly  
And stays awake all night  
Always worrying about your comfort?

*Bye-you, bye-you, bye-youshki, bye-you.  
Go to sleep, my Olenka dear.*

It is our mother dear,  
It is our precious mother,  
She is the one who buys us toys  
And always tells us stories.

b) Song words (Adapted by N. Luccock)

Refrain (sung after each verse):

Bye bye, baby, Go to sleep, my little one,  
Bye bye, baby Olenka, my dear.

1. As dawn breaks o'er the forest in the springtime,  
Birds building nests sing their songs without fear.
2. Nightingale, nightingale, do not weave your nest there,  
Fly to our orchard and stay with us here.
3. Who loves you dearly, who holds you tenderly,  
Always a comfort when trouble is near?
4. It is our mother, it's our loving mother,  
She buys us toys, tells us stories all year.

---

<sup>20</sup> Ibid, pp. 147-8.

Bye Bye, Baby

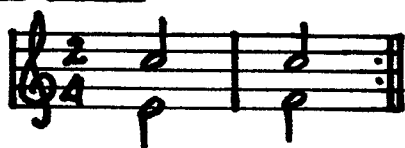
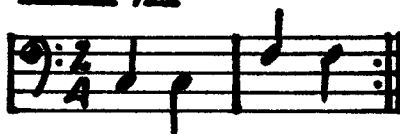
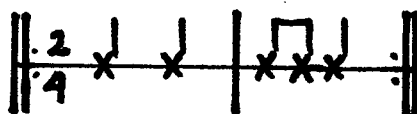
Gently



Ref. Bye bye, ba-by, Go to sleep, my lit-tle one,  
 v.l AS dawn breaks o'er the for-est in the spring-time,



(R.) Bye bye, ba-by O - len - ka, my dear.  
 (l.) Birds build-ing nests sing their songs without fear.

INSTRUMENTS (Intro.- 4 bars; no interludes)Sop. met. (Intro.- 2 bars)Bass xyl. (Intro.- 4 bars)Sandblocks (Intro. [4 bars] and Refrain only)Sop. xyl. (Intro.- 2 bars)

c) Musical concepts

i) Melody - mrdt,l,s, (diatonic scale); discuss the character and mood of the song, created partly by the step-wise moving melody. Add the descant on soprano xylophone after the other parts have been learned.

ii) Rhythm - Help the class set a "rocking the baby" tempo; doing the actions as they sing would help.

iii) Form - two similar phrases, repeated continuously, even in the refrain. Children might realize that the repetition would help soothe the baby.

iv) Listening - "Bye-you, Bye-you"<sup>21</sup>

Hear the Budapest Children's Choir sing "In the Green Forest".<sup>22</sup> Compare the same gentle rhythm of "Bye Bye, Baby" with that of the beautiful Hungarian folksong arranged by Kodaly. Ask some children to do research on this famous composer and report to the class.

Listen to pieces of music which contain bird sounds played on instruments; for example:

Prokofieff	- "Peter and the Wolf"
Haydn	- "Toy Symphony"
Mahler	- Symphony No. 4.

Encourage students to listen to bird sounds around their homes, then try to play them on classroom instruments.

---

<sup>21</sup>Sung by Dora Markin, Calgary, 1964, for Kenneth Peacock, PEA 319 (2023), Canadian Centre for Folk Culture Studies, Ottawa.

<sup>22</sup>"The Budapest Children's Choir at Carnegie Hall," RCA Victor LM-2861.

d) Integration with other subjects

Language Arts. Ask students to find poems they like about birds, and prepare to read them to the class.

Art. Find pictures of the nightingale which children might copy and hang on mobiles. Paint spring scenes on the window with tempura.

Social Studies. Everyone in the extended Doukhobor family played an important role. Because the young mother had so many household chores, babies were often cared for by grandmothers or older sisters. Only six out of ten or fifteen children survived infancy, but those who did were usually very healthy and strong.<sup>23</sup> Popoff tells about Tanya:

The years when Tanya was four, five and six were her happiest childhood years, for, although she was seeing and learning more day by day, she was not yet burdened with any responsibilities....As Tanya passed ten years of age, she began to have some responsibilities such as looking after Lisa, running errands for her mother, and helping with chores in the house. Her mother, loving and hard working as she was, was also a strict disciplinarian. She had a "goose wing" in the corner which, though commonly used for sweeping the house, was often employed for disciplinary measures.<sup>24</sup>

Compare the roles of members of the modern "nuclear" family with that of the traditional Doukhobor "extended" family. Help students to make a chart comparing their responsibilities (number and type) with those of Tanya.

Discuss reasons for the high infant mortality rate and health of the surviving children. Explain why the mother had to be a strict disciplinarian.

<sup>23</sup>Popoff, p. 5.

<sup>24</sup>Ibid, p. 9.

## 16. "A Sailor's Secret"

### a) Background Information

The only acceptable occupation for a Doukhobor girl was that of her mother and grandmother before her--farmer's wife. She knew that when she reached approximately age eighteen, her parents would accept a proposal of marriage from the son of good Doukhobor parents and she would be married. Then her life would consist of having babies, washing clothes in a lake, carding wool, spinning, knitting, gardening, milking, cooking, haying, etc. It's no wonder, then, that young girls like the ones in the photograph (p. 102) and in this song often dreamed that a prince would come and carry them away from the hard, unexciting life that lay ahead. Popoff describes the dreams of one girl, Tanya, in the following excerpt:

She kept remembering how she had looked after Lisa as a baby, how she had combed her hair and prettied her up as a young girl....And now she had not seen Lisa for several years. She imagined glorious romances enrapturing her sister, for Lisa would surely meet and marry a prince charming, like the one Tanya had not been able to get.<sup>25</sup>

---

<sup>25</sup>Ibid, p. 93.

Original version<sup>26</sup>

## A Girl Was Sitting on the Shore

PEA 320-2031

*Sung by Helen Chernoff and Mrs. M. Kanygin  
Kylemore, Sask., June 18, 1964*

На бе-ре-гу си-дит де-ви-ца,

О-на шел-ка-ми шьет пла-ток,

О-на шел-ка-ми шьет пла-ток.

Original translation<sup>27</sup>

A girl was sitting on the shore  
Embroidering a kerchief with silk threads. (2)

Her work was very beautiful,  
But she did not have enough silk. (2)

<sup>26</sup>Peacock, op. cit., p. 155.

<sup>27</sup>Ibid, p. 157.

Original translation (continued)

Luckily a boat appeared  
In the middle of the clear day. (2)

"Dear sailor, have you any silk,  
Just a little for me?" (2)

"We have, for beautiful girls like you,  
A great variety of silks. (2)

"We have white, scarlet and fine silk,  
And you can have whichever you please. (2)

"Be so kind, my dear girl,  
To come on board my boat [to see]." (2)

The beautiful girl went; the sails were lifted,  
The sailor gave her no silk. (2)

But of love and a far-off land  
Did the sailor sing to her. (2)

When the guitar started to play  
The girl fell fast asleep. (2)

When Marusia woke up  
All around her was the blue sea. (2)

"Oh sailor, sailor, put me back on shore,  
I feel very seasick because of the waves." (2)

"You can ask me for anything but that,  
I will never part with you. (2)

"I have travelled the seas for eight years,  
But I have never seen a beauty such as you." (2)

"There were three sisters in the family;  
One married a count, the other  
Is a statesman's wife. (2)

"But I, the youngest and prettiest of all,  
Will have to live as a simple sailor's wife." (2)

"You are not just a sailor's wife,  
For I am the son of a king." (2)



b) Song words (Adapted by N. Luccock)

1. Once a fair maid sat alone on the sand,  
Holding a kerchief in her hand. (2)
2. As she embroidered a rose fine and red,  
Soon she had no more silken thread. (2)
3. Out on the ocean a boat soon appeared,  
Towards the fair maid the sailor steared. (2)
4. "Dear Sailor, have you some silk there for me?"  
"Yes, my dear girl, come here and see." (2)
5. "We have, for beautiful girls, just like you,  
Many fine silks of red or blue. (2)
6. She went on board never thinking she'd stay,  
He raised the main<sub>1</sub> and sailed away. (2)
7. He had no silk, but he clasped her fine hands,  
Promising love and far-off lands. (2)
8. Playing his guitar, he sang songs of the deep,  
Soon fair Marusia fell asleep. (2)
9. When she awoke, no land could she see,  
Only the waves and bright blue sea. (2)
10. "Oh sailor, sailor, put me back on shore,  
Waves make me sick, I want no more." (2)
11. "To you, my dear, anything I will give,  
But I'll not leave you, long as I live." (2)
12. "I've travelled far and seen sights old and new,  
But ne'er a beauty such as you." (2)
13. Then to the sailor she proudly did tell  
How both her sisters married well. (2)
14. "One is a countess, and leads a fine life,  
One is a wealthy statesman's wife." (2)
15. "But I, the youngest and prettiest by far,  
Must be the wife of a simple tar.<sub>2</sub> (2)
16. "No," he replied. "Won't you please take my ring,  
For I'm the eldest son of a king."

References: 1 mainsail            2 sailor

# A Sailor's Secret

Gently flowing

do=C



(v.l) Once a fair maid sat a - lone on the sand,



Hold - ing a ker - chief in her hand,



Hold - ing a ker - chief in her hand.

INSTRUMENTS (Intro. - 4 bars; no interludes)

Sop. xyl. (Intro.  
only - 2 bars)



Recorder (no intro.; play on alternate verses only)



Bass met. (Intro - 4 bars of )



c) Musical concepts

i) Melody - minor scale; use bars 5 - 8 to teach the descending minor scale. Children should notice the one changed note in the last phrase. An easy recorder part (notes - GABC) is included, based on the descant sung by a Doukhobor woman on the tape.

ii) Rhythm - Triplet time; mixed meter ( $\frac{3}{4}$  and  $\frac{4}{4}$ ) provides interest. Help children feel the emphasis on the lengthened bar.

iii) Form - Ballad, with each verse consisting of abb lines. The repeated b serves to emphasize the mood of reflection or dreaminess. Ask solo voices to sing the sailor and maid parts while the class sings the narration.

iv) Listening - "A girl was sitting on the shore"<sup>28</sup>

d) Integration with other subjects

Language Arts. Ask students to write a short play which includes a past and future of either the maid's life or the sailor's. Then act it out, including the song in the middle.

Some students might like to find pictures and information about early sailing vessels and report to the class.

Read aloud the story of "The Flying Dutchman" and listen to recordings of music from Wagner's opera.

---

<sup>28</sup>Sung by Mrs. Helen Chernoff and Mrs. Peter Kanygin, Kylemore, Saskatchewan, 1964, for Kenneth Peacock; PEA 320 (2031), Canadian Centre for Folk Culture Studies, Ottawa.

Individual children may know of a similar fairytale from their own culture to tell to the class.

Art. Construct props for the play, or build a ship out of popsicle sticks and toothpicks.

Social Studies. Compare the career and marriage expectations of a Doukhobor girl (see p. 96) with those of girls in the class.

Young Sisters from Grand Forks, B.C. <sup>29</sup>



<sup>29</sup>Peacock, op. cit., p. 129.

17. "No Match for Me!"a) Background Information

In some countries, even today, marriages are arranged by a matchmaker. Because the job usually involves meddling in other people's affairs, many jokes have been made about either the matchmaker himself, the arrangements he has made, or his choice of husband or wife for someone else. The mention of grandparents in the last verse indicates the important role they played in family decision making (see p. 90).

Original translation<sup>30</sup>

My boyfriend has such a large nose  
That eight hens and a rooster can perch on it.

*Gie doo, gie da da, gie da doolya, doolya ya,  
That eight hens and a rooster can perch on it.*

My boyfriend would visit me to get better acquainted,  
But he talked only of the cows that had been milked.

*Gie doo, gie da da, gie da doolya, doolya ya,  
But he talked only of the cows that had been milked.*

My boyfriend walked me home from the strawberry patch,  
I thought he would kiss me, but he stood there with his mouth open.

Last night I woke up on the oven,  
I grabbed at a sack thinking it was a bridegroom.

Don't scold, mother, don't scold me so fiercely,  
You were no different when you used to come home late.

Mother told Peter to go out for a walk,  
The feather quilt is not yet finished, for the feathers are still on the chickens.

They went on a white horse for a match-making,  
But coming home they forgot to bring the bridegroom along.

No one was more vexed than our grandfather,  
Grandmother sat down on a jug threatening to ride off [on it].

---

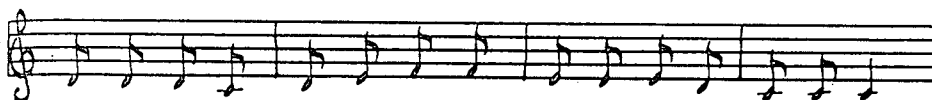
<sup>30</sup>Ibid, p. 144.

Original version<sup>31</sup>

Fast ♩ = 138

Sung by Dora Markin  
Calgary, Alta., June 14, 1964

Как у мо-е - го ми- ло- го а-ку-рат-нень- кий но- сок,



Во-семь ку- ро - чек са- ди-лось, да де-вя-тый пе- ту-шок.



Гай ду, гай да да, гай да ду- ла, ду-ла я,



Во-семь ку- ро - чек са- ди-лось, да де-вя-тый пе-ту-шок.

b) Song words (Adapted by N. Luccock)

1. My new boyfriend's nose is such a size  
No mask would ever fit,  
Eight hens and a cocky rooster  
Easily can perch on it.

Ref. Gie doo, gie da da, gie da doolya, doolya ya,  
Eight hens and a cocky rooster } Change after each verse.  
Easily can perch on it.

2. My new boyfriend visits me,  
He says he wants to know me well,  
But he bores me talking  
Of the cows and milk he has to sell.
3. We were matched and soon would marry  
But my parents failed, I fear:  
When they rode to fetch the bridegroom,  
They forgot to bring him here.
4. (softer and slower) No one was so disappointed  
As our dear old grandpapa, (now faster and louder)  
But the one who said she'd leave us (pause)  
Was our angry grandmama!

---

<sup>31</sup>Ibid, p. 143.

# No Match for Me!

**Fast** do=F

(v.l) My new boy-friend's nose is such a size no mask would ever fit,  
Eight hens and a cock-y roost-er Eas-i-ly can perch on it.  
(Ref.) Gie doo —, gie da da —, Gie da dool-ya, dool-ya ya,  
Eight hens and a cock-y roost-er eas-i-ly can perch on it.

INSTRUMENTS (Intro.- 4 bars; no interludes)

Sop. xyl. (Intro.- 2 bars of verse part)  
Verse

Ref.

Patschen (Intro.- 4 bars of verse part)


v.  $\parallel \frac{2}{4} \text{ x } \text{ x } \text{ x } \text{ x } \text{ :} \parallel$       Ref.  $\parallel \frac{2}{4} \text{ x } \text{ x } \text{ :} \parallel$

Autoharp (Intro.- 4 bars of F chord, 1 stroke per bar)

$\parallel \frac{2}{4} \text{ F } \text{ F } \text{ F } \text{ F } \text{ C}_7 \text{ C}_7 \text{ F } \text{ F } \parallel$





c) Musical concepts

i) Melody - sfmrd (diatonic); step-wise movement makes it a good song to practise these syllables. Girls might sing the verses and boys the refrains.

ii) Rhythm - Introduce  ; compare the melodies of verse and refrain (varied for interest).

iii) Harmony - Develop students' ability to distinguish between tonic (F) and dominant seventh (C<sub>7</sub>) chord sounds.


iv) Accompaniments - In each verse children may select a different animal sound, rhythm, and notes for the soprano xylophone, as suggested by the words; for example:

v. 1		v. 2	
	"Cock-a-doo-dle-doo"		"Moo _____"
v. 3		v. 4	
	"Gid-dy up, gid-dy up"		"Waa _____" (line 1) "Roar _____" (line 2)

v) Listening - "My boyfriend has such a large nose"<sup>32</sup>

d) Integration with other subjects

Drama. While seated, children might act out each verse; for example:

- v. 1 - Hold a ruler to the nose and tap (on each ) the place where each hen would sit.
- v. 2 - Milk the cows, one pull to each .
- v. 3 - Slap thighs as if riding a horse.
- v. 4 - (line 1) Rub the eyes as if crying.  
(line 2) Shake a fist.

---

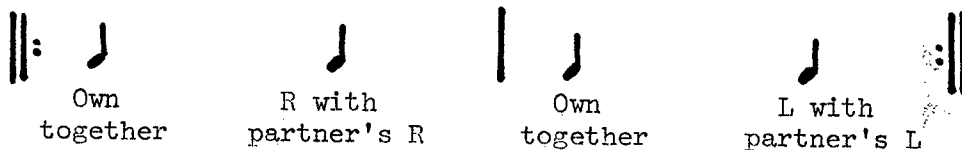
<sup>32</sup>Sung by Dora Markin, Vera Ewashin and Kay Famiwow, Calgary, Alberta, 1964, for Kenneth Peacock, PEA 319 (2021), Canadian Centre for Folk Culture Studies, Ottawa.



Physical Education. Form two circles, boys inside the girls.

Lines 1 and 2 - Circles move in opposite directions as children run lightly around, holding hands.

Refrain - Boys and girls face each other, then clap hands:



Social Studies. The following two quotations describe some of the misunderstandings between younger and older Doukhobor generations regarding values and marriage:

Couldn't her parents understand that she and the Arishenkovs were so different?...Ivan--she called him Vanya--still saw everything through his staid, conservative, rigid, traditionalist father's eyes. She felt no affection for any of the family, least of all Vanya! How on earth did she ever agree to go through with this marriage?<sup>33</sup>

Both Vanya and Fyodor were now grown men and both had become quite headstrong. They had not been as attentive to their parents in the strict keeping of all the Doukhobor traditions as the Arishenkovs had always been. They did not care to attend prayer meetings as regularly as Tanya would have liked them to. They had insisted on working outside the community and had become acquainted with some rather questionable characters. Tanya and Vanya, in their extreme anxiety to change the distressing situation, had pressured Ivan to marry Loosha Ostrikova.<sup>34</sup>

Discuss the pros and cons of matched marriages. What criteria might parents use in choosing a marriage partner for their child?

<sup>33</sup>Popoff, p. 28.

<sup>34</sup>Ibid, p. 174.

18. "Matchmaker, You Lying Rascal" (Lithuanian)a) Background Information<sup>35</sup>

This old Lithuanian chant, on the same topic as the previous Doukhobor song, was collected by Kenneth Peacock in Ontario in 1967 and is sung often at Lithuanian-Canadian gatherings. According to Peacock, the male matchmaker at a Lithuanian wedding was usually threatened with hanging for having brought the couple together and arranged the wedding; usually an effigy was hung while the guests sang this song of ridicule.

Original version and translation.<sup>36</sup>

**Matchmaker, You Lying Rascal**  
(Piršly, šelma, melagi)

PEA 404-2791

*Sung by Mrs. Skolacija Šibilskienė  
Hespeler, Ontario, October 1, 1967*

♩ = 116, moderate

Pir - šly, šel - ma, me - la - gi, Pirš - dams gi - rei vie - te - li,.

Piršly, šelma, melagi,  
Piršdams girei vietelį,  
Sakei, mūro nameliai  
Ir dideli langeliai.  
Kai aš jauna nuėjau,  
Nieka gera neradau:  
Medinėliai nameliai,  
Kumščiai kišami langeliai.  
Piršly, šelma, melagi,  
Piršlį, reiks kart už virvelės!

Matchmaker, you lying rascal,  
While making a match you praised the place,  
You said it was a brick house  
With large windows.  
When I, the young innocent arrived,  
I found nothing good:  
A little wooden cottage,  
Fist-sized windows.  
Matchmaker, you lying rascal,  
It will be necessary to hang you by a rope!

<sup>35</sup> Kenneth Peacock, A Garland of Rue, Lithuanian Folksongs from the Mating Cycle, (Ottawa: National Museums of Canada, 1970), p. 27.

<sup>36</sup> Ibid.

# Matchmaker, You Lying Rascal

Moderate

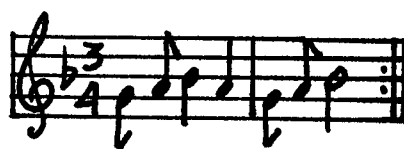
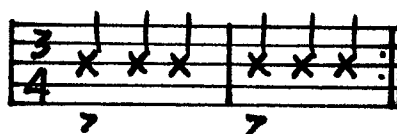
do = B<sup>b</sup>

(v.l) Match-mak-er, you told a lie,



Now I've seen it, I want to cry.

## INSTRUMENTS (Intro. and interludes - 4 bars)

Alto xyl. (Intro.-4 bars)Sop. xyl. (Intro.-2 bars)Bass met. (Intro.-4 bars)Drum (Intro.-2 bars)

b) Song words (Adapted by N. Luccock)

1. Matchmaker, you told a lie,  
Now I've seen it, I want to cry.
2. You said it was a fine looking house,  
I think it isn't fit for a mouse.
3. No big windows or house made of bricks,  
Just a hut. How shall I get it fixed?
4. Matchmaker, you told a lie,  
From a rope I'll hang you way up high.

c) Musical Concepts

i) Melody - minor (dorian mode on d). The simple melody consists of two measures repeated over and over again. Children could transpose the song up one step then play the notes CAG on the recorder.

ii) Rhythm - Children might notice that the combined eighth and quarter note patterns create a feeling of energy in many Eastern European songs.

iii) Listening - "Matchmaker, Matchmaker" from "Fiddler on the Roof". Compare the traditional songs, "Matchmaker, You Lying Rascal"<sup>38</sup> and "No Match for Me!" (p. 106) with each other and with the commercial production.

---

<sup>37</sup>United Artists Records, Inc.

<sup>38</sup>Sung by Mrs. Sholacija Sibilskiene, Hespeler, Ontario, 1967, for Kenneth Peacock, PEA 404 (2791), Canadian Centre for Folk Culture Studies, Ottawa.

d) Integration with other subjects









Art. Children might draw a picture of the house, the weeping bride, or the hanging matchmaker.

Social Studies. Discuss the procedure of matchmaking and the reasons why it was used. Compare the attitude of the bride in this song with that of the girl in "No Match for Me" and in "Matchmaker, Matchmaker".

Study the marriage customs of different countries. Perhaps class members could find out which customs their families have retained or left in their homeland.

Physical Education. Create a dance which expresses the feelings of the characters; for example:

Children form two circles, girls inside boys, with a frightened matchmaker in the centre. As boys and girls move in opposite directions, doing the same step, boys fold their arms proudly while girls shake their fists angrily at the matchmaker. Change the matchmaker when the song is repeated.

$\frac{3}{4}$				
R ft. stamps,		L ft. slaps forward	R ft. hops	
R fist shakes		R fist shakes	R fist shakes	
				
L ft. stamps		R ft. slaps forward	L ft. hops	
L fist shakes		L fist shakes	L fist shakes	

Language Arts. Children might make up a play about the match-making--the groom's happy pride at having a bride, the angry girl's arrival, and the matchmaker's ritual hanging--including the above dance.

---

## BIBLIOGRAPHY

- "Arctic in Colour". Yellowknife: Dept. of Information, Gov't. of the North West Territories, Spring, 1972.
- Bolton, Laura. "The Eskimos of Hudson Bay and Alaska." Folkways Album FE 4444 and brochure.
- B.C. Indian Arts Society. Tales from the Longhouse. Sidney, B.C.: Gray's Publishing, 1973.
- Clutesi, George. Potlatch. Sidney, B.C.: Gray's Publishing, 1969.
- Densmore, Frances. Nootka and Quileute Music. New York: Da Capo Press, 1972, reprint of 1939 edition.
- Fowke, Edith, Alan Mills and Helmut Blume. Canada's Story in Song. Toronto: W.J. Gage, 1960.
- Halpern, Ida. "Nootka-Indian Music of the Pacific North West Coast." Folkways Album No. FE 4524, and brochure.
- Hodgins, Jack, ed. The Frontier Experience. Toronto: Macmillan Co. of Canada, 1975.
- Hofmann, Charles. Drum Dance--Legends, Ceremonies, Dances, and Songs of the Eskimos. Agincourt: Gage Publishing, 1974.
- Houston, James, ed. Songs of the Dream People. Don Mills, Ontario: Longman Canada, 1972.
- Jenness, D. Report of the Canadian Arctic Expedition, 1913-18. Ottawa: F.A. Acland, 1925.
- Kaye, Vladimir J. Early Ukrainian Settlements in Canada, 1895-1900. Toronto: University of Toronto Press, 1964.
- Klymasz, Robert B. An Introduction to the Ukrainian-Canadian Immigrant Folksong Cycle. Ottawa: National Museums of Canada. Bulletin No. 234, Folklore Series No. 8, 1970.
- \_\_\_\_\_. The Ukrainian Winter Folksong Cycle in Canada. Ottawa: National Museums of Canada. Bulletin No. 236, Folklore Series No. 9, 1970.

- Kurelek, William. Kurelek's Canada. Toronto: Pagurian Press, 1975.
- Lewis, Brian W., ed. Eskimo Myths. Ottawa: Dept. of Indian Affairs and Northern Development, Arctic Reading Series, Reader 13, 1968.
- Mealing, F.M., "Sons of Freedom Songs in English," Canadian Folk Music Journal, Vol. 4. Toronto: Canadian Folk Music Society, 1976.
- Peacock, Kenneth. Twenty Ethnic Songs from Western Canada. Ottawa: National Museum of Canada, 1966.
- \_\_\_\_\_. A Garland of Rue, Lithuanian Folksongs from the Mating Cycle. Ottawa: National Museums of Canada, 1970.
- \_\_\_\_\_. Songs of the Doukhobors. Ottawa: National Museums of Canada. Bulletin No. 231, Folklore Series No. 7, 1970.
- Popoff, Eli. Tanya. Grand Forks, B.C.: mir Publication Society, 1975.
- Roberts, Helen H., and Morris Swadesh. Songs of the Nootka Indians of Western Vancouver Island. Philadelphia: The American Philosophical Society. Vol. 45, Part 3, June, 1955.
- Rudnyckyj, J.B., ed. Ukrainian-Canadian Folklore. Winnipeg: Ukrainian Free Academy of Sciences, 1960.
- Wiley, William. Canada: This land of ours, Elementary edition. Ginn and Co., 1976.
- Woodcock, George, and Ivan Avakumovic. The Doukhobors. Toronto: Oxford University Press, 1968.
- Yuzyk, Paul. Ukrainian Canadians: Their Place and Role in Canadian Life. Toronto: Ukrainian Canadian Business and Professional Federation, 1967.

# INDEX OF MUSICAL CONCEPTS

(Songs listed sequentially for teaching music reading with the Kodaly approach)

<u>Song</u>	<u>Melody</u>	<u>Rhythm</u>	<u>Other</u>
1. A Lucky Hunt(32)	s. m	♩-♩	staccato, accent, repeat
2. Christmas Carol No. 1(71)	l s m	♩	slur
3. Calling Song(11)	l s m	♩-♩	glissando, p and f, coda
4. Little Sister Lost(53)	l s m	♩-♩	tempo (fast-slow), p and f
5. Potlatch Song(17)	l s m r	♩-♩-♩	slur, form, refrain
6. In a Pine Forest (88)	m r d l, (f opt.)	♩-♩	improvisation, rec.(AG), form
7. Matchmaker, You Lying Rascal(109)	d l, s, (minor)	$\frac{3}{4}$	transposition
8. The Returning Hunter(35)	s m d l, s,	♩-♩	crescendo, p and f, form
9. Paddle Song(5)	smrdl,s,	$\frac{6}{8}$ ♩-♩-♩	rec.(GAC), cresc., anacrusis, phrase
10. No Match for Me! (105)	s f m r d (major)	♩	refrain, harmony, texture
11. Bye Bye, Baby(93)	major scale	♩	descant, form, refrain, texture
12. My Trusty Ford (66)	major scale	♩	xylophone, tam-bourine
13. Canada, My Country(60)	minor scale	$\frac{4}{4}$ ♩-♩	slur, form, anacrusis
14. The Raven Sings (41)	minor scale (si)	$\frac{3}{4}$ ♩-♩-♩	form, anacrusis
15. Christmas Carol No. 2(76)	minor scale	♩-♩	round
16. A Weather Chant (47)	minor scale (mdl, triad)	$\frac{3}{4}$ ♩-♩-♩	form, slur, p and f
17. A Sailor's Secret(100)	minor scale	$\frac{3}{4}$ ♩-♩	rec.(CBAG), ballad
18. Song of a Little Boy(24)	s m	♩-♩-♩	anacrusis