



Selected Psalms, Old Verses and Spiritual Songs of the Canadian Doukhobors: Transcription and musical analysis.

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**Selected Psalms, Old Verses and Spiritual Songs of the
Canadian Doukhobors: Transcription and musical analysis**

Perry, Shirley Mercedes, Ph.D.

The University of Arizona, 1992

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SELECTED PSALMS, OLD VERSES AND SPIRITUAL SONGS OF THE CANADIAN
DOUKHOBORS: TRANSCRIPTION AND MUSICAL ANALYSIS

by

Shirley Mercedes Perry

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THE UNIVERSITY OF ARIZONA
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SIGNED: Shirley M. Perry

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ABSTRACT

The purpose of this research was to select songs specific to the Doukhobor song repertoire which were not previously notated and to record, notate and analyze the melodies for use in music education.

The first limitation of the study was to focus on the sacred repertoire which is comprised of three genre, namely the Psalms, the Old Verses and the Spiritual Songs.

A comparison of the song titles of Old Verses and Spiritual Songs which are found in the two major Canadian Doukhobor song text collections was made with other Russian sectarian song collections to determine a subset of songs unique to the Doukhobor tradition. Then, the second limitation of the study was applied which was to select the Old Verses and Spiritual Songs which existed prior to the beginning of the twentieth century.

Forty-five melodies, comprised of 11 Psalms, 18 Old Verses and 16 Spiritual Songs, were included in the study. The notation of each example is accompanied by one verse of Russian text and transliteration and by documentary information stating the genre, the Doukhobor song text collection reference number, the singers' names, and a tape source in the researcher's private collection. Full and/or partial translations of the texts are provided.

CHAPTER 1

INTRODUCTION

The community singing of the Doukhobors, preserved through several centuries, is a unique oral choral tradition which represents a discrete or individually distinct function of the Doukhobor way of life. The sacred and secular songs which are found in the Doukhobor song heritage are sung a cappella with improvised harmonies. Doukhobor singing emanates from the soul with attention to the feeling within the singer and to the creation of the harmonious sounds which result from the combination of everyone's voice. Therefore, strict metrical precision is not the focus of this singing. Rather, the principles include the spirit of giving of one's self through singing to create the greater sound; listening to one another and blending voices; contributing the uniqueness of one's own vocal color; and singing the lead line line with confidence, or improvising a harmony line from one's personal creative insight.

The following statement, initially made by Gilbert Murray on the Bible and Homer, was applied by Ralph Vaughan Williams to folk songs and is appropriate to this study: "They have left behind them not the imagination of the great poet, but the accumulated emotion, one may almost say, of the many successive generations who have read and learned and themselves fresh re-created the old majesty and loveliness...There is in them, as it were, the spiritual life-blood of a people" (Palmer, 1983, p. vii).

At the turn of the twentieth century, Hungarian composers and teachers Zoltan Kodaly and Bela Bartok observed that when their voice and piano students programmed Hungarian folk music in their recitals, the audiences were not at all appreciative of that repertoire. The Hungarian music audiences, who had been trained in the German tradition, had come to value that tradition above their own folk heritage. Kodaly recognized that changing adult attitudes would be very difficult. He also understood that to change an audience attitude one had to begin by teaching the children. Kodaly, Bartok, and others collected and analysed Hungarian folksongs, many of which were selected for use in the music curriculum with Hungarian school children.

Following the philosophical foundation developed by Zoltan Kodaly, the researcher believes that children should be taught music through the folk material of their own culture. Thinking is influenced by language, custom and culture, and music is part of that influence. Dr. Richard Johnston, Professor Emeritus of the University of Calgary, has stated that "folk music is a mirror of a group personality" (personal communication, July 1987). In North America we live in a pluralistic society which means that members of minority groups maintain independent traditions. Respectful study of the music of a given cultural group permits insight into the personality of the group. Similarly, knowing and understanding the cultural uniqueness of one's own music can inform one with a freedom to appreciate the uniqueness of another group.

Since the events in Doukhobor history have given rise to the political, social and spiritual responses of the Doukhobor people; and since these responses are found in their songs, a brief account of Doukhobor history follows. This provides an overview of the milieu out of which came the songs selected for this study.

A. A Brief Outline of Doukhobor History

The *Encyclopedia of Music in Canada* states that "the tenets of the Doukhobors' simple faith held them apart from what they considered idolatry, opulence, and corruption of the Russian Orthodox church. Although the epithet Doukhobortsi (Spirit-Wrestlers) was applied to them by the church in the 18th century, many of their beliefs derive from sectarian traditions centuries older. As heretics, they were banished at various periods to distant parts of the Russian Empire, where they flourished as a result of their diligence and agrarian skills" (Kalmann, 1981, p. 279).

In *Plakun Trava* Canadian anthropologist Koozma Tarasoff outlines the chronology of events in Doukhobor history. He states the following: "In 1720 an unknown wanderer and non-commissioned officer from Moscow, with a spirit of rationalism, argues that all men are brothers; ergo equal, killing is wrong. [There is] No need for governments. Hierarchy and clergy are inventions; churches and rituals are superfluous. [This person was] the first teacher of the Doukhobors" (Tarasoff, 1982, p. 257).

In 1734 a government decree was issued against the Ikonobors (Ikon-Wrestlers), the spiritual ancestors of the Doukhobors. The Ikonobors, who "stressed pacifism and simplicity, had their beginnings with the Nikon

reforms of 1654" (Tarasoff, 1982, p. 257). Tracing Doukhobor history farther back, as Woodcock & Avakumovic indicate, is based on conjecture of historians: "Sergei Stepniak [pseud. for S. M. Kravshinskii], the nineteenth-century Russian revolutionary who knew the Russian peasants from years of direct contact with them as a Populist agitator, remarked that the Doukhobors and the equally pacifist Molokans 'were the only sects which grew up on their own ground, independent of the Raskol.' The closest resemblances to the Doukhobors in fact exist among those millenarian sects whose emergence in both western and eastern Europe predated either the Reformation or the Raskol. Such western European movements as the Brethren of the Free Spirit in the thirteenth century put forward the doctrine of the indwelling of God in man, and believed that heaven and hell were states of the mind..." (Woodcock & Avakumovic, p. 25).

Sylvan Kolesnikov, from Ekaterinoslav province, became the first organizer and disseminator of Doukhobor teachings. His influence, from 1750 to 1775, upheld the precepts of pacifism and the opposition to ikon worship. He also believed that ceremonies were externalities that had no significance and could be participated in, if needed, as a survival device. He "introduced the use of bread, salt and water as the symbols of basic needs" (Tarasoff, 1982, p. 257), and these symbols continue to be present at Doukhobor gatherings for worship. "The lack of dramatic militancy in the teachings and practice of Silvan Kolesnikov may explain why after his death the leadership of the Doukhobor movement passed out of the hands of his sons into those of the much more dynamic Ilarion Pobirokhin" (Woodcock & Avakumovic, 1977, p. 28).

From 1775 to 1785, Ilarion Pobirokhin, a wool-dealer, established himself as leader of the Doukhobors. His son-in-law, the tailor Semeon Uklein, disagreed with him about leadership and Biblical authority. In the schism which followed, those who agreed with Uklein followed him, and "joined the Molokans or 'Milk-drinkers', the rival pacifist sect that agreed with the Doukhobors in rejecting war and worldly authority, but disagreed with them in accepting the Bible as an authoritative guide to moral and spiritual life..."(Woodcock & Avakumovic, 1977, p. 30).

In matters of doctrine, Pobirokhin is credited with composing the catechetical psalm "Whose man are you?" (Bonch-Bruevich, 1909/1978, p. 41, Psalm 6). The discontent with serfdom and oppression are incorporated in his religious expression. The thoughts were as radical then as they are now: "...Antagonists are 'those who as thieves and robbers withhold from the people the divine truth that should be freely available...' The struggle against them must be carried on with love for one's fellow men and without anger, for 'war and the taking of human life and all forms of hate towards our fellow men are the most impermissible deeds for a servant of God.' After these anarchistic and pacifistic statements, the psalm goes on to say that the Doukhobors' temples are men's bodies and their churches are built within the hearts of men; that their only candles are faith, and their only baptism is suffering for truth; that every day is a holy day to be observed by the practice of good deeds and forgiveness; that their Holy Communion is the profession of Christ, and their commemoration of Christ consists of doing good to those who have harmed them...Doukhobors do not attend services in man-made Orthodox churches and do not pray to the ikons within them lest their hearts should become as stony

as the churches and their natures as wooden as the ikons" (Woodcock & Avakumovic, 1977, p. 29). The Doukhobor movement continued to grow, spreading to the Moscow region, the Ukraine and among the Don Cossacks, in Transcaucasia. This spread drew the attention of a government which was becoming less tolerant with dissenters. By the 1790's Doukhobors were sent into exile, an attempt by the authorities to disperse the sect. Doukhobors were banished to the periphery of the Russian Empire. "Some went to Finland and the neighboring region of Kola, others to Archangel, and some of the leaders to the Solovetskiye Islands in the White Sea. There were Doukhobor exiles near the sea of Azov, on the islands off Estonia, in the Caucasus, and in Siberia. Everywhere they went they...made converts...for there were always people...who were attracted not only by the anarchistic and chiliastic aspects of Doukhoborism, but also to the practical brotherliness expressed in the warm hospitality that Doukhobors have traditionally extended to neighbors and strangers alike" (Woodcock & Avakumovic, 1977, p. 31). "The name 'Dukhobortsy' (Spirit-Wrestlers) was first used by Archbishop Ambrosius of Ekaterinoslav in 1785" (Tarasoff, 1982, p. 256). Other documents name the clergyman as "Archhbishop Amvrosii Serebrennikov of Ekaterinoslav" (Woodcock & Avakumovic, 1977, p. 19). The Archbishop intended to show that the Doukhobors were rejecting the Russian Orthodox church, with its rituals and ikon worship, and that they were being errant and wrestling against the Spirit of God. "The Doukhobors accepted the name, but gave it their own interpretation, claiming that they wrestled on the side of the Spirit, not against it" (Burnham, 1986, p. 1).

Kapustin became the leader of the Tambov Doukhobors in 1790. He rejected Kolesnikov's premise of ceremonies being externalities, and ascribed to himself divine leadership, which was subsequently inherited by his son Vasili Kalmykov in 1819. Kapustin introduced communal ownership and established the Sirotskii Dom or Orphan's Home. The main occupation of the Doukhobors at this time was agriculture.

In 1825 Nicholas I became Czar of Russia. He insisted on military conscription, prohibited Doukhobor meetings, and encouraged conversion to the Russian Orthodox church. From 1841 to 1845 4000 Doukhobors were exiled to Transcaucasia. In Tiflis and Elizavetpol the higher terrain resulted in an occupational shift from agriculture to cattle raising. Pasture lands were held communally, but the people lived in separate homes in village units. Vasili Kalmykov was the leader until 1832, whereupon his son, Ilarion V. Kalmykov, became the new leader. Ilarion died in 1842 during the exile to the Caucasus. His son Vasili was leader for one year, and then Vasili's brother Peter assumed the role from 1843 to 1864. The Doukhobor movement protested serfdom. By 1861 serfdom was abolished in Russia, but prior to that time any serf could gain freedom by declaring himself a Doukhobor and being exiled to the Caucasus. With Peter's death in 1864, the Doukhobor leadership was passed on to his wife Lukeria. She was the first and only woman leader of the Doukhobors, and was considered by the Doukhobors as a wise leader. During her leadership, from 1864 to 1886, the Doukhobor population grew to 20,000. The times were prosperous. Six new villages were established in Kars, and three more in the province of Tiflis. The Doukhobors began carrying rifles to protect themselves

from bandits. Lukeria had armed bodyguards travel with her when she went to visit the Doukhobor villages.

The turning point in Doukhobor history came in 1895. On June 28-29, the 28th being the name-day of St. Peter, there occurred in three Doukhobor villages in the Caucasus an historic burning of firearms by the Doukhobors. Those in the Bogdanovka area of Tiflis received severe beatings and floggings from the Russian military for burning their firearms, and 4600 Doukhobors were sent into exile to at least seven different places. Three hundred men handed in their military reserve papers and refused to accept guns, take oaths, and go on church parade. The government regarded these acts as treason and exiled the men to Baku, Yerevan and Elizavetpol. By October of 1895 Leo Tolstoy became interested in the struggles of the Doukhobors. He obtained the support of Pavel Biryukov, Ivan Tregubov, Vladimir Tchertkoff and the Quakers. A call for donations resulted in raising funds which enabled many Doukhobors to leave Russia.

On August 1, 1898 about 1100 Doukhobors went to Cyprus, however the climate was so severe it was evident that this was not a satisfactory relocation area for them. On January 20, 1899 the first boatload of Doukhobors arrived in Halifax, Nova Scotia, Canada. Twenty-three hundred Doukhobors were in this group. Three more shiploads arrived later that year (January 27, May 9 and June 5) for a total of 7500 Doukhobors, "the largest number of immigrants to arrive in Canada at one time" (Tarasoff. 1982, p. 258).

The Doukhobors were transported by train to Western Canada to the territories then known as Assiniboia and Saskatchewan, now known as Saskatchewan. Three colonies were established. The North and South colonies were located in Assiniboia, near the present day city of Yorkton, Saskatchewan. Doukhobors from the Wet Mountains of Tiflis, the most harshly persecuted after the burning of the arms, went to the North colony. Doukhobors from Elizavetpol and Kars as well as the Cyprus group went to the South colony. The third colony, located in the Duck Lake area of Saskatchewan, near the present day city of Saskatoon, was settled by Doukhobors from Kars. Over 773,400 acres of land was reserved for the Doukhobors.

Disputes with Canadian government officials over land regulations, such as the changing of rules to disallow holding property communally, insisting on becoming naturalized citizens, and swearing an oath of allegiance resulted in yet another move of the Doukhobors between 1908 and 1913. This time the move was west to the Canadian province of British Columbia., however, all of the Doukhobors did not make this move. Those who remained in Saskatchewan are called the Independent Doukhobors, while those who moved to British Columbia and comprise two other groups, are called the Orthodox Doukhobors and the Sons of Freedom. The largest portion of the overall Doukhor population is made up of the Orthodox Doukhobors.

The leaders of the Doukhobors since Lukeria Kalmykova were Peter V. Verigin, referred to, by the Doukhobors, as Peter. The Lordly, 1887-1924; Peter P. Verigin, referred to as Peter, the Cleanser, (or the Purger) 1927-1940, and John J. Verigin, the present honorary leader. The Sons of Freedom have also taken leadership from other persons, most notably S. Sorokin.

Doukhobor communities today can be found in the western Canadian provinces of Manitoba, Saskatchewan, Alberta and British Columbia. Individuals of Doukhobor heritage live around the world, on farms, in towns, and in cities. The occupations of a one-time agrarian people have broadened to encompass employment in most sectors of society.

B. Review of the Literature

Tchertkoff (1910) published a five volume collection of songs of Russian sectarians. One volume is specifically devoted to the Psalms, Old Verses, and Spiritual Songs of the Doukhobors. A total of 16 selections and variants are musically notated either as a single melodic line, or in two-part harmony. The entire text for each selection is given at the end of the volume.

Lineff (1911) travelled from Moscow to various villages in the Caucasus and documented the singing and customs associated with singing of three groups of Russian sectarians: The Doukhobors (her spelling is 'Doochobor'), the Molokans and the New Israclites. Lineff gives the musical notation for one Doukhobor Old Verse, "A vy holubi," as well as examples of songs from the other sects she visited.

Songs of the Doukhobors by Peacock (1970) is the only Canadian publication which exclusively documents songs of the Canadian Doukhobors. Brief, informative, historical commentary is given about the Doukhobors and Doukhobor singing. Twenty-seven selections are notated of which 14 are sacred and 13 are secular. Some selections are notated with only the melody line, while others have the melody line and two or more harmony lines

notated. Complete Russian texts and English translations are given. Photos also appear in this publication.

C. Statement of the Problem

There is a body of folk music in Canada, the song heritage of the Doukhobors, of which very little can be found in music notation. Notating these songs preserves this rich choral heritage. Furthermore, no musical analysis of this song heritage for pedagogical use in music education or musicology has been completed.

D. Limitations of the Study

The researcher chose to focus on the sacred portion of the repertoire which consists of the following three genre: the 'Psalmi', referred to as the Psalms in this study; the 'Starinii Stikhi', referred to as the Old Verses in this study; and, the 'Stikhi', referred to as the Spiritual Songs in this study. The decision to focus on the sacred portion was made in recognition of the rapid passing from knowledge of the oldest genre of the sacred repertoire, namely the Psalms, and a similar decline in knowledge of the Old Verses. With concentration on the oldest Psalms and Old Verses in the repertoire, the selection of Spiritual Songs followed suit. The three criteria of selection were that the songs: a) were known to have been in the choral tradition prior to the beginning of the twentieth century; b) were reasonably determined to be specific to the Doukhobor song heritage, and c) were not notated in the Peacock collection. The actual selection process for each genre is specifically outlined in Chapter 2.

Given these parameters the researcher has presented in the study a subset of collected, notated and analysed songs, consisting of 11 Psalms, 18 Spiritual Songs, and 16 Spiritual Songs for a total of 45 sacred selections from the Doukhor repertoire.

CHAPTER 2

MATERIALS AND METHODS

A. Method of Selection

There are two published Doukhobor song text collections used extensively by Canadian Doukhobors. The first collection is *Dukhovnye Stikhi i Narodnye Pesni Dukhobortsev v Kanade (Spiritual Hymns and Folksongs of Doukhobors in Canada)* edited by N. N. Kalmakoff. The second collection is *Sbornik Dukhoborcheskikh Psalmov. Stikhov i Pesen (Doukhobor Psalms, Hymns and Songs)* edited by A. P. Markova and P. P. Legebokoff. A comparison of the song titles in these two collections showed a corpus of 959 texts, specifically 204 Psalms, 535 Old Verses and Spiritual Songs, and 200 folksongs. The Psalms, Old Verses and Spiritual Songs used in this study were selected from this corpus.

1. Psalms

Of the 204 Psalms listed in the Markova & Legebokoff collection, 102 are indicated as being sung. The researcher has recordings of just under half that number in her private collection, (i.e. 48), and of those approximately half again (i.e. from 24 to 27) is a reasonable estimate of the number of Psalms currently used in the Doukhobor repertoire.

The Psalms selected for this study are considered, by experienced psalm singers, as being among the easiest Psalms to sing in the Doukhobor repertoire. In 1985 a committee of Doukhobor adults, responsible for the singing instruction of young children, specifically requested a respected

group of mature Doukhobor women from the Kootenay area of British Columbia to make a tape recording of several Psalms which would be used as a model for the instruction of children. The researcher found the singing of Psalms by this group of singers to be remarkably consistent from verse to verse, both melodically and rhythmically. This recording is an excellent Psalm-singing model, and captures the simplicity of spirit in Psalm singing. For all these reasons the researcher chose to use 11 of the 14 Psalms from this recording for the current study. Two of the selected Psalm melodies were known to have come into existence in the twentieth century, however the texts are from the nineteenth century and appear in the *Zhivotnye Kniga Dukhobortsev* (*Book of Life of Doukhobors*). These Psalms show a contrast of Psalm style and were included for this reason (see Psalm, Examples 5 and 9).

2. Old Verses and Spiritual Songs

The titles found in the 1987 edition of the Kalmakoff collection were cross-referenced with the sacred song collections outlined in Appendix B to determine which selections were: a) not borrowed from other religious denominations or sectarian traditions; b) known to exist prior to 1900, and c) not previously notated in the Peacock collection.

Some of the Old Verses also appeared in the *Zhivotnye Kniga Dukhobortsev* (*Book of Life of Doukhobors*). This collection, published in 1908, predates the two song text collections cited elsewhere, therefore the researcher accepted this book as an authoritative source for songs known to exist among the Doukhobors prior to 1900.

Thus, if an Old Verse or Spiritual Song appeared in another collection; was cited as being written since 1900, or was notated in the Peacock collection it was excluded from the subset of selections to be considered for this study. There were three exceptions, however. One song appeared in the Molokan *Sionskii Pesennik (Songbook of Zion)* This song was included in the subset because of the Doukhobor style of singing which is strophic and has breaks between the verses. Typically, the Molokan style of singing is without verse breaks or is through-sung (see Old Verse, Example 12). Another exception was made with one text which appears in the Doukhobor and Molokan collections, and was cited in the *Zhivotnye Kniga Dukhobortsev (Book of Life of Doukhobors)* as coming from the Molokans. It was included in this study because the melodies and modes are entirely different, i.e. one is in a major mode, the other in a minor mode (see Old Verse, example 15).

The sacred selections found in Peacock (1970) were also made exempt, however there was one exception (see Old Verse, Example 10). The variant recorded for this study, while overall maintaining a similar melodic contour and mode, contains melodic turns and grace notes or embellishing notes not found in the variant used in Peacock's notation.

As a result of the cross-referencing, the researcher determined that a corpus of 99 Old Verses and Spiritual Songs fit the criteria outlined. From this body of songs 18 Old Verses and 16 Spiritual Songs were chosen for inclusion in this study.

B. Method of Collecting the Psalm, Old Verse and Spiritual Song Examples for the Study

Most of the selections were collected by on-site tape recordings. There were obtained in a variety of settings. Over a three and a half year period from September, 1988 to January, 1992, the researcher attended and tape recorded the regular weekly and/or monthly Doukhobor worship gatherings, predominantly in the Vancouver, Canada region. Some on-site recordings were done at meetings for special occasions, such as the annual Youth Festival in May and the Peter's Day celebration in June, in Brilliant, B.C. Other on-site recordings were made in private homes and at funerals. Finally some recordings were made from pre-existing reel-to-reel tapes and from records.

C. Cataloguing and Documentary Information

The selections within each genre were collected and re-taped to make a master tape for use with this study. Each selection was catalogued with the following documentary information: 1) the title of the selection; 2) the genre; 3) the example number within the genre; 4) the reference numbers from the two song collections; 5) the footage reference on the cassette tape, 6) the singers' names; 7) the tape source; 8) the date of on-site recordings; and, 9) that these selections are in the researcher's private collection.

D. Notation, Text and Transliteration

The melodic and rhythmic notation represents what the researcher carefully estimates to be the intent of the singers. The researcher used standard musical notation and observed that a typical performance practice in

this repertoire is that the duration of pitches is sometimes interpreted slightly longer or shorter than the value notated. This observation was most evident in the Psalms.

Text reference numbers are given for the Kalmakoff and the Markova & Legebokoff collections. The Psalms and some of the Old Verses also have a Bonch-Bruevich reference number.

Above the staff and the initial pitch of each selection, a solfa letter indicates the relationship of the beginning note to the scale or mode of the piece. The metronome number indicates the approximate tempo for the piece as per the recorded performance used when making the notation. Measure numbers are given for every fifth measure.

Beneath the musical notation of each example notated in this study, a Russian text underlay for the first verse is provided. The second line of text is the transliteration of the Russian words. A transliteration guide, which follows the system used by the Library of Congress, is provided (see Appendix D).

E. Translations of Texts

The translation of the text appears on the page following the music notation. The bolded portion of the Psalm translations represent the portion of the Psalm text which is normally sung. In most instances the first three verses of a Psalm are sung. The Psalm translations are given in paragraph form.

The entire text of the each Old Verse is translated. These translations generally appear in strophic form.

At least one verse of the text is translated for the Spiritual Songs, however in most instances several verses have been translated. These translations also appear in strophic form.

F. Analysis

Each selection was analyzed in 14 categories. A description of each category follows:

1) Tone Set: The pitches which appear within the melody are arranged from the lowest to the highest pitch. The final note of the selection is underlined.

2) Meter: One meter signature is given if the selection has one meter. If the selection has mixed meter, the meter signatures are given from fewest to largest number of beats per measure.

3) Scale: The modes of major character are:

Ionian/Major - d r m f s l t d¹

Lydian - d r m f i s l t d¹

Mixolydian- d r m f s l t a d¹

The modes of minor character are:

Aeolian- l t d r m f s l¹

Dorian- l t d r m f s l¹

Phrygian- l t a d r m f s l¹

(See Choksy, 1988, p.131-132.)

Scales ending with the suffix "chord" have consecutive whole and half steps in sequence: d-tetrachord - d r m f

d-pentachord - d r m f s

d-hexachord - d r m f s l

incomplete d-hexachord- l d r m.

The term 'hypo' refers to the part of a scale lower than the final note, By way of example, a hypo-ionic scale could have the notes s₁ l₁ t₁ d r (see Bartallus, 1980, p.8-9).

4) Range: The intervallic distance from the lowest to the highest note in the song is expressed as a major, minor or perfect interval, and designated M, m or P respectively.

5) Intervallic Specialties: Any salient pairs of intervals, and/or repeated intervals are indicated by their solfa relationship within the example. Also cited are occurrences of stepwise movements; interval sequences (eg. m f i s); and melodic turns which combine ascending and descending intervals. (See Johnston, 1984, p. xiii.)

6) Rhythmic Specialties: Rhythmic durations from longest to shortest are given in musical notation. If a tie, pause or grace note is in the selection, its presence is indicated at the end of the list of rhythms. (See Johnston, 1984, p.xiii.)

7) Tempo: A metronome speed was determined from the recorded example used for the notation.

8) Performance time per verse: A timing was made of the approximate duration for one verse of the selection. The time is given in seconds.

9) Form: The examples were examined for melodic phrases, and contrasting phrases were given separate letter names. If a phrase was only slightly varied from a similar preceding phrase, a ' v ' was placed beside the letter to indicate the variation (eg. aba_v). If a bridge occurred between phrases, the sign ' ^ ' was placed between the phrase letters (eg. a^b^c). In the examples where melodic phrases were not distinguishable, the example was said to have one phrase.

10) Cadence Notes: The note which ended each phrase was cited by its solfa name.

11) Opening Melodic Outline: The first six notes of the melody were given as the opening melodic outline. These were then used to create the melodic outline dictionary.

12) Actual Singing Range: The actual pitch range of the recorded example was given to later assess the general tessitura.

13) Number of Measures: After the notation from the recorded example was completed, the measures were counted. Repeated last phrases were indicated as a bracketed number (eg. 24(32)).

14) Comments: Any information pertinent to the notation, text, or performance practises was given in the Comments section.

G. Contributors and Permission Forms

The researcher estimates that approximately 225 singers contributed to this research. The number is too large to cite all individuals, however a sample of Doukhobor individuals who shared their knowledge of the tunes is given in Appendix A.

Individual singers and one representative for a group of singers were asked to listen to the recording used by the researcher and identify it as in fact being their singing. This done, the researcher sang from the notation and asked the singers to tell the researcher if and where any corrections needed to be made. When the corrected version was accurately sung to the original singer, he/she was asked to acknowledge their singing and give the researcher permission to use their name(s) whenever the notation was used in any printed form. (See Appendix C, Part A). In the instances of notations done from recordings by people now deceased, a family member signed on their behalf. In the instance where the notation was done from a collection specifically recorded for an individual who then made that recording available to the researcher, (see Appendix C, Part B) that individual signed on behalf of the singers (i.e. Kalmakoff for Kanigans and Chernoffs).

CHAPTER 3

RESULTS

The following chapter summarizes the results found in each category of analysis.

The notation, translation and analysis of each selected example may be located as follows: the Psalms in Appendix E-1, the Old Verses in Appendix E-2, and the Spiritual Songs in Appendix E-3.

Appendix F contains the overall analysis found in each category: Appendix F-1 for Tone Set, Meter, Scale and Range; Appendix F-2 for Intervallic Specialties; Appendix F-3 for Rhythmic Specialties and Tempo; Appendix F-4 for Performance Time, Form and Cadence Notes; and, Appendix F-5 for Final Note, Opening Melodic Outline, Actual Singing Range and Number of Measures.

Appendix G contains the Opening Melodic Outline Dictionary.

Analysis of the 45 Selected Doukhobor Psalms, Old Verses and Spiritual Songs for Teaching

1. Tone set

The number of different tones appearing in each example were tabulated. Notes at the octave were considered different tones for this purpose (see Appendix F-1). The tone sets varied from the use of 4 to 11 pitches. The majority of the songs, 39 of 45, ranged from 5 to 8 pitches. Of the remaining songs one had 4 pitches, one had 9 pitches, three had 10 pitches and one had 11 pitches (see Table 1).

2. Meter

In the sample of 45 songs (see Appendix F-1), 22 were in 2/4 meter. There were 19 were in various forms of mixed meter, and of these 19, 16 had mixed 2/4 - 3/4 meter, two had mixed 3/4 - 4/4 meter, and one had mixed 3/8-2/4 - 3/4 meter. The least commonly found meters were 1/4, 3/4, 4/4 and 6/8 and there was one song example in each of these meters. Table 2 gives the summary of meters.

TABLE 1
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO THE NUMBER OF PITCHES IN THE TONE SET

The numbers following the Psalms, Old Verses and Spiritual Songs reference the specific example notated elsewhere in this document.

Number of Pitches

| <u>in the Tone Set</u> | <u>4</u> | <u>5</u> | <u>6</u> | <u>7</u> | <u>8</u> | <u>9</u> | <u>10</u> | <u>11</u> |
|------------------------|----------|----------|----------|----------|----------|----------|-----------|-----------|
| PSALMS | - | 6 | 1 | 3 | 7 | - | - | 2 |
| | - | - | 4 | 5 | 11 | - | - | - |
| | - | - | 9 | 8 | - | - | - | - |
| | - | - | - | 10 | - | - | - | - |
| OLD VERSES . | - | 1 | 3 | 4 | 2 | - | - | - |
| | - | 7 | 5 | 6 | 18 | - | - | - |
| | - | 10 | 8 | 11 | - | - | - | - |
| | - | 14 | 9 | 12 | - | - | - | - |
| | - | 16 | 15 | 13 | - | - | - | - |
| | - | - | - | 17 | - | - | - | - |
| SPIRITUAL SONGS | 8 | 4 | 5 | 7 | 1 | 13 | 5 | - |
| | - | 9 | - | 10 | 2 | - | 11 | - |
| | - | 12 | - | - | 3 | - | 14 | - |
| | - | - | - | - | 15 | - | - | - |
| | - | - | - | - | 16 | - | - | - |
| TOTAL | 1 | 9 | 9 | 12 | 9 | 1 | 3 | 1 |

TABLE 2
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO METER

The following table summarizes the analyses of the meters found in the song examples analyzed for this study. The meter signatures are listed from fewest to largest number of beats per measure. The numbers beneath the Psalms, Old Verses and Spiritual Songs columns refer to the examples notated elsewhere in this study. The Total column is a count of the number of examples using the given meter.

| <u>Meter</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|--------------|---------------------------|--|-----------------------------|--------------|
| 1/4 | - | 9 | - | 1 |
| 2/4 | 1 | 1,2,3,4,5, 6,7,8,11,13, 15,16,18 | 4,5,6,8,9, 11,13,15 - | 22 - - |
| 2/4;3/4 | 2,3,4,5,6, 7,8,9,10,11 | 10,12,17 - | 1,3,16 - | 16 - |
| 3/4;4/4 | - | 14 | 2 | 2 |
| 3/8;2/4;3/4 | - | - | 14 | 1 |
| 6/8 | - | - | 10 | 1 |
| 3/4 | - | - | 7 | 1 |
| 4/4 | - | - | 12 | 1 |

3. Scale

Of the sample of 45 songs, 17 examples were in minor character, 23 were in major character and five were in mixed major and minor character (see Appendix F-1). Of the Psalms five were minor, four were major, and two were in mixed character. Of the Old Verses half were of minor character, that is nine of 18 examples, while six were of major character, and three were of mixed character. In the Spiritual Songs over three-quarters were of major character, that is 13 of 16 examples; three were minor, and none were in mixed character (see Table 3). A specific breakdown of the scales by type within character is given in Table 4.

4. Range

Across the genre, the range of an octave occurred in nearly one-third of the selections, that is in 14 of 45 examples. The range of the Psalms varied from a M6 to a m10; the Old Verses varied from a P5 to a P8, and the Spiritual Songs from a P4 to a m10 (see Table 5).

TABLE 3
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO SCALES OF MAJOR AND MINOR CHARACTER

The following table summarizes the analyses of the scales found in the song examples analyzed for this study. The scales are listed according to major, minor and mixed character. The numbers beneath the Psalms, Old Verses and Spiritual Songs columns refer to the examples notated elsewhere in this study. The Total column is a count of the number of examples using the given scale character.

Scales of Major Character

| PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|----------|------------|-----------------|-------|
| 1,6,7,10 | 2,3,4,8,14 | 1,2,3,4,6 | - |
| - | 17 | 7,8,9,10,12, | - |
| - | - | 13,15,16 | - |
| - | - | - | 23 |

Scales of Minor Character

| | | | |
|-----------|--------------|---------|----|
| 3,4,5,8,9 | 1,7,9,10,12. | 5,11,14 | - |
| - | 13,15,16,18 | - | - |
| - | - | - | 17 |

Scales of Mixed (Major & Minor) Character

| | | | |
|------|--------|---|---|
| 2,11 | 5,6,11 | - | 5 |
|------|--------|---|---|

TABLE 4
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO SCALE TYPE WITHIN MAJOR AND MINOR
CHARACTER

| <u>Scale Type Minor Character</u> | PSALM | OLD VERSE | SPIRITUAL SONG TOTAL | |
|--|-------|------------|----------------------|---|
| 1-pentatonic | 5 | 1,10 | - | 3 |
| 1-pentachord | 8 | 16 | - | 2 |
| 1-hexachord | - | - | 9,15 | 2 |
| aeolian | 4,9 | 6,12,13,18 | 5,11,14 | 9 |
| dorian | 3 | - | - | 1 |
| <u>Scale Type Major Character</u> | | | | |
| d-tetrachord | - | - | 8 | 1 |
| d-pentatonic | 6 | - | - | 1 |
| d-pentachord | 1 | - | 4,6 | 3 |
| d-hexachord | - | 17 | 7,12 | 3 |
| s-hexachord | - | 3,8 | - | 2 |
| ionian/major | - | 14 | 1,2,9,10,15,16 | 7 |
| lydian | - | - | 3 | 1 |
| mixolydian | 7,10 | 2,4 | 13 | 5 |
| <u>Scale Type of Mixed (Major & Minor) Character</u> | | | | |
| Mixolydian-aeolian-mixolyd. 2 | - | - | - | 1 |
| Mixolydian-aeolian | 11 | 11 | - | 2 |
| Aeolian-ionian | - | 5,6 | - | 2 |

TABLE 5
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO THE RANGE

| <u>Range</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|--------------|---------|--------------|-----------------|-------|
| m10 | 5 | - | 5,11,14 | 4 |
| M9 | 7,8,2 | - | 7 | 4 |
| P8 | 1,10,11 | 2,4,11,17,18 | 1,2,3,13,15,16 | 14 |
| M7 | 3 | - | - | 1 |
| m7 | 4,9 | 5,6,13 | 10 | 6 |
| M6 | 6 | 1,3,8,10,15 | - | 6 |
| m6 | - | 7,9,12,14 | 12 | 5 |
| P5 | - | 16 | 4,6,9 | 4 |
| P4 | - | - | 8 | 1 |

5. Intervallic Specialties

Not all the intervallic specialties were noted for each song. Samples of intervals as pairs were chosen (eg. d-l), and ranged from minor thirds to minor sixths in descending intervals, and minor thirds to minor sevenths in ascending intervals (see Appendix F 2). Samples of interval groups were also selected (eg. t-s-m) according to descending and ascending manner. Melodic turns, which combine descending and ascending intervals, were also selected.

The selection of intervallic specialties was to show the presence of most intervals, rather than to be used for an indication of frequency. Given this parameter, the descending intervals of a minor third and a Perfect fourth are each cited six times, the Perfect fifth five times, and the ascending interval of a Perfect fourth 15 times (see Table 6). Among the interval groups, the descending m-d-l came up in three examples.

The melodic turns included intervals from minor and major seconds (eg. s-l-t-l), to larger intervals in various combinations (eg. m-l₁-r).

TABLE 6
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO INTERVALLIC SPECIALTIES.

Descending

| <u>Interval</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|-----------------|--------|--------------|-----------------|-------|
| m3 | - | 6.9.10.12.18 | 3 | 6 |
| M3 | - | - | 1 | 1 |
| P4 | 1 | 7,10,14,16 | 3 | 6 |
| P5 | - | 9,10,12 | 13, 14 | 5 |
| m6 | 8 | - | - | 1 |

Ascending Interval

| | | | | |
|----|--------|-----------|--------------------|----|
| m3 | - | 12 | 5,16 | 3 |
| M3 | - | 8 | - | 1 |
| P4 | 1,9,10 | 4,7,17,18 | 1,4,7,8,9,10,15,16 | 15 |
| P5 | 3 | 4,5,15 | | 4 |
| m6 | - | 13 | 11,14 | 3 |
| m7 | 5 | - | 15 | 2 |

6. Rhythmic Specialties

The most common rhythm in these songs was the half note. It occurred in 42 of the 45 songs (see Appendix F-3, Frequency of Rhythmic Occurrence). The quarter note and the dotted quarter-eighth combination were the next most frequently occurring rhythmic elements, and each were found in 27 of the 45 songs. A combination of two eighth notes was also frequent, occurring 19 of the 45 songs.

Dotted notes of shorter than one beat duration were infrequent, as were combinations typically found in 3/8 or 6/8 meter, such as a grouping of three eighth notes, a quarter and an eighth, or a dotted quarter.

7. Tempo

The 45 selected songs are almost evenly distributed among slow, medium and fast tempi (see, Appendix F-3, Tempi Analyses). The slow tempi, ranging in metronome speeds from 56 to 80 per beat, were found in 13 of the 45 songs. The moderate tempi, ranging in metronome speeds from 82 to 104, were found in 16 of the 45 songs. The fast tempi, ranging in metronome speeds from 108 to 132, were found in 16 of the 45 examples.

8. Performance Time

The performance time for one verse of each example was timed in seconds, and it was found that the durations for one verse ranged from 12 to 106 seconds (see Table 7). Nine of the 45 examples were over 60 seconds long, and 36 of the 45 examples were up to 60 seconds long.

The Psalms were the longest overall, with 6 of 11 examples ranging from 30 to 60 seconds per verse, and 5 of 11 examples ranging from 64 to 106 seconds per verse.

The Old Verses were shorter than the Psalms, with most of them, 17 of 18 examples, under 60 seconds, and only one example that was longer, at 90 seconds. The majority of the Spiritual Songs, 12 of 16 examples, were from 31 to 60 seconds; one song was shorter, and three were longer.

TABLE 7

DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO PERFORMANCE TIME IN SECONDS PER VERSE

| <u>Performance Time</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|-------------------------|-----------|-----------------|---------------------|-------|
| 12-15 seconds | - | 2,3,4, | - | 3 |
| 16-30 seconds | 1 | 1,8,11,16,18 | 4 | 7 |
| 31-45 seconds | 8 | 5,9,10,12,14,15 | 5,6,7,9,10,11,15,16 | 15 |
| 46-60 seconds | 5,6,10,11 | 6,7,17 | 3,8,13,14 | 11 |
| 61-75 seconds | 2,4 | - | - | 2 |
| 76-90 seconds | 3 | 13 | 1,2,12 | 5 |
| 91-105 seconds | 9 | - | - | 1 |
| 106 + seconds | 7 | - | - | 1 |

9. Form

The Form was categorized using the following criteria: one phrase; one phrase repeated (aa); phrase with variations (aba_v); phrases with bridges to subsequent phrases (a^bc^d); exact phrase repeated (eg. abcdcd); and, number of different phrases by letter name (eg. 2 letter names: ab would include the form aabb_v). Table 8 shows the summary of the analyses of Form.

Three examples had one phrase; one example had one phrase repeated (aa); thirteen examples had phrases with variation (eg. aba_v); two examples had phrases with bridges to subsequent phrases; and thirteen examples had exact phrases repeated.

Eighteen examples had two different phrases by letter name, that is ab; 10 examples had three different phrases by letter name, that is abc; 12 had four different phrases by letter name, that is abcd; and, two had five different phrases by letter name, that is abcde.

TABLE 8
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO FORM

| <u>Form</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|-----------------------|--------|-------------------|-----------------|-------|
| one phrase | 1,8 | 13 | - | 3 |
| one phrase, repeated | 4 | - | - | 1 |
| phrase with variation | 5,7 | 6,8,9,12,14,16,18 | 1,8,9,16 | 13 |
| phrases with bridges | - | 15,17 | - | 2 |
| exact phrase repeated | 4 | 5,6,16 | 5,6,7,10,11, | - |
| | - | - | 9,12,13,16 | 13 |

Number of different phrases by letter name:

| | | | | |
|-----------------------|---------|--------------------|---------------|----|
| 1 letter name: a/aa | 1,4,8 | 13 | - | 4 |
| 2 letter names: ab | 6,7 | 1,2,3,4,5,6,11,12, | 4,6,7,10,12 | - |
| | - | 14,16,18 | - | 18 |
| 3 letter names: abc | 2,3 | 8,9,15 | 1,3,5,14 | 9 |
| 4 letter names: abcd | 5,10,11 | 7,10,17 | 2,11,13,14,16 | 11 |
| 5 letter names: abcde | 9 | - | 8 | 2 |

10. Final Cadence Notes

Just over one-half of the Psalms, 6 of 11, and Old Verses 10 of 18 end on l. One-quarter of the Psalms, 3 of 11, and the Old Verses, 4 of 18, end on s; and 2 of 11 Psalms and 4 of 18 Old Verses end on d. Three-quarters of the Spiritual Songs, 12 of 16, end on d, whereas only 3 end on l, and one ends on s.

11. Actual Singing Range

The tessitura of the Psalms and Old Verses is lower than that of the Spiritual Songs. The absolute pitches of the Psalms ranged from d to a¹. Three of the 11 Psalms had notes in the d and e range, an unusually low tessitura but not uncommon given the eastern European origins of the repertoire. Eight of the 11 Psalms range from a low of g to a high of a¹.

The Old Verses ranged from e to g¹, with one having e as the lowest note; 11 of 18 having g as the lowest note, and 6 of 18 having a as the lowest note. All of the Psalms and Old verses have a tessitura below c¹.

The Spiritual Songs ranged from g to e², with half of the songs, 8 of 16, in the c¹ - e² range, and the other half in the g - c² range.

TABLE 9
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO FINAL NOTE

The following table summarizes the final note of the songs notated in this study.

| FINAL NOTE | PSALMS | OLD VERSES | SPIRITUAL SONGS |
|------------|--------------|----------------------|-----------------------------|
| s | 2,7,10 | 2,4,8,14 | 13 |
| l | 3,4,5,8,9,11 | 1 7 9 10 11 12 13 15 | 5,11,14 |
| d | 1,6 | 3,5,6,17 | 1,2,3,4,6,7,8,9,10,12,15,16 |

TABLE 10
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING TO ACTUAL SINGING RANGE

The table below outlines the actual singing range of the examples notated. The absolute pitches are given with lower case letters and may have a superscript mark. The pitches used are e f g a b c¹ d¹ e¹ f¹ g¹ a¹ b¹ c² d² e², with c¹ being the piano pitch middle c. The letters without a superscript mark are the octave below c¹, and the letters with the superscript ² are the octave above c¹.

Actual Singing

| <u>Range</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|-------------------|--------|-------------|-----------------|-------|
| d-e ¹ | 7 | - | - | 1 |
| e-e ¹ | 8 | 11 | - | 2 |
| e-g ¹ | 5 | - | - | 1 |
| g-e ¹ | 6 | 1,3,8,10,15 | - | 6 |
| g-f ¹ | 4,9 | 6,13 | 10 | 5 |
| g-f# ¹ | 3 | - | - | 1 |
| g-g ¹ | 1,10 | 2,4,17,18 | 15 | 7 |
| g-a ¹ | 2,11 | - | 7 | 3 |
| a-e | - | 16 | - | 1 |
| a-f ¹ | - | 7,9,14 | 12 | 4 |
| a-g ¹ | - | 5,12 | - | 2 |

TABLE 10 (cont.)

Actual Singing

| <u>Range</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|--------------------------------|--------|------------|-----------------|-------|
| a-a ¹ | - | 13 | - | 1 |
| a-e | - | 16 | - | 1 |
| a-c ² | - | - | 5,11,14 | 3 |
| c ¹ -f ¹ | - | - | 8 | 1 |
| c ¹ -g ¹ | - | - | 3,6,9 | 3 |
| c ¹ -c ² | - | - | 2,3,16 | 3 |
| e ¹ -e ² | - | - | 1 | 1 |

12. Measures per verse

The number of measures per example varied from 8 to 64. The Psalms have the largest number of measures, with just over one-half, 6 of 11 examples, in the 40-49 measure range. In contrast, one-half of the the Old Verses, 9 of 18 examples, and nearly three-quarters of the Spiritual Songs, 11 of 16 examples had from 10 to 29 measures.

TABLE 11
DISTRIBUTION OF THE 45 SELECTED DOUKHOBOR PSALMS, OLD VERSES AND
SPIRITUAL SONGS ACCORDING THE NUMBER OF MEASURES PER VERSE

The following table outlines the number of measures found in the first verse of each example.

| MEASURES | PSALMS | OLD VERSES | SPIRITUAL SONGS |
|----------|--------------|---------------|--------------------|
| 0-9 | - | 2,3 | - |
| 10-19 | - | 4,11,14,15,16 | 3,10,11 |
| 20-29 | 1 | 1,7,8,17 | 2,4,5,6,9,12,14,15 |
| 30-39 | 5,6 | 5,10,18 | 7,16 |
| 40-49 | 2,3,4,8,9,11 | 6,12 | 1,8,13 |
| 50-59 | 10 | 13 | - |
| 60-69 | 7 | 9 | - |

CHAPTER 4

DISCUSSION, CURRICULUM SUGGESTIONS FOR TEACHING, CONCLUSION, AND RECOMMENDATIONS FOR FURTHER STUDY

A. Discussion

The researcher came to this study with extensive music teaching experience, K-12, in the Canadian public school system. The music curriculum she used was based on the philosophy of Zoltan Kodaly, and English language folk songs were used as the repertoire from which the children would learn the elements of music: melody, rhythm, harmony, form, tempo, dynamics and timbre. Through the learning of folk songs children become aware of the natural flow of the language, and the common meters and rhythms inherent in the language; the history and folklore of a people; the typical preferences for scales and/or modes in the melodies; the design or form of the songs, and so on. By gaining an understanding and knowledge of the way music is constructed in the folksong and by composing, performing and analyzing one's own music and that of others, the step to understanding and appreciating the music of other peoples and of the great composers of musical history is easily made.

The decision to research the music of the Doukhobors came after a year of research in the music of the Hopi Indian of Arizona. When the researcher understood how vital, to researching a people's music, was the need for first hand knowledge of things such as language, living customs, celebrations, spiritual understanding, ways of respecting people and nature, and historical background it became evident that she was better prepared to study the music

of a people with whom she did have such first hand experience, namely the Doukhobors. The researcher's grandparents and great-grandparents were among the Doukhobor immigrants who moved to Canada in 1899. They settled and established themselves as farmers in the province of Saskatchewan. As a child, the researcher was a participant in the choral singing of the Doukhobors, both in children's groups and in the community singing with the adults. Typically, she was instructed in singing harmony lines by receiving tutoring from an experienced adult singer who had a similar voice range, oral tradition in its truest sense. Solo, duet, trio, and any ensemble singing was encouraged by the community as a whole, and reinforced by parents, aunts, uncles and grandparents. Singing for public performance was rehearsed at the family level, supported and encouraged with verbal praise and physical presence from the extended family and the community.

Therefore, with a formal training and practical experience in music education and choral conducting; with a working knowledge of the collected English language folksongs of Canada and experience in using such folksongs as the basis for a music curriculum; with the knowledge that only about two per cent of the entire Doukhobor repertoire had been previously notated and that none of the repertoire had been analyzed for use in music education, the researcher felt equipped to begin the work of preserving this musical heritage for use by people of Doukhobor background and for others interested in becoming familiar with or studying the repertoire. The Doukhobors are part of the multi-cultural palette of the Canadian people, yet most of their music has not been musically transcribed, and none analyzed for use in music education. This study begins to address that issue.

The following observations occurred during the process of the research undertaken in this study.

1. Notation

The work of this research began after intensive doctoral study in music education, musicology, music theory, choral conducting and choral literature, and extensive performance of the choral music of the great, as well as the lesser known, choral composers of the centuries.

Undertaking the song research of a group of people whose musical heritage was oral and using her knowledge of music education, choral conducting, musicology, music theory and empirical research, the researcher had concern about how to best academically present this ethnic repertoire. There needed to be a way of bringing together the formal education, with all of its hierarchical concerns, and the ethnic way of doing things, with all of its concerns. For many of the Doukhobor singers, the use of musical notation was viewed with skepticism and disdain. There is an ethnic "pride" about being able to sing "without notes," and the feeling that by using notation the singing would be changed, implying a change for the worse. The researcher was well aware of the skepticism prior to beginning the research, yet it was evident to her that this was and is a logical next step in preserving this valuable song heritage.

In the midst of this concern, the following comment by Dr. Maurice Skones (personal communication Feb. 16, 1988. Tucson, AZ.) gave the researcher courage to continue with the research. Dr. Skones said: "Ethnic music sings from the soul and does not necessarily have an attitude to precision, because that's not the focus." In subsequent deliberation over the

musical transcriptions, this comment often came to mind, and in its way helped the researcher to be confident of representing the singer's interpretation of the melody with the very inadequate musical symbols we have at our disposal. When we put a melody into the confines of musical notation, at best we can only give an architectural perspective of the whole. By looking at the blueprints of a building or at musical notation, granted we have an overall plan, but it does not, nor cannot contain the kinesthetic, spiritual and emotional experience of being inside the building or inside the song. As with all notation, it is the musician's artistic intellect which reinterprets the musical symbols and puts the soul into the song.

In her preliminary work, the researcher found interesting challenges in making the musical transcriptions vis-a-vis the melody line. In a male-female duet, for example, the melody is usually sung by the male voice; however, sometimes it appears in the female voice and, at other times, it is implied in the harmony line rather than being acoustically present. On several occasions solo versions gave a better impression of the melody but another factor then surfaced in that the solo versions contained a different rhythmic freedom than attends when the song is performed in a community or choir context. The reader's awareness that the Doukhobor choral tradition is essentially a communal one will help in understanding some of the questions of musical notation. For example, the emphasis on a lovely harmony often was at the expense of a precise rhythm. In some instances the tune could vary from verse to verse, and when questioned about it, the singers would respond with "that's the way we sing it!" Individuals or communities often believe that their variant is "more correct" than other individuals' or communities'

variants. The researcher respected these views, knowing the discomfort singers can go through when they are unaccustomed to their singing being scrutinized for musical notation. Like so many other facets of their tradition, they "knew" when something was properly prepared, without having to precisely articulate the structural components. The researcher frequently took time to explain the merits of musical notation. When she was able to sing, from the notation, the songs which the singers had initially sung for her, the singers began to understand the merits of notation, especially for passing the repertoire to future generations.

2. Performance Practices

Often in the Psalms and Old Verses one encounters extra syllables (eg. a, i, da, etc.) which are not found in the printed song texts. In the meagre historical documentation of Doukhobor music at the beginning of the twentieth century, notably the report by Lineff, and the collection by Tchertkoff, one observes that the use of extra syllables has gone through attrition. When asked about the use of extra syllables, the experienced Psalm singer, Laura Hoolaef, reiterated a commonly accepted view among Doukhobors, that the extra syllables initially were used to disguise the text and thus prevent the religious and political authorities from being able to understand the meaning of the words, and thereby avoid persecution. Hoolaef said that when, as a young woman, she was learning the Psalms, she did not try to pick up the extra syllables. The focus was on learning and remembering the 'kaleni' or the grace notes.

3. Actual Singing Range

Prior to undertaking this research, the researcher spent four months observing music education in Hungary. There, elementary aged children were easily able to sing in the range of a fifth below middle C. This range might be considered rather low for nine year old children in North America, but for the eastern European children observed, it did not seem inaccessible. The researcher believes that tessitura is a reflection of cultural influences. Although the Doukhobors came from areas farther east than Hungary, the eastern European tessitura is still evident in the Doukhobor repertoire, and especially in the Psalms and Old Verses. In some instances the melodies are as low as e and d, a minor sixth and a major seventh below middle c (see Psalms, Examples 7 and 8).

A second factor influencing the actual singing range or tessitura is the accommodation of the improvised harmonies used in Doukhobor choral singing. The tessitura of the lead line must be able to accommodate several harmonic lines above and below it. It is not uncommon in Doukhobor singing for the lowest harmonic lines to be an octave below than the lead line, hence, E and D, which is an octave lower than e and d below c^1 [middle c]. The highest harmonic lines are usually within an octave of the lead line. Since e^2 was the highest note sung in a lead or melody line in this study, (see Spiritual Song, Example 1) conceivably e^3 could be within the range of the highest harmonic line. The researcher's observation however is that the highest harmonic lines generally range from e^2 to a^2 .

4. Choral Tone Quality

The choral sound of Doukhobor singing, especially in the sacred repertoire, is a solid, substantial and full-bodied sound. A light or delicate sound is less common, and would be 'light or delicate' in the context of the solid sound. There is, however, a mellow quality to the full-bodied sound, and this quality, in the researcher's opinion, reflects a deeper philosophy the Doukhobor way of life, as embodied in one of their slogan: "Toil and Peaceful Life."

During the course of the research, the researcher listened to a tape made during the 1986 Expo year. A visiting choral conductor from the former Soviet Union introduced, to a group of Doukhobors, a Russian melody which required an aggressive, even militant interpretation. For these experienced singers, the regimented, army-like sound did not come through in their singing, and the researcher thinks that maybe the 'regimented, army-like' thought itself was inconceivable. Could this choral phenomenon be a subconscious reflection of the pacifist philosophy of Doukhobors, who, in 1995, celebrate their centennial of pacifist belief and abstention from military participation?

B. Curriculum Suggestions for Teaching

In selecting a teaching order for the examples notated in this study, the researcher considered each category. For manageability, the songs are divided into three groups of accessibility: most simple, average, most complex.

Using the Psalms as a model, and beginning with the Tone Set, those that have smallest tone set would include Examples 1, 4, 6 and 9 which have either

five or six different pitches. The second group consists of Examples 3, 5, 8 and 10 which have seven different pitches and the third group would include Examples 2, 7 and 11.

The Meter shows Psalm, Example 1 as the simplest example with 2/4 meter throughout, with all other examples having mixed 2/4 and 3/4 meter. In this genre, distinction of complexity by meter is negligible.

The Scales analysis reveals 5 examples in minor character, 4 examples in major character, and two examples in mixed major-minor character. Grouping the Psalms from simplest to most complex, the researcher suggests the d-pentatonic, Example 6, and the d-pentachord, Example 1 as the simplest major character Psalms, and the l-pentatonic, Example 5, and the l-pentachord, Example 8 as the simplest minor character Psalms. The second group would consist of those in mixolydian mode, Examples 7 and 10; aeolian mode, Examples 2 and 9; and dorian mode, Example 3. The third group would include the Psalms with combined modes, in this instance combined mixolydian and aeolian, Examples 2 and 11.

The Range indicates that Examples 4, 6, 9 are in the first group; Examples 1, 3, 10 and 11 are in the second group; and Examples 2, 5, 7 and 8 are in the third group.

The Intervallic Specialties does not list all the intervals in each example in this analysis, however the salient ones are given. Grouping the Psalms in this category requires more information than is presented here, especially to determine the frequency of intervallic use. The process is similar to the one outlined in the next category (see Appendix F-3, Frequency of Rhythmic Occurrence).

The Rhythmic Specialties show that the quarter and half note are the most common rhythm, followed by the dotted half and dotted quarter-eighth, and then by two eighth notes. Also eight of the examples have a tie within them. Least common are dotted rhythms of less than one beat duration. Therefore, the first rhythmic patterns to focus on would be the half note and the quarter notes, perhaps followed by the dotted half notes and eighth notes and then the dotted quarter-eighth. In Appendix F-3, the Frequency of Rhythmic Occurrence shows that nearly all the Psalms have similar rhythmic characteristics. In this instance, grouping the Psalms by rhythmic complexity is not a primary concern.

Performance Time per verse shows Examples 1 and 8 as the shortest, therefore in the first group; Examples 2, 4, 5, 6, 10 and 11 in the second group, and Examples 3, 7 and 9 in the third group.

In Form, Examples 1, 4, 6, 7, 8 are the simplest; Examples 2 and 3 would comprise the second group, and Examples 4, 5, 9, 10, and 11 the third group.

All analytical information considered, the researcher suggests that for Tone Set, Meter, Scale, Range, Intervallic Specialties, Rhythmic Specialties, Performance Time and Form the simplest group of Psalms would include Examples 1, 4, 6 and 8. The second group would include Examples 3 and 10 followed by Examples 2, 5 and 9. The most complex Psalms are Examples 7 and 11.

If only one category were selected for determining a teaching order from the analysis given in this paper, the researcher would suggest the category of Scale because of the representation of tone set (simple to more complex), and variety of modes. Thus, the Psalms in the first group would be Examples 1, 5, 6 and 8; in the second group would be Examples 3, 4, 7, 9 and 10; and, in the third group would be Examples 2 and 11.

A similar type of analysis done with the Old Verses and Spiritual Songs will result in a teaching order suitable to those genre. There will be other kinds of musical learnings which will be evident as one reviews the analysis. For example, the Old Verses have a broader variety of moods than the Psalms, and several of the Old Verses would be classed as having a joyous, exuberant character and require a 'lighter' sound (see Old Verses, Examples 2, 3, 4, 9, especially 11, 12, 16). Similarly, the Old Verses and Spiritual Songs have a broader cross-section of tempi than the Psalms.

C. Conclusion

The choral tradition of the Doukhobors is a remarkable one, filled with contrasts of song styles. Each melody notated for this study was like meeting a new personality. Occasionally one encountered what initially seemed like twin personalities (see Spiritual Songs, Examples 5 and 11), yet even with the similarities of melody and rhythm, each song's individuality came through.

This study increases the body of notated Doukhobor song repertoire, and shows, through musical analysis, how these songs can be used for music education by being arranged in an order from the simplest to the most complex.

D. Recommendations for Further Study

1. This study focused on the sacred repertoire prior to the twentieth century. There are yet again as many songs which can be notated within this category.

2. The Psalms are on the endangered species list, and those notated for this study are the one's regarded as simplest for children to learn. Attention needs to be given to the more complex Psalms, such as one the researcher was told about which takes eight minutes for each verse to be sung.

3. Other sacred songs known to have come into the repertoire since the beginning of the twentieth century need to be notated.

4. The secular songs which appear in the song text collections require notation.

5. The researcher estimated that there are about one thousand Psalms, Old Verses, Spiritual Songs and secular songs in the Doukhobor repertoire. She found that a large number have been borrowed from other sectarian traditions. This borrowing has resulted in variants of the originals, and it would be interesting to notate those songs and to trace the changes which have occurred as a result of their being brought into the Doukhobor tradition.

The 45 examples notated for this study in addition to the 27 examples notated by Kenneth Peacock make to a total 72 notated examples including one variant. The notation of the Doukhobor song repertoire is increasing, and there is yet much more to do. All the best to those who contribute to preserving this interesting song heritage!

APPENDIX A

A SAMPLE OF DOUKHOBOR INDIVIDUALS WHO SHARED THEIR KNOWLEDGE OF THE
PSALMS, OLD VERSES, AND SPIRITUAL SONGS USED FOR THIS STUDY.

Laura Hoolaef, Castlegar, B. C.: Laura is a quiet-spoken woman with a good knowledge of Psalms melodies. She and a group of women, at the request of Doukhobor youth leaders, recorded a collection of the easier Psalms to be used for teaching children. The Psalms they recorded are excellent models for instruction. The singers took the time and care to be consistent melodically and rhythmically with each verse. Laura has also recorded for the researcher a solo version of six Psalms. This tape was valuable for musical transcription of the melody line.

Nick N. Kalmakoff, Richmond, B. C.: Nick, an active gentleman now in his eighties, has spent over sixty years collecting and subsequently publishing one of the two Doukhobor song-text collections. He has given the researcher access to the various books he used when cross-referencing the contents of his publication, as well as access to his private, tape-recorded collection of Doukhobor singing. The latter includes fifty-two sacred melodies recorded by a group of Saskatchewan Doukhobors in 1960.

Fred and Vera Verigin, Harrison Hot Springs, B. C.: These warm and hospitable people lived much of their lives in a community south of Calgary, Alberta and they have also retired to B.C. Fred and Vera have an extensive knowledge of the Doukhobor repertoire, and have been welcoming of this researcher's interest in collecting and notating the melodies. They have a tape recorded

APPENDIX A (cont.)

collection of Doukhobor singing acquired over the last forty years, to which they have given this researcher access.

Fred and Luba Rezanoff, Grand Forks, B. C.: Luba and Fred are a warm-hearted and jolly couple. In her youth, Luba was chosen to learn as many Doukhobor and related Russian sectarian songs as she could. This was Luba's education. Her knowledge of the overall Doukhobor repertoire is the most extensive this researcher has encountered. During one three hour interview with Luba, this researcher read aloud the titles of 610 songs. Luba identified 471 which she could sing from memory. These songs were exclusive of the Psalm repertoire, of which Luba also has a substantial knowledge. Luba and Fred are respected in their community for their knowledge of the Doukhobor repertoire, and gladly share it with interested individuals. They have extensive singing experience within the Doukhobor tradition. They sing duets with each other, and have been part of vocal quartets, sextets and larger ensemble singing.

Mabel Shukin, Burnaby, B. C.: This woman lived most of her life on the Saskatchewan Prairies and retired to B.C. Her knowledge of Doukhobor melodies is a valuable resource to the researcher's collection. Mabel's father was a respected singer in his community, and her knowledge of the song repertoire was learned from him.

Mary Sherstobitoff, Krestova, B. C.: Respected in her community for her humble spirit and willingness to share her extensive knowledge of Psalm melodies. Mary says that she can lead other singers in about twenty-eight Psalm melodies. Mary's memory of the melodies is remarkable.

APPENDIX B

SONG COLLECTIONS USED FOR CROSS-REFERENCING TITLES

The following song collections were used to cross-reference song texts with those found in the following two Doukhobor song text collections used in this study: *Dukhovnye stikhi i narodnye pesni Dukhobortsev v Kanade* (*Spiritual hymns and folksongs of Doukhobors in Canada*) edited by Kalmakoff, 1987 edition, and *Sbornik Dukhoborcheskikh psalmov, stikhov i pesen* (*Doukhobor psalms, hymns and songs*) edited by Markova and Legebokoff.

1. n.a. (n.d.) *Pesni strannika* (*Pilgrim's songs*). no publisher ; 162 Second Avenue, New York 3, N.Y.

2. Prokhanov, E. C., (Ed.). (1923). *Pesni Khristianina* (*Songs of a Christian*). 101 Park Avenue, New York, N.Y.: American Treatise Philosophical Society.

This book contains the following four collections of texts:

(1) *Pesni Khristianina* - (*Christian Songs*) 101 songs of which 92 are composed or translated by the editor;

(2) *Timpani* (*Timbrels*) - 100 texts of spiritual songs printed in the journal "Christian" with double ciphered (i.e. numbers) and Italian notes. Words of songs written and collection compiled by the editor;

(3) *Kimvali* (*Cymbals*) 32 spiritual songs with notes, translated from different languages and compiled by the editor; and

(4) *Zaria zhizni* (*Dawn of life*) - 100 spiritual songs for children and youth, translated from various languages, and compiled by the editor.

APPENDIX B (cont.)

3. n.a. (1924). *Dukhovnyia pesni (Spiritual songs)*, 2nd edition, with supplement. New York, N.Y.: Levant Press.

This collection contains song texts only. This collection was revised in 1955, published by the World Fellowship of Slavic Evangelical Christians, Chicago, and contains songs from the following five (5) collections:

- (1) *Gusli (Psaltery)*;
- (2) *Pesni Khristianina (Christian Songs)*;
- (3) *Timpani (Timbrels)*;
- (4) *Kimvali (Cymbals)*; and
- (5) *Zaria zhizni (Dawn of life)*.

4. Prokhanov, E. C. (n.d.). *Gusli (Psaltery)*. 2nd edition. (City of publication (?) Lods, Cenkevicha, 53: Kompas).

This collection contains 507 songs categorized under the following thirteen headings: 1. *Lubov Bozhii i Evo velichie (God's love and His Greatness)*;

- 2. *Prizyv k vere i novoi zhizni (Call to faith and new life)*;
- 3. *Moleniia i prosheniia (Prayer and petition)*;
- 4. *Khvala i blagodarenie (Praise and thanksgiving)*;
- 5. *Pervye shagi veri (The first steps of faith)*;
- 6. *Chuvstva veri (The sense of faith)*;
- 7. *Mir Bozhii i khristianskaia radost (God's peace and Christian joy)*;
- 8. *Put veri (The way of faith)*;

APPENDIX B (cont.)

9. Plody i podvigi veri (The fruits and feats of faith);
10. Chaianiia veri (Beyond expectation of faith);
11. Pesni na rasnyi. sluchai khrist. zhizni (Songs for various occasions in the Christian life);
12. Detskiia pesni (Children's songs);
13. Raznyiia pesnopeniia (Various song singing)).

5. Iakovenko, A. G., (Ed.). (1926). *Pesni pesnei (Songs of songs or Songs of Solomon)*. Fort Wayne, IN: The Glad Tidings Company Publishers.

A collection of spiritual canticles or Psalms with notes.

6. Puke, A. M. (1928). *Pesni pobedy (Songs of victory)*. 2nd edition, n.p.

This is a collection of spiritual songs for SATB choir, collected and compiled by Puke, director of the Community Baptists. It is a 'handwritten' book in three parts. Part One contains an index and the SATB arrangements for one hundred and fifty -one (151) songs; Part Two contains an index and the SATB arrangements of one hundred and eight (108) songs; and, Part Three (without title page or index) contains seventy (70) songs.

7. Russian Gospel Association of Chicago. (1945). *Evangelskie gimny. (Gospel hymns in Russian)* 2nd. edition. Chicago: Russian Gospel Association.

APPENDIX B (cont.)

The information on the title page stated that the collection was available from Rev. Peter Deyneka, Director, 64 W. Randolph St., Chicago IL, U.S.A.; in Canada -100 Bloor St. East, Toronto, ON. The collection was printed by the Optimus Printing Press, 2719 Val Gomas St., Buenos Aires, Argentina.

This collection contains songs which have been translated from English to Russian from: (1) *Triumphant service songs (T.S.S.)* translated by Pete P. Koleada; (2) *Tabernacle hymns (T. H.)*; (3) *Victorious hymns (V. H.)* composed by Oswald Smith, and translated by John K Huk.

8. Jasko, D. A., (Ed.). *Novye pesni evangeliia (New Gospel Songs)*. New York, N.Y.: The First Baptist Church, 1961.

9. Jasko, D. A., (Ed.). (1956/1965). *Gimni Khristian (Christian hymns in Russian)* New York, N.Y.: The First Baptist Church.

10. United Molokan Christian Association of Los Angeles. (1986). *Sionskii pesennik (Songbook of Zion)*, 5th edition. Hacienda Heights, CA: United Molokan Christian Association.

11. n.a. (1976). *Hymns for the family of God*. Nashville, TN: Paragon Associates, Inc.

APPENDIX B (cont.)

12. Mennonite Brethren Hymn Book Committee, (Eds.). (1960). *The hymn book English edition of the "Gesangbuch" of the Mennonite Brethren Church of Canada*. Canadian Conference of Mennonite Brethren Church of North America.

13. n.a. (1969). *The Mennonite hymnal*. Newton, KS: Faith and Life Press; and Scottdale, PA: Mennonite Publishing House.

14. Loewen, Alice; Moyer, Harold & Oyer, Mary. (1982). *Exploring the Mennonite hymnal: Handbook*, Worship Series No. 7b. Newton, KS: Faith and Life Press; and Scottdale, PA: Mennonite Publishing House.

15. Tchertkoff, Anna. (1910). *Chto poiut' Ruskii sektantii (What the Russian sects are singing)*, Vol 4: "Psalmi i stishki Dukhobortsi." ("Doukhobor psalms and verses"). Moscow: P. Yurgenson.

APPENDIX C

ACKNOWLEDGEMENT OF SINGING AND MUSICAL TRANSCRIPTION AND
 PERMISSION TO ACKNOWLEDGE SINGERS

Part A:

I/We acknowledge having sung the selections listed below, and that Shirley Perry has made a musical transcription of the melodies from my/our singing. I/We give Shirley Perry permission to acknowledge me/us as the singers of these melodies when using their transcriptions in any printed form.

Part B:

I acknowledge that the selections listed below were recorded by _____(names of singers) at my request. These selections are in my private tape-recorded collection to which I have given Shirley Perry access. I also acknowledge that Shirley Perry has made a musical transcription of the melodies of these selections.

I give Shirley Perry permission to acknowledge these people as the singers of these selections when using their musical transcription in any printed form.

Title(s) _____:

Dissertation Reference: Psalm, Old Verse, Spiritual Song, Example _____.

 (date)

 (signature)

APPENDIX D

TRANSLITERATION GUIDE

The following transliteration system is the one used by the Library of Congress system for transliteration of modern Russian without diacritical marks. It is outlined as System II in J. T. Shaw's *The transliteration of modern Russian for English-language publications*.

| | | | |
|----|--------|----|------|
| Аа | a | Рр | r |
| Бб | b | Сс | s |
| Вв | v | Тт | t |
| Гг | g | Уу | u |
| Дд | d | Фф | f |
| Ее | e | Хх | kh |
| Ёё | e, yo* | Цц | ts |
| Жж | zh | Чч | ch |
| Зз | z | Шш | sh |
| Ии | i | Щщ | shch |
| Йй | i | Ъъ | " |
| Кк | k | Ыы | y |
| Лл | l | Ьь | ' |
| Мм | m | Ээ | e |
| Нн | n | Юю | iu |
| Оо | o | Яя | ia |
| Пп | p | | |

* System II does not distinguish between the Russian letters е and ё, however, Shaw states that where pronunciation is an essential concern System I may be used. Thus the Russian letter ё will from time to time be transliterated yo.

APPENDIX E

KEY FOR COLLECTION REFERENCES FOR THE FORTY-FIVE SELECTED DOUKHOBOR
PSALMS, OLD VERSES AND SPIRITUAL SONGS AND
SOLFA GUIDE WITH CHROMATIC ALTERATIONS

KEY FOR COLLECTION REFERENCES

The musical notation, translation, and analysis sections of this study have the heading 'Collection References' which is followed by a letter or letters, and a number. The letter(s) and number refer to the Doukhobor song text collection which contains the example being studied. The key for the collection references is as follows:

K. = *Dukhovnye stikhi i narodnye pesni Dukhobortsev v Kanade* (*Spiritual hymns and folksongs of Doukhobors in Canada*) 1987 edition, edited by N. N. Kalmakoff;

Sb. = *Sbornik Dukhoborcheskikh psalmov, sikhov i pesen* (*Doukhobor psalms, hymns and songs*) edited by A. P. Markova and P. P. Legebokoff;

B. L. = *Zhivotnaia Kniga Dukhobortsev* (*The Book of Life of Doukhobors*) edited by V. Bonch-Bruevich, 1908; translated by V. O. Buyniak for the Doukhobor Societies of Saskatchewan, Saskatoon and Blaine Lake, 1978.

SOLFA GUIDE WITH CHROMATIC ALTERATIONS (See Choksy, 1988, p.254).

Ascending Pitches: d di r ri m f fi s si l li ti d¹

Descending Pitches: d¹ ti ta l lo s sa f m ma r ra d

APPENDIX E-1

THE ELEVEN SELECTED DOUKHOBOR PSALMS:

NOTATION, TRANSLATION AND ANALYSIS

| | | |
|-----|------------------------|--------|
| 1. | ANHEL MOI KHRANITEL'.. | p. 74 |
| 2. | BOZHE VO IMIA..... | p. 78 |
| 3. | VELIKOE DELO..... | p. 82 |
| 4. | VIZHU TEBIA..... | p. 86 |
| 5. | V SADU..... | p. 90 |
| 6. | VYSOKO ZVEZDA..... | p. 95 |
| 7. | GOSTI NASHI..... | p. 98 |
| 8. | DOM NASH..... | p. 101 |
| 9. | DUKHOBORETS..... | p. 105 |
| 10. | ZHILI MY BYLI..... | p. 109 |
| 11. | I RECHET..... | p. 114 |

Notation: Doukhobor Psalms,
 Example 1: "ANHEL MOI KHRANITEL"
 Collection References: B. L. No. 300, Sb. p. 23

Singers: N. Voikin, M. Sherstobitoff,
 L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 108

1. Ан- гел мой хра- ни-
 1. An- hel moi khra- ni-

тель, хра- ни мо-ю ду-
 tel', khra- ni mo-iu du-

шу.
 shu.

Doukhobor Sunday School Tape
 Kootenay Region

Master Tape of Psalms: (A:000-034)
 Shirley Perry Collection

Translation: Doukhobor Psalm, Example 1: "ANHEL MOI KHRANITEL"

Collection References: B. L. No. 300 Sb. p. 23

Translation: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹**My guardian angel, protect my soul and** ²**strengthen my heart, in all my deeds.** ³**Lord, grant me, at the time of rest,** ⁴**peace to my body, and salvation to my soul.** ⁵**Make my lips pray and glorify** The Holy Mother. O Holy Lord, have mercy upon us. Thou Satan, my enemy, depart from me; thou hast no power over me, for the hand of the Saviour protects me, strengthened by the power of God. The cross of the Lord is over me, within me, and before me - the Lord God Himself is with me.

Glory be to our God.

[**Bolded** text is sung.]

Analysis: Doukhobor Psalm, Example 1: "ANHEL MOI KHRANITEL" (cont.)

14. COMMENTS: a) The construction of this melody appears to be one phrase. Another possibility is that the phrases are dovetailing into each other, and the melodic phrasing does not synchronize with the textual phrasing. To add to the mystery, there are no obvious breathing places in the singing to give information about phrasing within this melody. b) At m. 62 the pitch sung in the first verse is c^1 (middle C), while in all succeeding verses the pitch sung at that spot is e^1 . c) The psalm is sung continuously, with no break between verses.

Notation: Doukhobor Psalms,

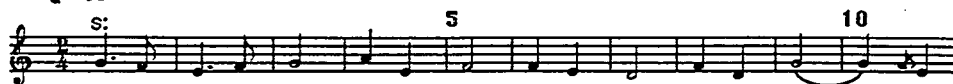
Example 2: "BOZHE VO IMIA"

Collection References: B. L. No.252 Sb. p. 36

Singers: N. Voikin, M. Sherstobitoff

L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 92



1. Бо- же,

1. Bo- zhe,



/o/ Бо- же, во и-

/o/ Bo- zhe, vo i-



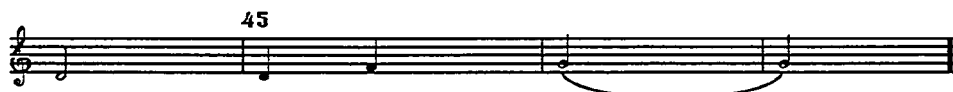
мя

mia



Тво- ё, спа-

Tvo- yo, spa-



си-

ме-

ня.

si-

me-

nia.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:034-069)
Shirley Perry Collection

Translation: Psalm Example 2: "BOZHE VO IMIA"

Collection References: B. L. No. 252 Sb. p. 36

Translation of sung text: Shirley Perry

Translation of Psalm: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹God, O God, in your name, save me. ²God, O God, in your strength,
judge me. ³God, O God, hear my prayer.

Glory be to our God.

[**Bolded** text is sung.]

O God, give me salvation in Thy name. God, hear my prayer. Hear the words of my mouth for the enemies rose against me. They have grasped my soul. It is not God who is before us, God who helps us and gives us His bounty. Lord, Thou art the protector of my soul. Repel all the evil enemies away from me and save me from all those who want to take my soul. Lord, I shall go willingly to Thee. We are confessing in Thy name, Lord, because Thou art holy and Thou hast saved us from all the grief.



Glory be to our God.

Analysis: Doukhobor Psalm, Example 2: "BOZHE VO IMIA"

Collection References: B. L. No.252 Sb. p. 36

Master Tape of Psalms: (A:034-069)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,
P. Popoff, N. Potapoff

1. TONE SET: s₁ l₁ (ta)₁ t₁ d₁ r₁ (ma)₁ m₁ f₁ s₁ l
2. METER: 2/4, 3/4
3. SCALE: mixolydian-aeolian-mixolydian
4. RANGE: m9
5. INTERVALLIC SPECIALTIES: mode shifts
6. RHYTHMIC SPECIALTIES: , tie
7. TEMPO:  = 92
8. PERFORMANCE TIME PER VERSE: 64 seconds
9. FORM: abc (m.1-20/21-32/33-47)
10. CADENCE NOTES: s₁ r s
11. OPENING MELODIC OUTLINE: s₁ f₁ m₁ f₁ s₁ l
12. ACTUAL SINGING RANGE: g-a¹
13. NO. OF MEASURES: 47

Analysis: Doukhobor Psalm, Example 2 "BOZHE VO IMIA" (cont.)

14. COMMENTS: a) This melody begins in a major character, and ends in a minor character. The first phrase, in mixolydian, cadences on the first degree of the scale, s at m. 20; the second phrase goes into aeolian color and the final phrase returns to mixolydian. When singing with solfa names one may either switch keys at m. 23 and m. 30, or use the altered notes 'ta' and 'ma'.

Notation: Doukhobor Psalms,
Example 3, "VELIKOE DELO"

Collection References: B. L. No. 202 Sb. p. 39

Singers: N. Voikin, M. Sherstobitoff,
L. Hoolaeef, P. Popoff, N. Potapoff

$\text{♩} = 69$

г. 5 10

1. Ве- ли- ко-
1. Ve- li- ко-

15

е де-
е де-

20 25

ло Твор-
лю Tvor-

30 35

ца- Бо- га
tsa- Bo- ga

40 45

зна- /и/тъ.
zna- /i/t'.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms (A:069-116)
Shirley Perry Collection

Translation: Psalm, Example 3: "VELIKOE DELO"

Collection References: B. L. No. 202 Sb. p. 39

Translation: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹Great are the deeds of God the Creator! Know ye: ²there is nothing better, there is nothing greater in this world. ³He who knows and glorifies God will be a chosen one. The prophets were constantly in conversation with Christ. The holy angels were singing songs, glorifying Christ. The righteous people lived on earth, acquired knowledge of God and experienced all kinds of injustice; humiliation, reproaches, detraction, abuse, beatings, defamation, sorrows and illness. For this reason the Lord loves them, calls them to Himself, strengthens them with His precepts and calls them His sons. He takes them into His most glorious paradise and into the Kingdom of Heaven.

Glory be to our God.

[**Bolded** text is sung.]



Analysis: Doukhobor Psalm, Example 3: "VELIKOE DELO"

Collection References: B. L. No.202 Sb. p. 39

Master Tape of Psalms: (A:069-116)

Singers: L. Hoolae, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: l t d d i r m fi
2. METER: 2/4; 3/4
3. SCALE: dorian
4. RANGE: M7
5. INTERVALLIC SPECIALTIES: l₁-m
6. RHYTHMIC SPECIALTIES: , tie 7. TEMPO:  = 69
8. PERFORMANCE TIME PER VERSE: 80 seconds
9. FORM: abc (m.1-23/24-39/39-48)
10. CADENCE NOTES: l r l
11. OPENING MELODIC OUTLINE: r m t r t l
12. ACTUAL SINGING RANGE: g-ff¹
13. NO. OF MEASURES: 48

Analysis: Doukhobor Psalm, Example 3: "VELIKOE DELO" (cont.)

14. COMMENTS: a) The scale of this psalm is a dorian hexachord l t d r m fi with an altered d (i.e. di) at m. 10. This psalm has an unusual beginning by starting on the fourth of the scale, rather than on the more typical first, third, or fifth. b) The cadence pattern t l₁ d t l₁, at m. 20-22, is repeated at m. 47-50. c) At m. 33 and 36 the vocal glide (indicated in the notation by a thick descending line) occurs just prior to the next pitch. d) The notation of the last measure is shown as 4/4 to accommodate all the notation on one page. This measure was analyzed as two measures of tied half notes.

Notation: Doukhobor Psalms,

Example 4: "VIZHU TEBIA"

Collection References: B. L. No. 236 Sb. p. 46

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeff, P. Popoff, N. Potapoff

$\text{♩} = 84$

f:

1. Ви- жу Те- бя,
1. Vi- zhu Te- bia,

Гос- по- ди,
Gos- po- di,

ви- жу,
vi- zhu,

как Ты
kak Ty

с не- ба вос- си-
s ne- ba vos- sj-

я- ешь.
ia- esh'.

Measures: 5, 10, 15, 20, 25, 30, 40, 45

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:116-157)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 4: "VIZHU TEBIA"

Collection References: B. L. No. 236 Sb. p. 46

Translation: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹I see Thee, my Lord, I see Thee glorify from heaven. I see how
²Scribes and Pharisees try to kill Thee and Thy Holy Spirit they try
 to swallow. Have no fear, My righteous man, I will not allow Scribes and
 Pharisees to kill you and swallow your Holy Spirit. ³The prophet began to
 weep and wail; he began to travel to distant lands, (preaching to) the
 masses of people. He began to curse the idols and statues. The Lord began to
 console the prophet: My true prophet. My eagle that flies to heaven, My tallest
 ladder, My fragrant censer, My robe woven with golden thread, My divine
 church, My morning star! I gave you a crown leading from this earthly life
 into eternity.

Glory be to our God.

[**Bolded** text is sung.]



Analysis: Doukhobor Psalm, Example 4: "VIZHU TEBIA"

Collection References: B. L. No.236 Sb. p. 46

Master Tape of Psalms: (A:116-157)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: s₁ l d r m f
2. METER: 2/4; 3/4
3. SCALE: aeolian/phrygian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: stepwise motion; l₁-d-m
6. RHYTHMIC SPECIALTIES:  tie 7. TEMPO:  = 84
8. PERFORMANCE TIME PER VERSE: 68 seconds
9. FORM: aa (m.1-22/23-42)
10. CADENCE NOTES:11
11. OPENING MELODIC OUTLINE: (l) f m f m r d
12. ACTUAL SINGING RANGE: g-f¹
13. NO. OF MEASURES: 45
14. COMMENTS: The scale can be an incomplete aeolian or phrygian, since the ti/ta are not present. This psalm is an example of the melody and text not phrasing at the same time. The repeat of the initial melodic phrase begins at measure 23. At that moment the text of the preceding phrase is still in progress, and the subsequent text begins three measures later (m. 26).

Analysis: Doukhobor Psalm, Example 4: "VIZHU TEBIA" (cont.)

b) At m. 21 and 43 the glissando occurs after the third beat. c) The text of verse 1, as printed in the reference collections is: "Vizhu ia Tebia..." whereas the sung text is: "Vizhu Tebia..." d) At m. 17 a half note is written, however, in the first verse of the recording, the singers sing this note somewhat longer than two beats. The melodic pattern occurs again at m. 39 and there it is two beats long. In the verses that follow, the singers give these notes two beats, hence the decision to write the note at m. 17 as a half note.

Notation: Doukhobor Psalms,

Example 5: "V SADU"

Collection References: K. 2 Sb. p. 60 B.L.-0-

♩ = 96

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeef, P. Popoff, N. Potapoff

5

1. В са-ду Геф-си-ман-ским сто-ял Он о-
1. V sa-du Hef-si-man-skim sto-ial On o-

10

дин, Пред-смерт-но-ю му-кой то-ми-мой; От-
din, Pred-smert-no-iu mu-koi to-mi-mui; Ot-

15 20

цу всё-бла-го-му в тос-ке не-стер-пи-мой Мо-
tsu vsyo-bla-ho-mu v tos-ke ne-ster-pi-moi Mo-

25

лил-ся стра-да-ю-щий Сын: Мо-лил-
lil-sia stra-da-iu-shchii Syn: Mo-lil-

30

ся стра-да-ю-щий Сын.
sia stra-da-iu-shchii Syn.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:157-228)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 5: "V SADU"

Collection Reference: K. 2 Sb. p. 60

Translation: Eli A. Popoff, *Sunday meetings curriculum guide*, p. I-14

Lord give us Thy blessing:

¹In the garden of Gethsemane, He stood there alone.

Sorely burdened with life and death's struggle:

To the all-gracious Father, in unbearable longing,

Prayed the patient and long suffering Son.

²"If possible, dear Father, let this cup pass me by:

But then, in all things, let Thy will be done!"

And He turned to the apostles with thoughts that were troubled:

³But heavy with slumber,

The apostles slept 'neath the olives:

And softly He said to them: "Were you really not able

To labour with me, even one single hour?

Commence ye to pray, for your bodies are weak."

⁴And so, He again went to pray by Himself:

"If thus it should be, that it can't pass me by,

This cup, just could not be avoided...

Then let it be so, be it done as you wish, my dear Father."

And again deathly fear kept encompassing Him.

His sweat dripped like blood upon mother earth,

As He waited in immeasurable anguish...

[**Bolded text is sung**]...

Translation: Doukhobor Psalm, Example 5: "V SADU"(cont.)

And so, once again, to the apostles He went,
 But all the apostles were deeply in slumber.
 And all the same words to His Father He said.
 He fell on His face, and He wept and He prayed,
 Dismayed in this struggle so trying...
 Oh, if only I could pray, in Gethsemane's garden,
 And see the footprints made by those Godly feet,
 And weep there with tears hot and burning...
 If I could but kneel down upon that cool sand,
 And there kiss the earth so divine:
 Where, ever so lonely, love suffered so much,
 Where sweat from His brow kept dripping like blood,
 Where fate's bitter cup He awaited!
 Oh, if only that night any mortal,
 On that terrible night of redemption
 To the tired, wearied breast of the Martyr,
 Would have given but one word of compassion!
 But all remained calm through the dark of the night,
 The apostles slept on in their sleep so oppressive,
 Oblivious to impending disaster...
 And to Gethsemane's garden with club and with sword,
 Influenced by Judas, and in hiding and stealth,
 Came people, in hordes that were countless. Glory be to our God.



Analysis: Doukhobor Psalm, Example 5: "V SADU"

Collection References: K. 2 Sb. p. 60

Master Tape of Psalms: (A:157-228)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: m₁ s₁ l d r m s
2. METER: 2/4; 3/4
3. SCALE: 1-pentatonic
4. RANGE: m10
5. INTERVALLIC SPECIALTIES: 1-s
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 96
8. PERFORMANCE TIME PER VERSE: 60 seconds
9. FORM: abcd_v (m.1-7₂/7₃-13₂/13₃-21₂/21₃-26/26₃-31)
10. CADENCE NOTES: l s₁ l l l
11. OPENING MELODIC OUTLINE: l s₁ l d r m
12. ACTUAL SINGING RANGE: e-g¹
13. NO. OF MEASURES: 31

Analysis: Doukhobor Psalm, Example 5: "V SADU" (cont.)

14. COMMENTS: a) The scale of this psalm is mostly 1-pentatonic. The one use of t (m. 10) is as a passing note on a weak beat. b) The subsequent verses have two or three extra measures of melody to accommodate the text, and it is helpful to have each verse notated separately to understand these variations. c) Eli Popoff (see *Sunday meetings curriculum guide*, p.I-14,15) observes that Peter, The Lordly, Verigin may have come across this Psalm perhaps in Russian folk verse, as it does not seem to be documented elsewhere, and adapted it to Doukhobor thought. Verigin gave the Psalm to a group of singers, lead by Sam A. Gritchen, to come up with an appropriate melody. That year, c. 1920, there was a fire on community timber property, three lives were lost, as well as extensive material losses. The community sadness is clearly reflected in the melody of this Psalm. This Psalm is sung at regular and special prayer meetings, and is sung by all age groups.

Notation: Doukhobor Psalms,
Example 6: "VYSOKO ZVEZDA"

Collection References: B. L. No. 342 Sb. p. 63

Singers: N. Voikin, M. Sherstobitoff,
L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 80

5

1. Бы- со- ко
1. Vy- so- ko

10 15

звез-
zvez-

20 25

да вос- хо-
da vos- kho-

30 35

ди- ди- ла.
di- la.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:228-280)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 6: "VYSOKO ZVEZDA"

Collection Reference: B. L. No. 342 Sb. p. 63

Translation: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹The star rose high in the heavens, when ²Mother Mary gave birth to Christ. ³Christ was born, Lord of all Gods*. ⁴A king was born to be King of all kings, Herod the King was troubled. He did not reward them with crowns of gold, all the infants, all the widows, and the merciful. Do not cry, do not sob, O ye widows, for your infants will find refuge under the cover of the Lord's wing.

Glory be to our God.

[**Bolded** text is sung.]

* (literally: ³God was born, God of all gods.)

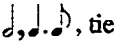

Analysis: Doukhobor Psalm, Example 6: "VYSOKO ZVEZDA"

Collection References: B. L. No.342 Sb. p. 63

Master Tape of Psalms: (A:228-280)

Singers: L. Hoolaef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: s₁ l₁ d r m
2. METER: 2/4; 3/4
3. SCALE: d-pentatonic
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: m-r-d
6. RHYTHMIC SPECIALTIES: , tie
7. TEMPO:  = 80
8. PERFORMANCE TIME PER VERSE: 60 seconds
9. FORM: ab (m.1-17/18-37)
10. CADENCE NOTES: r d
11. OPENING MELODIC OUTLINE: d r m r d r
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 37
14. COMMENTS: a) The phrases of this psalm are especially long. b) This psalm is sung by folk of all ages on commemorative occasions, at Christmas, in general meetings, and often at funerals.

Notation: Doukhobor Psalms,

Example 7: "GOSTI NASHI"

Collection References: B. L. No. 213 Sb. p. 76

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeef, P. Popoff, N. Potapoff

$\text{♩} = 80$

1. Гос- ти на-
10. Gos- ti на-
ши до- ро- ги-
shi do- ro- gi-
30 е, мыс-
е, мус-
45 ли
li
50 ва- ши спа- сен-
ва- shi spa- sen-
60 ны- е.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:287-361)
Shirley Perry Collection

Translation: Psalm , Example 7: "GOSTI NASHI"

Collection References: B. L. No. 213 Sb. p. 76

Translation: *Book of Life of Doukhobors*

Lord give us Thy blessing:

¹Our dear guests, our redeeming thoughts: **²sing to [God] me,**
console me as I console you. ³I cannot enter into a man's heart, and
 I cannot fathom you with my mind. O, our Lord, our great Master, your gift is
 before us. How can we repay you for your gift? My servants, men and women,
 can you observe and fulfill God's commandment? The Lord has created heaven
 and earth for the sake of us, people, and for the sake of our salvation. The Lord
 has created the sun and the moon for us and our salvation's sake. The Lord has
 created animals and beasts for the sake of man and his salvation. The Lord has
 created bread and salt for us and our salvation's sake. The Lord has created
 rivers and fish for us and our salvation's sake.

Glory be to our God.

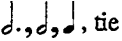

[**Bolded** text is sung.]

Analysis: Doukhobor Psalm, Example 7: "GOSTI NASHI"

Collection References: B. L. No.213 Sb. p. 76

Singers: L. Hoolaef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: r₁ m₁ s l t d r m
2. METER: 2/4; 3/4
3. SCALE: mixolydian
4. RANGE: M9
5. INTERVALLIC SPECIALTIES: m-m₁-r₁; r₁-s-r
6. RHYTHMIC SPECIALTIES: , tie 7. TEMPO:  = 80
8. PERFORMANCE TIME PER VERSE: 106 seconds
9. FORM: abav (m.1-24/25-37/38-64)
10. CADENCE NOTES: l l s
11. OPENING MELODIC OUTLINE: t l s r m m₁
12. ACTUAL SINGING RANGE: d-e¹
13. NO. OF MEASURES: 64
14. COMMENTS: a) This Psalm is sung when welcoming guests with prayer.

Notation: Doukhobor Psalms:

Example 8: "DOM NASH"

Collection References: B. L. No. 313 Sb. p. 86

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 72

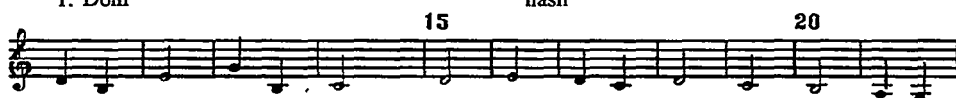


1. Дом

наш

1. Dom

nash



бла-

bla-



го-

go-

дат-

dat-



ный.

nyi.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:361-421)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 8: "DOM NASH"

Collection References: B. L. No. 313 Sb. p. 86

Translation: *Book of Life of Doukhobors.*

Lord give us Thy blessing:

¹**Our devout home is** ²**our hope in God,** ³**our refuge in Jesus**
Christ, the holy Protector on our way, for God is with us.

Glory be to our God.

[**Bolded** text is sung.]

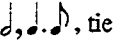

Analysis: Doukhobor Psalm, Example 8: "DOM NASH"

Collection References: B. L. No.313 Sb. p. 86

Master Tape of Psalms: (A:361-421)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: m₁ s₁ l t d r m
2. METER: 2/4; 3/4
3. SCALE: 1-pentachord
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: d-m₁; t-s₁-m₁
6. RHYTHMIC SPECIALTIES: , tie 7. TEMPO:  = 72
8. PERFORMANCE TIME PER VERSE: 45 seconds
9. FORM: one phrase
10. CADENCE NOTES: l
11. OPENING MELODIC OUTLINE: (l) d m₁ d r m r
12. ACTUAL SINGING RANGE: e-e¹
13. NO. OF MEASURES: 42

Analysis: Doukhobor Psalm, Example 8: "Dom Nash" (cont.)

14. COMMENTS: a) The m_1 (m. 2, 26) and s_1 (m. 21, 25, 30) are color notes to the tonal center and have a dominant and lowered seventh function. b) The melody is non-cadential, therefore the phrases may be very long or very short. Two interpretations of the phrase structure follow: the first is $a(m.1-13)$ $b(14-31)$ $c(32-42)$, and the second is $a(m.1-6)$ $b(7-14)$ $c(14-31)$ $b(32-39)$ $d(40-42)$. The latter interpretation observes the repetition of phrase b. While the b phrases are alike, they do not approach or leave the preceding and subsequent phrases with any similarity. c) The metronome marking is approximate. The rubato is evident in this psalm. For example, the opening half note is slightly shorter than two beats, while the half notes in m. 9, 14, 15, and 16 are slightly longer than two beats. The tied note at m. 37 is slightly shorter than 3 beats.

Notation: Doukhobor Psalms,

Example 9: "DUKHOBORETS"

Collection References: B. L. -0- Sb. p. 88

♩ = 63

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeff, P. Popoff, N. Potapoff

1. Ду- хо- бо- рец тот
1. Du- kho- bo- rets tot

ко- го из- брал Хрис- тос
ko- vo iz- bral Khris- tos

для во- пло- ще- ния Сво- е- го. Бо-
dlia vo- plo- shche-niia Svo- e- vo. Bo-

жест- во о- би- та- ет на зем- ле во
zhest- vo o- bi- ta- et na zem- le vo

пло- ти из ко- то- ро- го вы- ра- жа-
plo- ti iz ko- to- ro- vo vy- ra- zha-

ет- ся бес-ко- неч- на- я муд- рость.
et- sia bes-ko- nech- na- ia mud- rost'.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:421-519)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 9: "DUKHOBORETS"

Collection Reference: B. L. -0- Sb. p. 88

Translation: Eli A. Popoff, *Sunday meetings curriculum guide*,
p.I-25

Lord give us Thy blessing:

¹ A Doukhobor is one whom Christ has chosen for the continued embodiment of His Spirit. The Spirit of God dwells on earth within a physical body, through which is emanated eternal wisdom. ²It was necessary for Jesus Christ to have a body and be a physical being, for it is through the lips of man that God speaks. The apostolic church and the Mount of Zion are embodied in a commune of Doukhobors. ³Within this Mount lives the spirit of Divine Wisdom, the power of God as exemplified in man. Present within this Mount is a source of living water from which emanate glad tidings of Life Eternal. The commune's virtues, its exemplary life, shall triumph over the world, this earthly materialistic kingdom, whose end is nearing. Then, Doukhobors shall become known to all mankind, and Christ Himself shall be the only worthy King. Around Him shall gather all nations. There will be a terrible struggle, but Truth shall conquer all, and the Kingdom of God shall be established on earth.

Glory be to our God.

[**Bolded** text is sung.]



Analysis: Doukhobor Psalm, Example 9: "DUKHOBORETS"

Collection References: B. L. No.-0- Sb. p. 88

Master Tape of Psalms: (A:421-519)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: s₁ l t d r m f
2. METER: 2/4; 3/4
3. SCALE: aeolian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: l-f; l-m; l-r; s₁-l-t-l
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 63
8. PERFORMANCE TIME PER VERSE: 105 seconds
9. FORM: abcde (m.1-15/16-21/22-30/31-42/43-49)
10. CADENCE NOTES: r m t l l
11. OPENING MELODIC OUTLINE: d t l r d t
12. ACTUAL SINGING RANGE: g-f¹
13. NO. OF MEASURES: 49

Analysis: Doukhobor Psalm, Example 9: "DUKHOBORETS" (cont.)

14. COMMENTS: a) The character of this psalm is minor, predominantly using the I-pentachord l t d r m, with the occasional s₁ (m. 11, 27, 37) and f (m. 17). b) The text of this psalm is less melismatic than in most other psalms. This psalm has the largest number of syllables in the first verse (i.e. 50) among the psalms analyzed for this study. (Doukhobor Psalm, Example 5 "V Sadu" is the only other psalm in this study which has a similarly large number of syllables per verse, that is 48.) The existence of the text was documented in the 1840's (Markova & Legebokoff, 1978, p 88). The less melismatic treatment of the melody, and the larger text suggest that the melody of this psalm is more recent. Eli A. Popoff (personal communication, Feb. 12, 1992) informed the researcher that: (i) this melody was created by a Doukhobor couple (maybe Tarasoff's?) from Crescent Valley, B. C., during the 1940's, (ii) Anna Markova (co-editor of the song collection) liked this Psalm and encouraged its use, especially for young people; and (iii) the singing of this Psalm has become more frequent within the last decade. c) The melodic turn s₁-l₁-t-l₁ occurs three times in the first verse, but only two times in the subsequent verses. Since the number of syllables, and in this psalm the number of measures, varies from verse to verse according to the text (eg. vs. 1 = 49 measures, vs. 2 = 53 measures, vs. 3 = 47 measures), a separate notation is required for each verse.

Notation: Doukhobor Psalms,
Example 10: "ZHILI MY BYLI"

Collection References: B. L. No. 161 Sb. p. 90

Singers: N. Voikin, M. Sherstobitoff,
L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 76

1. Жи-ли мы бы-
1. Zhi li my by-

10 ли на сы- ро-
li na sy- ro-

20 й зем- ле
i zem- le

30 ни-че-го мы не
ni-che-go my ne

40 зна-ли, не ви-
zna-li, ne vi-

45 да-ли.
da-li.

Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (A:519-611)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 10: "ZHILI MY BYLI"

Collection Reference: B. L. No. 161 Sb. p. 90

Translation: Eli A. Popoff, *Sunday meetings curriculum guide*,
p. 1-25

Lord Give Us Thy Blessing:

¹We had lived and dwelt on our damp mother earth, but we had not been truly aware ²[We had not been truly aware]* of all that had been happening amongst us on this earth. ³[Of all that had been happening amongst us on this earth.] There had been in existence on earth a configuration of true Christians with Christ as its head. It was brought into being by the righteous Lord and His people, His faithful, His chosen, the selected ones out of all the nations. They came to God of their own free will, voluntarily. They gave themselves into dedicated service of the Living God, and had shed their tears of suffering upon our damp mother earth. And the faithful and the righteous: they assembled together within that configuration of true Christians (the true church), and they manifested that power of group prayer and communion with God, Christ, our Light! Thou art our Father! Give to us your Counsel. Give us enlightenment. How must we lead ourselves, Lord, so that we may live honorably on this earth? The people of the whole world, they are persecuting us, they are using God's name in vain.

Translation: Doukhobor Psalm, Example 10: "ZHILI MY BYLI" (cont.)

Ah, but you, my friends, live in meekness and humbleness, in ways of God's love, in unity. Do not attend any of the feasts, or other assemblies of evil of the outside world, nor go ye to any of their birth celebrations, christening services, or funeral services. Do not ever partake of fermented drinks, nor speak any words of evil, and so it will come about that you will inherit God's Kingdom, the blessed Heaven. Your father and your mother will envy you, saying: Where we had been, and where we had lived, we had not known about all of this, and did not ever have any understanding in such matters.

Glory be to our God.

[**Bolded** text is sung.]

*the brackets [] indicate the portion of text which is repeated from the previous verse.

Analysis: Doukhobor Psalm, Example 10: "ZHILI MY BYLI"

Collection References: B. L. No.161 Sb. p. 90

Master Tape of Psalms: (A:519-611)

Singers: L. Hoolaef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: $\underline{s} \, l \, d \, r \, m \, f \, s^1$
2. METER: 2/4; 3/4
3. SCALE: mixolydian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s-d; d-l-s; s-d-r
6. RHYTHMIC SPECIALTIES: $\underline{\text{♩}}, \underline{\text{♩}}, \underline{\text{♩}}, \underline{\text{♩}}, \text{tie}$ 7. TEMPO: $\text{♩} = 76$
8. PERFORMANCE TIME PER VERSE: 60 seconds
9. FORM: abcd (m.1-13/14-26/27-39/40-59)
10. CADENCE NOTES: r r r s
11. OPENING MELODIC OUTLINE: $\underline{s} \, d \, r \, d \, m \, r$
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 54

Analysis: Doukhobor Psalm, Example 10: "ZHILI MY BYLI" (cont.)

14. COMMENTS: a) The suggested scale of this psalm is mixolydian, however, without the presence of the third in this melody this tune is neither major nor minor. b) While phrases a and c are completed at m. 13 and m. 39 respectively, on "r," the fifth of the scale, the melody has a cadential feeling at m. 12₁ and 38₁, on 's₁', the first degree of the scale. It can be argued that the cadence occurs on the first degree, s, and that the notes thereafter act as a cadential embellishment. c) In subsequent verses, the text follows the style of 15th century French jongleur songs, in that the last line of one verse is repeated as the first line of the next verse. For example:

Vs. 1: Zhili my byli na cyroi zemle

Nichevo my ne znale, ne vidali.

vs. 2: Nichevo my ne znale, ne vidali

Chto u nas na zemle sodeivalosia

- d) This psalm is performed with rubato, and has a undulating beat.

Notation: Doukhobor Psalms,

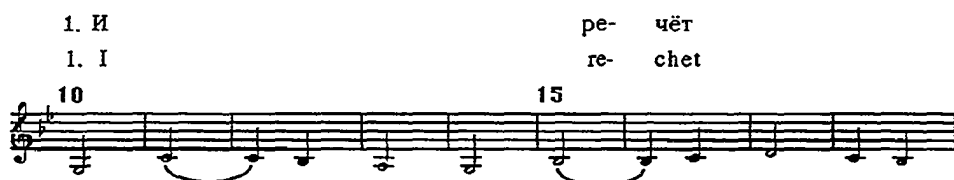
Example 11: "I RECHET"

Collection References: B. L. No. 348 Sb. p. 95

Singers: N. Voikin, M. Sherstobitoff,

L. Hoolaeef, P. Popoff, N. Potapoff

♩ = 96



к нам И- и- сус-
k nam I- i- sus-



Doukhobor Sunday School Tape
Kootenay Region

Master Tape of Psalms: (B:000-050)
Shirley Perry Collection

Translation: Doukhobor Psalm, Example 11: "I RECHET"

Collection Reference: B. L. No. 348 Sb. p. 95

Translation of sung text: Shirley Perry

Translation of Psalm: *Book of Life of Doukhobors.*

Lord Give Us Thy Blessing:

¹Christ bids us, ² His learners and disciples: ³"Come to me
early in the morning ⁴with your hearts washed cleanly."

Christ saith to us, along with His disciples: arise early in the morning
and who shall come to me early in the morning, and see my blood, shall be
meek and gentle. Before the cock crowed three times, they renounced Christ.

Glory be to our God.

[**Bolded** text is sung.]

Analysis: Old Verse, Example 11: "I RECHET"

Collection References: B. L. No. 348 Sb. p. 95

Master Tape of Old Verses (B:000-050)

Singers: L. Hoolaeef, N. Voikin, M. Sherstobitoff,

P. Popoff, N. Potapoff

1. TONE SET: $\downarrow t d r m f s$
2. METER: 2/4; 3/4
3. SCALE: mixolydian-aeolian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: r-d-t-l
6. RHYTHMIC SPECIALTIES: $\text{♩}, \text{♩}, \text{♩}, \text{♩}, \text{tie}$ 7. TEMPO: $\text{♩} = 96$
8. PERFORMANCE TIME PER VERSE: 60 seconds
9. FORM: abcd (m.1-7/7-14/15-32/33-44)
10. CADENCE NOTES: r l l l
11. OPENING MELODIC OUTLINE: (\downarrow) s f m f m r
12. ACTUAL SINGING RANGE: g-g1
13. NO. OF MEASURES: 44

Analysis: Doukhobor Psalm, Example 11: "I RECHET" (cont.)

14. COMMENTS: a) The psalm opens in a major character (m.1-61), then switches into a minor character. The melody begins in g-mixolydian and then shifts into g-aeolian, thus at m. 61 r=m. b) Throughout the latter part of the psalm, the melody returns to l₁ , (m, 10, 14, 29, 32, 40, 44) showing melodic patterns and phrases. c) The text "rechet" (see m. 6-7) is transliterated according to System II of the the transliteration guide, however a more accurate pronunciation would be "rechyot" following System I.

APPENDIX E-2

THE EIGHTEEN SELECTED DOUKHOBOR OLD VERSES:

NOTATION, TRANSLATION AND ANALYSIS

1. A VY HOLUBL..... p. 119
2. BLAGODARIM..... p. 124
3. BLAGODATNOE..... p. 128
4. BLAGOSLOVI..... p. 133
5. BOZHE MOI DA VLADYKO.... p. 136
6. BOZHESTVENNYI..... p. 140
7. VDRUG ZANYLO..... p.144
8. VELICHA DUSHA..... p. 147
9. ZDOROVO BRATTSY..... p. 151
10. KABY IA ZNAL..... p. 154
11. NA NASHEI ZEMEL'KE..... p. 158
12. NOVUIU PESN'..... p. 162
13. ON TSAR' HRIADET..... p. 166
14. PISHET PISAR'..... p. 170
15. POCHTO DUSHA..... p. 173
16. S NEBES GOSPOD'..... p. 176
17. TVORETS MOI..... p. 180
18. CHTO V DUSHE..... p. 184

Notation: Doukhobor Old Verses,
 Example 1: "A VY HOLUBI"
 Collection References: K. 79 Sb. 440 B.L. No. 402

Singer:
 Mary Sherstobitoff

$\text{♩} = 132$
 1. A 5
 1. A вы го- лу-
 1. A vy ho- lu-

10 15
 би, а вы
 bi, a vy

20 25
 си- зы- е?
 si- zy- e?

Source: "Mary Sherstobitoff"
 Date: Dec. 28, 1989

Master Tape of Old Verses: (A:023-062)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 1: "A VY HOLUBI"

Collection References: K. 79, Sb. 440, B. L. No. 402

Translation: Shirley Perry

Are you doves, are you dove-colored (warm grey, bluish)?

We are not doves, we are not dove-colored.

Are you swans, are you white?

We are not swans, we are not white.

We are angels, we are archangels,

We are on earth from the heavens, we are messengers.

The Lord sent us to every place of light

To every place of light, of white light.

Where did you fly, what did you see,

What did you see, what did you hear?

Well, we saw, and we heard

How the spirit takes its leave from the body,

Takes its leave and says good-bye:

Forgive me, and good-bye, my fair body,

Forgive me, and good-bye, my pampered body;

I lived in you, I pampered you.

But I, the spirit, neglected myself.

You, the body, will go to the damp earth.

And I, the spirit, will go to the court/justice of God;

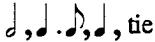

To the Christ Himself, to the Savior, To the Savior, the Redeemer.

Analysis: Doukhobor Old Verse, Example 1: "A VY HOLUBI"

Collection References: K. 79 Sb. p. 440 B.L. 402

Master Tape of Old Verses: (A:023-062)

Singer: Mary Sherstobitoff

1. TONE SET: s₁ l d r m
2. METER: 2/4
3. SCALE: 1-pentatonic
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: r-d-l
6. RHYTHMIC SPECIALTIES: , tie 7. TEMPO:  = 132
8. PERFORMANCE TIME PER VERSE: 30 seconds
9. FORM: ab (m. 1-14₁/14₂-29)
10. CADENCE NOTES: s₁ l
11. OPENING MELODIC OUTLINE: r m r d l d
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 29

Analysis: Doukhobor Old Verse, Example 1: "A VY HOLUBI" (cont.)

14. COMMENTS: a) M. 142-15 serves as a melodic preparation to the following phrase. b) The text for this Old Verse is written in continuous verse form. Of the twenty-one lines of text, eight are sung. The song is sung continuously, without breaks between the verses. c) In the Doukhobor community singing is a central part of most gatherings, be they happy, or sad, commemorative special occasions, or regular gatherings for weekly or monthly worship. Some songs are reserved for special use at specific functions, such as this funeral song. One singer remembers from her childhood that her community sang this Old Verse as a coffin was carried out of the home or the Prayer Home, to the graveyard. Another singer reported that in her community, as the people left the graveside after the deceased was buried, they sang the psalm "Uslish Bozhe Hlas," which was then followed by this Old Verse "A Vy Holubi." These childhood memories date to the 1920's evidence that this Old Verse was still in common use at that time. Today, there are comparatively few Canadian Doukhobors who can sing this melody. c) Lineff, after a visit among Doukhobors in Russia at the turn of the twentieth century, published a paper in 1911, citing this Old Verse. The melody in Lineff's paper, written in two-part musical notation, is not similar to the one notated for this study. d) With regard to the text, in Lineff's transcription, verse one is the equivalent of verses 1 and 2 in the transcription done for this research. e) The use of the extra-syllables "ekh-da" appear in Lineff's transcription, at the point where verse two

Analysis: Doukhobor Old Verse, Example 1: "A VY HOLUBI" (cont.)

begins in the transcription done for this research. These extra syllables have fallen out of use in the Canadian variant. It should be noted that there are other melodies in the Canadian Doukhobor song collections that continue to retain the extra-syllables. Sometimes they are printed in the texts, but more often they are understood as part of the performance practise. f) The researcher also found reference to this Old Verse having a wedding melody. A Russian documentary film, "1987 god Dukhobori" copyright by Sintez, 1988, was filmed in Doukhobor villages in the Armenian area southeast of Tbilisi. In the film, when the Old Verse "A Vy Holubi" is requested, the singer states that it is sung with a funeral melody and a marriage melody. She sings the funeral melody.

Notation: Doukhobor Old Verses,
 Example 2: "BLAGODARIM"
 Collection References: K. 141A Sb. 197

Singers: Fred and Vera Verigin,
 Polly Vishloff, Mabel Shukin

♩ = 92
 d:

1. Бла- го- да- рим Бо- га - От- ца
 1. Bla- go- da- rim Bo- ga- Ot- tsa

5

Сы- на Бо- жье- го Твор- ца.
 Sy- na Bo- zh'e- vo Tvor- tsa.

Source: "White Rock"
 June 4, 1991

Master Tape of Old Verses: (A:062-081)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 2: "BLAGODARIM"

Collection References: K. 141A, Sb.p.197

Translation: Mercedes Cheveldayoff

We thank God, the Father,
Son of God, the Creator.
He extended grace to us,
And placed (us) around the alter.
His name is Cherubim,
Opening the gate.
Opening the gate,
Everyone is coming: Orphans,
The wretched, the footless.
The armless, the blind.
Even the great are here,
All receive the same honour.
We for faith, and for hope
Will sew white clothing.
To God be glory, honor, dominion,
For ever and ever.

Analysis: Doukhobor Old Verse, Example 2: "BLAGODARIM"

Collection References: K. 141A Sb. p. 197

Master Tape of Old Verses: (A:062-081)

Singers: Fred and Vera Verigin, Polly Vishloff, Mabel Shukin

1. TONE SET: $\underline{s} l t d r m s^1$
2. METER: 2/4
3. SCALE: mixolydian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: d-m-s; l-d
6. RHYTHMIC SPECIALTIES: $\underline{\text{♪}}, \underline{\text{♪}}, \underline{\text{♪}}, \underline{\text{♪}}$ 7. TEMPO: $\text{♪} = 92$
8. PERFORMANCE TIME PER VERSE: 12 seconds
9. FORM: ab (m.1-4/5-8)
10. CADENCE NOTES: d s
11. OPENING MELODIC OUTLINE: (\underline{s}) d m s¹ m r r
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 8
14. COMMENTS: a) The first phrase is d-centered, in ionian character, and the second phrase is s-centered, in mixolydian character. This combination of modes is observed to occur in songs analyzed by Lamina in the study of evening songs of Western Siberia edited by A. E. Fedorov, 1985.

Analysis: Doukhobor Old Verse, Example 2: "BLAGODARIM" (cont.)

b) This song is sung continuously with no breaks between verses. c) In verse two of the performance used for this notation, but not shown here, the singers use the text "slovam Bozhem podoril" instead of the text "vokrug prestola postanovil" which appears in the printed text collections. d) This song sounds like it may be in the Molokan tradition, but its text does not appear in the Molokan song collection. Furthermore, the typical penultimate ending in Molokan songs is "voveki vekov" followed by the word "amin." The last line of this song text ends with "voveki vekov" and the word "amin" does not appear in either of the printed collections. This gives the last line a surprise ending because more notes are needed in the melisma to make the words fit. e) The following information about this Old Verse is found in a footnote which states: "This song by the words of A. P. Markova, was sung by the New Israelites and probably by other sects and groups" (Markova & Legebokoff, 1978, p. 198)

Notation: Doukhorbor Old Verses,
Example 3: "BLAGODATNOE"
Collection References: K. 291 Sb. 200

Singers:
Kootenay Spiritual Ladies Meeting

♩ = 69

5

♩: d:

1. Бла-дат-ное сол-ных-ко, Свет-кор-ми-лец до-ро-гой.
1. Bla-go-dat-noe sol-nysh-ko, Svet-kor-mi-lets do-ro-goi.

Source: "Peter's Day, Brilliant"
June 26, 1989

Master Tape of Old Verses: (A:081-126)
Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 3: "BLAGODATNOE"

Collection References: K. 291, Sb.p. 200

Translation: Mercedes Cheveldayoff

Blessed sunshine

Light-our precious nourisher,

Light-our precious nourisher,

He sounds the golden trumpet.

He sounds the golden trumpet,

Saying:

"You fly, little birds.

Into my green garden.

In my garden

red flowers bloom,

Red flowers bloom,

All azure (sky-blue)."

From the east side

Warm winds began to blow.

Warm winds began to blow.

Swaying the trees,

Swaying the trees,

Every shrub.

Every shrub gently swaying,

And love trembles in the hearts.

Translation: Doukhobor Old Verse, Example 3: "BLAGODATNOE" (cont.)



As on the quiet (River) Don
In David's home:
God's mystery is being shaped,
God's word says
From behind the hills the sun rises
The Key of love pours forth.
The Heavenly-Father sent
A shepherd for the sheep:
And he walks, the dear shepherd,
Among the Israelite churches,
Preaching salvation
To our sinful hearts.

Analysis: Doukhobor Old Verse, Example 3: "BLAGODATNOE"

Collection References: K. 291 Sb. p. 200

Master Tape of Old Verses: (A:081-151)

Singers: Kootenay Spiritual Ladies Meeting

1. TONE SET: $\underline{s} l t d r m$
2. METER: 2/4
3. SCALE: s-hexachord
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: d-s-d; stepwise motion
6. RHYTHMIC SPECIALTIES:  7. TEMPO: 
8. PERFORMANCE TIME PER VERSE: 15 seconds
9. FORM: ab (m.1-4/5-8)
10. CADENCE NOTES: m s l
11. OPENING MELODIC OUTLINE: d d d $\underline{s} d r m$
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 8

Analysis: Doukhobor Old Verse, Example 3: "BLAGODATNOE" (cont.)

14. COMMENTS: a) The first phrase of this Old Verse has an ionian character, and the second phrase a mixolydian. This structure is similar to that of "Blгодарим," Old Verse, Example 2. b) This song is sung continuously for sixteen verses, with two lines of text per verse. On six occasions the last line of one verse becomes the first line of the next verse. d) A performance suggestion for this Old verse is to alternate solos, or solo-tutti. e) This song, easily sung by children, was a favorite of Doukhobor leader Peter, the Lordly, Verigin.

Notation: Doukhobor Old Verses,
 Example 4: "BLAGOSLOVI"
 Collection References: K. 211 Sb. 201

Singers: Peter & Anna Kanigan,
 Mike & Helen Chernoff

♩ = 84

5

s:

1. Бла-го-сло-ви нам гость бо-га-тый, до-ро-гой,
 1. Bla- go- slo- vi nam gost' bo- ga-tyi, do- ro- goi,

10

Ты у-чи-тель наш, на-став-ник пре-бла-гой.
 Ty u- chi- tel' nash, na- stav-nik pre- bla- goi.

Source: "Kanigans Tape 1"
 from N. N. Kalmakoff

Master Tape of Old Verses: (A:151-185)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 4: "BLAGOSLOVI"

Collection References: K. 211 Sb. p. 201

Translation: Mercedes Cheveldayoff

Bless us our dear guest,
You are our teacher and advisor.
You are the light, our living trumpet,
Our lord endured much suffering.

He sounds the life giving message.
He is awakening all the living on earth,
He wants to teach all the authorities,
To deliver into their own hand his living book.

To make the authorities explain,
Where the Holy Spirit is to reside.
Beat their weapons into plows,
Bayonets and swords into sickles.
So that the people would not be killed with them.



And all you soldiers go to your homes.
You will have a life of comfort and peace.
You will set your hearts free from evil,
Glorify Christ our Lord.

Analysis: Doukhobor Old Verse, Example 4: "BLAGOSLOVI"

Collection References: K. 211 Sb. p. 201

Master Tape of Old Verses: (A:151-185)

Singers: Peter & Anna Kanigan, Mike & Helen Chernoff

1. TONE SET: $\underline{s} \text{ l d r m f s}^1$
2. METER: 2/4
3. SCALE: mixolydian - incomplete
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s-d; d-s¹
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 84
8. PERFORMANCE TIME PER VERSE: 15 seconds
9. FORM: ab (m.1-6/7-12)
10. CADENCE NOTES: r s
11. OPENING MELODIC OUTLINE: $\underline{s} \text{ s s d d s}^1$
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 12
14. COMMENTS: a) This song is sung continuously without breaks between the verses. b) Although not shown here the fourth line from the end of the text is repeated thus serving as the last line of one verse and the first line of the next verse (i.e. "Vy soldaty vce idite po domam").

Notation: Doukhobor Old Verses,
 Example 5: "BOZHE MOI DA"
 Collection References: K. 367 Sb. 212

Singers:
 Fred & Luba Rezansoff

♩ = 116
 m:

5

1. /O/ Бо- же ты
 1. /O/ Во- zhe Ty

10 15

мой, /O/ Бо-
 moi /O/ Во-

20 25

же Ты мой, /O/, Бо- же Ты мой,
 zhe Ty moi, /O/, Во- zhe Ty moi,

30

да Вла- ды- ко мой.
 da Vla- dy- ko moi.

Source: "Fred & Luba Rezansoff, 2A"
 June 26, 1989

Master Tape of Old Verses: (A:187-202)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 5: "BOZHE MOI DA VLADYKO"

Collection References: K. 367, Sb. p. 212

Translation: Mercedes Cheveldayoff

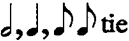

My God, my Sovereign,
 And who would have given me, the fountain of tears?
 I would have wept day and night,
 And day and night and every hour.
 A blue dove flew (down) to me,
 And it announced to me, my great affliction.
 And to my father, father Jacob,
 Honorable man, man of Israel.
 I happened to walk past the grave,
 Past the grave, mother Rachel.
 And I would have fallen on damp earth.
 And I would have cried bitterly for mercy's sake.
 O, rise, awaken, my mother Rachel.
 Recognize you son, your beloved (son).
 Recognize your son, your beloved.
 Joseph, the handsome.
 Your children, my brothers. They beat me, beat and tortured (me).
 They beat me, beat and tortured (me), And threw me into a deep pit.
 The took me out of the pit And sold me to the rich merchants.
 Into that land of Egypt, And to the unfaithful king.

Analysis: Doukhobor Old Verse, Example 5: "BOZHE MOI DA VLADYKO"

Collection References: K. 367 Sb. p. 212

Master Tape of Old Verses: (A:187-202)

Singers: Fred and Luba Rezansoff

1. TONE SET: l₁ t₁ d r m s
2. METER: 2/4
3. SCALE: aeolian-ionian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: m-d-l₁; r-d-l₁; l₁-m; d-s
6. RHYTHMIC SPECIALTIES:  tie 7. TEMPO:  = 116
8. PERFORMANCE TIME PER VERSE: 33 seconds
9. FORM: aab (1-10/11-20/21-32)
10. CADENCE NOTES: l₁ l₁ d
11. OPENING MELODIC OUTLINE: m d l₁ r d l₁
12. ACTUAL SINGING RANGE: a-g¹
13. NO. OF MEASURES: 31

Analysis: Doukhobor Old Verse, Example 5: "BOZHE MOI DA VLADYKO" (cont.)

14. COMMENTS: a) Phrases one and two are in aeolian character (ltdrm) and phrase 3 is in ionian character (drms). b) Information in a footnote states: "This song is similar to Genesis 37: 23-36, as well as with the "Lamentation of Joseph, the Handsome" in the "Collection of Russian Spiritual Songs" by V. Varentsova, compiled in 1860" (Markova & Legebokoff, 1978, p. 212).

Notation: Doukhobor Old Verses,
 Example 6: "BOZHESTVENNYI"
 Collection References: K. 386 Sb. 213

Singers:
 Grand Forks Psalm Singers

$\text{♩} = 60$
 d:

1. Бо- жест- вен- ный че- ло- ве- че,
 1. Bo- zhest- ven- nyi che- lo- ve- che,

15 20 25

Бо- жест- вен- ный че- ло- ве- че, Не
 Bo- zhest- ven- nyi che- lo- ve- che, Ne

30 35

впа- дай же ты, че- ло- ве- че,
 vpa- dai zhe ty, che- lo- ve- che,

40 45 50

Не на се- ре- бро, не на зла- та.
 Ne na se- re- bro, ne na zla- ta.

Source: "43rd Youth Festival, 1B"
 May, 1990

Master Tape of Old Verses: (A:202-239)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 6: "BOZHESTVENNYI"

Collection References: K. 386, Sb. p. 213

Translation: Mercedes Cheveldayoff

Godly newborn young man,
Do not fall into temptation, young man.
Do not be tempted by silver nor by gold,
nor by perishable riches.
Instead trust on the resurrection,
For the salvation of your soul.




Soul, in what have you sinned?
In that I did not attend God's congregation
And did not pray diligently to God.
I did not ask for God's mercy.
I did not give charity to the poor.
And even when I gave,
I always kept remembering.

Analysis: Doukhobor Old Verse, Example 6: "BOZHESTVENNYI"

Collection References: K. 386 Sb. p. 213

Master Tape of Old Verses: (A:202-239)

Singers: Grand Forks Psalmists

1. TONE SET: s₁ l₁ t₁ d r m f
2. METER: 2/4
3. SCALE: aeolian-ionian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: d-l₁; m-l₁-r; d-f; l₁-d-r
6. RHYTHMIC SPECIALTIES: , , tie, grace note on final pitch
7. TEMPO:  = 60
8. PERFORMANCE TIME PER VERSE: 55 seconds
9. FORM: aabb_v (m.1-12/13-24/25-37/38-49)
10. CADENCE NOTES: r s₁ d d
11. OPENING MELODIC OUTLINE: d l₁ d r m l₁
12. ACTUAL SINGING RANGE: g-f¹
13. NO. OF MEASURES: 49

Analysis: Doukhobor Old Verse, Example 6: "BOZHESTVENNYI" (cont.)

14. COMMENTS: a) For the first verse, the first line of text and melody is repeated, thus becoming lines one and two of the song. This is followed by the second and third lines of poetry, which are the third and fourth phrases of the song. In subsequent verses the last line of the text of the previous verse becomes the first line in the new verse. The first five lines text, as they appear in the collections, are given below on the left while the sung text is given on the right:

| | | |
|-------------------------------|----|------------------------------|
| Bozhestvennyi cheloveche, | 1. | Bozhestvennyi cheloveche |
| Ne vpadaï zhe ty, cheloveche, | | Bozhestvennyi cheloveche |
| Ne na srebro, ne na zlato. | | Ne vpadaï zhe ty, cheloveche |
| Ne na tlennoe bogatstvo. | | Ne na srebro, ne na zlato. |
| A upovai ty na voskresenie. | 2. | Ne na srebro, ne na zlato |
| | | Ne na srebro, ne na zlato |
| | | Ne na tlennoe bogatstvo |
| | | A upovai ty na voskresenie. |

Notation: Doukhobor Old Verses,
 Example 7: "VDRUG ZANYLO"
 Collection References: K. 431 Sb. 228

Singer:
 Nick Kalmakoff

$\text{♩} = 116$
 d:

5

1. Вдруг за- ны- ло во мне серд- це,
 1. Vdrug za- ny- lo vo mne serd- tse,

10

Дух мой во мне за- скор- бел.
 Dukh moi vo mne za- skor- bel.

15 20

Весь шар зем- ной вско- лых- нул- ся,
 Ves' shar zem- noi vsko- lykh- nul- sia,

25

Страх Бо- жий ме- ня по- крыл
 Strakh Bo- zhii me- nia po- kryl.

Source: "Kalmakoff's & Friends 5A"
 May 13, 1989

Master Tape of Old Verses: (A:239-251)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 7: "VDRUG ZANYLO"

Collection References: K. 431, Sb. p. 228

Translation: Mercedes Cheveldayoff

Suddenly my heart went into depression,

My spirit began to grieve within me.

 All the world was agitated,

 The fear of God came over me.

A message came to me from God,

As to the future ahead.

 At tomorrow's dawning

 I'll fall asleep, with that final sleep.

It is known about me

In that far away land.

 In that far away land,

 In the highest heavens.

You my friends, brothers and sisters.

Pray for me.

 God is immediate in this separation,

 And will take all his faithful.

Analysis: Doukhobor Old Verse, Example 7: "VDRUG ZANYLO"

Collection References: K. 431 Sb. p. 228

Master Tape of Old Verses: (A:239-251)

Singer: Nick N.Kalmakoff


1. TONE SET: $\underline{1} \ d \ r \ m \ f$
2. METER: 2/4
3. SCALE: aeolian
4. RANGE: m6
5. INTERVALLIC SPECIALTIES: d-f; m-l-d; r-l
6. RHYTHMIC SPECIALTIES: $\underline{\underline{J}}, \underline{\underline{J}}, \underline{\underline{J}}, \text{tie}$ 7. TEMPO: $\underline{\underline{J}} = 116$
8. PERFORMANCE TIME PER VERSE: 55 seconds
9. FORM: abcd (m.1-8/9-14/15-22/23-28)
10. CADENCE NOTES: $\underline{1} \ d \ d \ \underline{1}$
11. OPENING MELODIC OUTLINE: $d \ r \ m \ \underline{1} \ d$
12. ACTUAL SINGING RANGE: a-f¹
13. NO. OF MEASURES: 28
14. COMMENTS: The phrase lengths alternate between eight and six measures.
This is unusual among the songs notated in this collection.

Notation: Doukhobor Old Verses,
Example 8: "VELICHAI DUSHA"
Collection References: K. 40 Sb. 232

Singers: Fred & Vera Verigin,
Polly Vishloff, Mabel Shukin

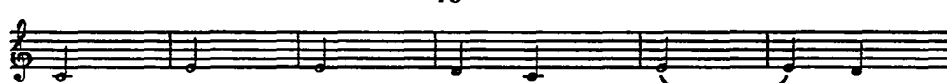
♩ = 112
d:

5



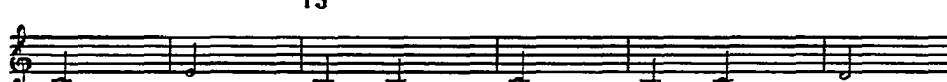
1. Ве- ли- чай ду- ша
1. Ve- li- chai du- sha

10




мо- я Гос- по- да,
мо- ia Gos- po- da,

15



Ве- ли- чай ду- ша
Ве- li- chai du- sha

20



мо- я Гос- по- да!
мо- ia Gos- po- da!

Source: "White Rock"
June 4, 1991

Master Tape of Old Verses: (A:251-311)
Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 8: "VELICHA! DUSCHA"

Collection References: K. 40, Sb. p. 232

Translation: Mercedes Cheveldayoff

My soul magnifies the Lord,

My soul magnifies the Lord!

My spirit rejoices, Lord, save me,

My soul magnifies the Lord!

My spirit radiates, this glorious day,

My soul magnifies the Lord!

Dear children, fear all sin,

My soul magnifies the Lord!

The one who follows Christ, will carry his cross,

My soul magnifies the Lord!

Christ's way is very straight, the gates narrow,

My soul magnifies the Lord!

Even though Christ's way is straight,

My soul magnifies the Lord!

It leads into God's Light.

My soul magnifies the Lord!

It leads into God's light, into glorious paradise,

My soul magnifies the Lord!

Into glorious paradise, into blessed life, My soul magnifies the Lord!

My soul magnifies the Lord! My soul magnifies the Lord!

Analysis: Doukhobor Old Verse, Example 8: "VELICHAI DUSHA"

Collection References: K. 40 Sb. p. 232

Master Tape of Old Verses: (A:241-311)

Singers: P. Vishloff, M. Shukin, S. Perry, F. Verigin

1. TONE SET: $\underline{s} \, l \, t \, d \, r \, m$
2. METER: 2/4
3. SCALE: s-hexachord/mixolydian
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: d-m; stepwise motion (d-t₁-l₁-s₁)
6. RHYTHMIC SPECIALTIES: ♪ , ♩ , tie 7. TEMPO: $\text{♪} = 118$
8. PERFORMANCE TIME PER VERSE: 25 seconds
9. FORM: aa_vbc (m. 1-6/7-12/13-18/19-24)
10. CADENCE NOTES: r r r s₁
11. OPENING MELODIC OUTLINE: d m m r d \underline{s}
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 24

Analysis: Doukhobor Old Verse, Example 8: "VELICHAI DUSHA" (cont.)

14. COMMENTS: a) The first note in the second last measure of each phrase is the cadential note which is sustained by the majority of the melody voices. The notes shown in m. 6, 12, and 18 act as embellishment to the principal ending notes of s1 and m. b) Singers Fred Verigin and Mabel Shukin suggest this song can be through-sun however in the researcher's collection to date, only the strophic format has been recorded. c) This song is unusual in the Doukhobor song collection because it has the essence of the Magnificat, the canticle of the Virgin, which begins with the text "My soul doth magnify the Lord" [Luke 1: 46-55]. This song is based on the biblical texts of Luke 1: 46-55, 1 Samuel 2: 1-10, 1 Timothy 2:3, Titus 2:10 and Jude 25.

Notation: Doukhobor Old Verses,
 Example 9: "ZDOROVO BRATTSY"
 Collection References: K. -0- Sb. 339

Singers:
 Fred & Luba Rezanoff

$\text{♩} = 132$
 f:

5 10

1. Здо- ро- во, брать- цы, Вы на- ши род- ны-
 1. Zdo- ro- vo, brat'- tsy, Vy na- shi rod ny-

15 20 25

е, Здо- ро- во, брать- цы, вы на- ши род-
 е, Zdo- ro- vo, brat'- tsy, vy na- shi rod-

30 35 40

ны- е, Вы на- ши род- ны- е, од- но-
 пу- е, Vy na- shi rod ny- е, od- no-

45

кров- ны- е!
 krov- ny- e!

Source: "F. & L. Rezanoff, Old Verses"
 Sept. 3, 1989

Master Tape of Old Verses: (A:431-476)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 9: "ZDOROVO BRASTTSY"

Collection References: K. -0-, Sb. p. 339

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

Greetings, brothers, you are our relatives!

You are our relatives, of the same family (bloodline)!

We are all one in God the Father,

God the Father, the Creator.

He created us, and gave us wisdom

Gave us wisdom and commanded us:

You are my children, my golden branches.

You are my green orchards,

You shall grow and bear fruit.

I shall send you my Son,

My Son, the spirit of truth.

Welcome Him, and rejoice,

Rejoice with gladness.

The one among you who has love, this one is filled with joy.

He who is evil lives in darkness.

He will repay us according to our deeds.

The evil and arrogant will be cut down,

And the peaceful, and the enduring will be given rest with the righteous,

With the angels and the archangels.

He will give us everlasting glory, Everlasting glory, eternally.

Analysis: Doukhobor Old Verse, Example 9: "ZDOROVO BRATTSY"

Collection References: K. -0- Sb. p. 339

Master Tape of Old Verses: (A:431-476)

Singers: Fred & Luba Rezansoff

1. TONE SET: \downarrow t d r m f
2. METER: 1/4
3. SCALE: 1-hexachord/aolian
4. RANGE: m6
5. INTERVALLIC SPECIALTIES: m-d-l; m-l; f-m-r-d-; d-l
6. RHYTHMIC SPECIALTIES: \downarrow , \downarrow , \downarrow , \downarrow , tie 7. TEMPO: \downarrow = 132
8. PERFORMANCE TIME PER VERSE: 35 seconds
9. FORM: aa_vbb (m.1-16/17-32/33-48/33-48)
10. CADENCE NOTES: 1111
11. OPENING MELODIC OUTLINE: (\downarrow) f m r d r m
12. ACTUAL SINGING RANGE: a-f¹
13. NO. OF MEASURES: 48(64)
14. COMMENTS: a) This melody is easily learned. It is a clear example of ab form. b) This song is sung with a driving beat. Every syllable is accented and half notes are re-articulated. c) The word "Brattsy" is atypical in Doukhobor speech patterns, but it is common in Molokan speech patterns. This text, however, does not appear in the Molokan song collection.

Notation: Doukhobor Old Verses
 Example 10: "KABY IA ZNAL"
 Collection References: K. 61 Sb. 355

Singer:
 Mabel Shukin

♩ = 116
 r:

5

1. Ka- бы я знал бы, /я/
 1. Ka- бу ia znal бу, /ia/

10 15

че- ло- век
 che- lo- vek

20 25

Что не дол- го
 Chto ne dol- go

30 35

мой век.
 moi vek.

Source: "Mabel Shukin"
 July 28, 1991

Master Tape of Old Verses: (A:311-334)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 10: "KABY IA ZNAL"

Collection References: K. 61, Sb. p.355, B. L. No.388

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry



If I knew, as a person,
That my life was short...
If I knew, as a person
That I would have a fearful death...
I would have climbed, as a person
Onto Mt. Zion,
And I would have looked, as a person.
Down onto the river of fire.
I would see the righteous souls going,
As if march on dry land.
The wicked souls are going,
They cannot find a dry crossing...
You, Michael the archangel,
Our Judge of righteousness,
Come to us here,
Help us across.
To the beautiful place,
To God's paradise.

Analysis: Doukhobor Old Verse, Example 10: "KABY IA ZNAL"

Collection References: K. 61 Sb. p. 355 B.L. 388

Master Tape of Old Verses: (A:311-334)

Singer: Mabel Shukin

1. TONE SET: s l d r m
2. METER: 2/4; 3/4
3. SCALE: 1-pentatonic
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: m-l; d-l; r-l; m-r-d; d-r-m
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 116
8. PERFORMANCE TIME PER VERSE: 35 seconds
9. FORM: abcd(m.1-9/10-17/18-28/29-35)
10. CADENCE NOTES: l d l l
11. OPENING MELODIC OUTLINE: r l m r m d
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 35

Analysis: Doukhobor Old Verse, Example 10: "KABY IA ZNAL" (cont.)

14. COMMENTS: a) This Old Verse is similar in style to the Doukhobor Psalm in that some phrases do not distinctly end but rather have a bridge linking them to the next phrase. For example, the first phrase has a stopping point at m. 5 yet m. 7-9 act as bridge to link phrase one to phrase two. A similar pattern is evident from m. 15-17. b) The formal organization of both the melody and rhythm weave around the pillars of *l1*dr̄m. The melody begins on *r*, and at m. 18-19 *r* is again given durational attention (i.e. four beats long). The *s1* at m. 23-24 is a melodic surprise because of this singular and durationally emphasized appearance (i.e. four beats long). c) M. Shukin observed that when she learned this melody from her father, in the 1920-30's, his generation sang the first words of this song as "Kak by" whereas the text in the printed collections is "Kaby." d) This Old Verse is notated in Peacock's *Songs of the Doukhobors*, p. 52. The present study is not intended to duplicate the material Peacock has already notated. This Old Verse is included here because the melody and melismas are treated in a different manner.

Notation: Doukhobor Old Verses,
 Example 11: "NA NASHEI ZEMEL'KE"
 Collection References: K. -0- Sb. 409

Singers:
 Fred & Luba Rezanoff

$\text{♩} = 132$
 s:

5

1. На Бо- жей зе- мель- ке у- ро- ди- лась
 1. На Во- zhei ze- mel'- ke u- ro- di- las'

10

я- б- лонь-ка, На Бо- жей зе- мель-
 ia- b- lon'- ka, Na Vo- zhei ze- mel'-

15

ке у- ро- ди- лась яб- лонь-ка!
 ke u- ro- di- las' iab- lon'- ka!

Source: "F. & L. Rezanoff, Old Verses"
 Sept. 3, 1989

Master Tape of Old Verses: (A:486-511)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 11: "NA NASHE ZEMEL'KE"

Collection References: K. -0-, Sb. p. 409

Translation by Nick N. & Pearl Kalmakoff and Shirley Perry



An apple tree grew on God's land,
On the apple tree grew a flower giving light to the land.
On the apple tree, like a star in heaven,
With pleasant taste, created by Jesus.
He travels throughout the land, testing the righteous.
They accepted his words and His holy spirit.
Their hearts began to heal and they went directly to God.
From the seed grew a tree,
This tree grew snow-white,
Snow-white from the earth to the heavens.
On this tree a heavenly bird perched,
The heavenly bird perch and sang out to all the earth.
Much time was spent seeking this tree.
Now I will not leave, I will stay forever.
I will live in it, and serve the Lord.
And to the Father, and the Son and the Holy Ghost.
And the Holy Ghost, the dearest God.

Analysis: Doukhobor Old Verse, Example 11: "NA NASHEI ZEMEL'KE"

Collection References: K. -0- Sb. p. 409

Master Tape of Old Verses: (A:476-511)

Singers: Fred & Luba Rezansoff

1. TONE SET: m₁ s₁ l t d r m
2. METER: 2/4
3. SCALE: mixolydian-aeolian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s₁-d; l-m₁; m₁-d
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 132
8. PERFORMANCE TIME PER VERSE: 22 seconds
9. FORM: ab(m.1-8/9-16)
10. CADENCE NOTES: d l
11. OPENING MELODIC OUTLINE: s₁ s₁ s₁ s₁ d t
12. ACTUAL SINGING RANGE: e-e¹
13. NO. OF MEASURES: 16

Analysis: Doukhobor Old Verse, Example 11: "NA NASHEI ZEMEL'KE" (cont.)

14. COMMENTS: a) The first phrase is in a major character, in mixolydian, and the second phrase is in a minor character, in aeolian. b) This Old Verse is sung continuously, without breaks between the verses and in a spritely manner. c) The title of this example and the first line of text differ in one word. The title is "Na Nashei Zemel'ke" whereas the first line is sung "Na Bozhei zemel'ke." When the singers were asked about the discrepancy, they informed the researcher that they had always used the sung text, suggesting that this is "God's" land and not "our" land. The text translation reflects the singer's version. d) For the first verse only, the first eight measures of the song are performed as a solo line, and the choir enters at m. 9. d) The final two pitches the end of the song double in rhythmic value (i.e. the quarter notes become half notes). e) This melody and its tempo have the flavor of a Ukrainian dance tune.

Notation: Doukhobor Old Verses,
 Example 12: "NOVUIU PESN"
 Collection References: K. -0- Sb. 431

Singers:
 Fred & Luba Rezansoff

$\text{♩} = 132$
 m:

5

1. Но- ву- ю пе- снь а мы по- ём,
 1. No- vu- iu pe- sn' a my po- yom,

10 15

Но- ву-ю пе- снь а мы
 No- vu-iu pe- sn' a my

20

по- ём, На
 po- yom, Na

25 30

б- рак чест- ный мы пой- дём.
 b- rak chest-nyi my poi- dyom.

35 40

На брак чест- ный мы пой- дём.
 Na brak- chest-nyi my poi- dyom.

Source: "F. & L. Rezansoff, Old Verses"
 Sept. 3, 1989

Master Tape of Old Verses: (A:523-467)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 12: "NOVUIU PESN"

Collection References: K. -0-, Sb. p. 431

Translation: Nick N. Kalmakoff

A new hymn will sing,
 To the holy wedding we shall go.
 And it was at the Jewish wedding,
 That was in Cana of Galilee.
 Jesus was with us there,
 And turned water into wine.
 The water was of this type,
 It was clean and holy.
 It was not from the grapevine,
 But from Christ's tears.
 Whoever drinks this water,
 This one will be Christ's guest.
 Whoever is filled with this water,
 This one will be filled with the Holy Spirit.
 The Lord himself will tell him
 And will show him the righteous path.
 Whoever will take the path,
 This one will attain the summit of Mt. Zion.
 There he will be ecstatically happy,
 Forever in paradise.

Analysis: Doukhobor Old Verse, Example 12: "NOVUIU PESN"

Collection References: K.No. -0- Sb. p. 431

Master Tape of Old Verses: (A:511-567)

Singers: Fred & Luba Rezansoff

1. TONE SET: 1 t d r m f s
2. METER: 2/4; 3/4
3. SCALE: aeolian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: l-d; d-l; m-l
6. RHYTHMIC SPECIALTIES: $\text{♩, ♩.♩, ♩, ♩, ♩, tie}$ 7. TEMPO: $\text{♩} = 132$
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: aa_vbb_v (m.1-10/11-21/22-31/32-41)
10. CADENCE NOTES: 1111
11. OPENING MELODIC OUTLINE: m d 1 f s f
12. ACTUAL SINGING RANGE: a-g¹
13. NO. OF MEASURES: 41

Analysis: Doukhobor Old Verse, Example 12: "NOVUIU PESN" (cont.)

14. COMMENTS: a) This Old Verse is sung with a sense of joyous celebration. b)

The subsequent verses are sufficiently different from the first verse to warrant their individual notation. c) This text also appears in the Molokan song collection. d) The text makes reference to the biblical account of Jesus turning water into wine at the wedding in Cana of Galilee (see John 2).

Notation: Doukhobor Old Verses,
Example 13: "ON TSAR' HRIADYOT"
Collection References: K. 424 Sb. 456

**Singers: Peter & Anna Kanigan,
Mike & Helen Chernoff
Chutskoffs**

♩ = 104
1:

5

1. Он /и / Царь
1. Он /i / Tsar'

10 15

гря- дёт
gria- dyot

20 25

30 35

ВО-
VO-

40 45

пу- сты-
pu- sty-

50 55

ню.
niu.

Source: "Kanigan's, 2A"
from N. N. Kalmakoff

Master Tape of Old Verses: (A:334-400)
Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 13: "ON TSAR' HRIADYOT"

Collection References: K. 424, Sb. p. 456

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

He, the king, is approaching the wilderness,

And into the distant forest,

and his followers are with him.

Says the king to his people:

Be on guard my people,

But if you cannot endure,

Then hide in these dark forests.

In those forests are fierce beasts,

And they are terrifying.

But the people replied to the king:

We are not afraid of the beasts,

We depend on our Lord.

The king says to his people:

You were always my people,

But now you are my brothers.

Analysis: Doukhobor Old Verse, Example 13: "ON TSAR' HRIADYOT" (cont.)

14. COMMENTS: a) m. 4 and 24 end with dotted rhythms that function as grace notes to the notes in the next measures. They are performed, with more-or-less rhythmic preciseness, as the second beat of the measure. b) This Old Verse is of the Doukhobor psalm style, thus it is full of melisma, and when sung by a group of singers, will end on a unison pitch. The melody is lovely, and merits retention in the Doukhobor song tradition. c) The text has the biblical Old Testament theme of "I am your God, you are my people," but there is no specific biblical reference to cite.

Notation: Doukhobor Old Verses,
 Example 14: "PISHET PISAR"
 Collection References: K. -0- Sb. 482

Singers:
 Fred & Luba Rezansoff

♩ = 108
 d:

5

1. Пи- шет пи- сарь В три пе- ра, Пи- шет
 1. Pi- shet pi- sar' V tri pe- ra, Pi- shet

пи- сарь В три пе- ра /да,/ Го- су-
 pi- sar' V tri pe- ra /da,/ Go- su-

10

да- ре- вы де- ла, /да,/ да- ре- ву де- ла, /да,/
 da- re- vy de- la, /da,/ da- re- vu de- la, /da,/'

15

Го- су- да- ре- вы де- ла.
 Go- su- da- re- vy de- la.

Source: "F. & L. Rezansoff, Old Verses"
 Sept. 3, 1989

Master Tape of Old Verses: (A:576-end)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 14: "PISHET PISAR"

Collection References: K. -0-, Sb. p. 482

Translation: Nick N. & Pearl Kalmakoff

The writer writes with three pens,

A sovereign's duty.

The Lord himself placed him

And guided him on the righteous path.

I shall go, I shall run,

As an eagle I will fly.

I will sing my song

Leaving an everlasting memory.

Pray for me,

Remember me.

I will present my song,

I will place it on the King's table.

They will assess my song,

They will call me to the cathedral.

I shall not be there alone.

With me will be the Lord Christ,

The only Son of God,



My true Lord.

Analysis: Doukhobor Old Verse, Example 14: "PISHET PISAR"

Collection References: K. -0- Sb. p. 482

Master Tape of Old Verses: (A: 576-END)

Singers: Fred and Luba Rezansoff

1. TONE SET: m1 \underline{s} l t d
2. METER: 3/4; 4/4
3. SCALE: hypo-ionian
4. RANGE: m6
5. INTERVALLIC SPECIALTIES: f-m-r-d; f-d
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 108
8. PERFORMANCE TIME PER VERSE: 33 seconds
9. FORM: aa_vbb_v (m.1-4/5-8/9-12/13-16)
10. CADENCE NOTES: s s s s
11. OPENING MELODIC OUTLINE: d t l \underline{s} m1 d
12. ACTUAL SINGING RANGE: a-f¹
13. NO. OF MEASURES: 16
14. COMMENTS: This Old Verse is unusual among the Doukhobor songs because of the presence of triple and quadruple meter.

Notation: Doukhobor Old Verses,
 Example 15: "POCHTO DUSHA"
 Collection References: K. 27 Sb. 496 B.L. 406

Singers:
 Fred & Luba Rezansoff

♩ = 116
 1:

5

1. По- что ду- ша мо- я сму- щё-
 1. Po- chto du- sha mo- ia smu- shchyo-

10 15

на, При- тес- нён- на- я суд-
 на, Pri- tes- nyon- na- ia sud-

20 25

бой? /И О И О И/ При-
 boi? I O I, Pri-

30 35

тес- нён- на- я суд- бой?
 tes- nyon- na- ia sud- boi?

Source: "Fred & Luba Rezansoff, 1A"
 June 25, 1989

Master Tape of Old Verses: (A:400-421)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 15: "POCHTO DUSHA"

Collection References: K. 27, Sb. p.496, B. L. No.406

Translation: Mercedes Cheveldayoff and Shirley Perry

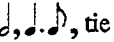

Why, my soul, are you disquieted,
Oppressed by fate?
Why are you submerged in somber thoughts?
Be strong, God is with you.
He will send temptations,
That you may be acquainted with grief.
He will send comfort
So that you will no longer suffer.
He humbles and raises all:
He deadens, and raises all to life.
He often allows punishment, disciplines and is merciful.
So hope, do not despair.
Having come through much suffering
You can form sound judgement.
Think of what your life has been,
Where you have roamed.
This is hateful to me,
As in reality you can see for yourself.
O God, my God, (how) I endure For the great quantity of sins.
I call to the Lord: Stand by me in my affliction.

Analysis: Doukhobor Old Verse, Example 15: "POCHTO DUSHA"

Collection References: K. 27 Sb. p. 496 B.L. 406

Master Tape of Old Verses: (A:400-421)

Singers: Fred & Luba Rezansoff

1. TONE SET: s1 l t d r m
2. METER: 2/4
3. SCALE: 1-hexachord
4. RANGE: M6
5. INTERVALLIC SPECIALTIES: l-m; m-d-l
6. RHYTHMIC SPECIALTIES: , tie
7. TEMPO:  = 72
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: ab^c(m.1-10/11-20₁(20₂-26)/27-36)
10. CADENCE NOTES: llll
11. OPENING MELODIC OUTLINE: l l m r d r
12. ACTUAL SINGING RANGE: g-e¹
13. NO. OF MEASURES: 18
14. COMMENTS: This Old Verse text also appears in the Molokan song collection, however the melodies used are unique to each tradition.

Notation: Doukhobor Old Verses,
 Example 16: "S NEBES GOSPOD"
 Collection References: K. -0- Sb. 537

Singers:
 Fred & Luba Rezansoff

♩ = 104
 r:

5

1. С не-бес Гос-подь к нам сой- дёт, С не- бес Гос-подь
 1. S ne-bes Gos-pod' k nam soi- dyot, S ne- bes Gos-pod'

10

к нам сой- дёт, /И / он сой- дёт,
 k nam soi- dyot, И / on soi- dyot,

15

/И / От- че наш, /наш. /
 И / От- che nash, /nash./

Tape: "F. & L. Rezansoff, Old Verses"
 Sept. 3, 1989

Master Tape of Old Verses: (B:000-024)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 16: "S NEBES GOSPOD"

Collection References: K. -0-, Sb. p. 537 B.L. No. 403

Translation: Shirley Perry

The Lord shall come from heaven,

He shall come, our Father!

He will find us, sinners,

Will find us, our Father!

He shall establish Himself,

Establish Himself, our Father!

Analysis: Doukhobor Old Verse, Example 16: "S NEBES GOSPOD"

Collection References: K. -0- Sb. p. 537 B.L. No. 403

Master Tape of Old Verses: (B:000-024)

Singers: Fred & Luba Rezansoff

1. TONE SET: $\underline{1} t d r m$
2. METER: 2/4
3. SCALE: 1-pentachord
4. RANGE: P5
5. INTERVALLIC SPECIALTIES: r-l; d-t-l
6. RHYTHMIC SPECIALTIES: $\underline{\text{♩}}, \underline{\text{♩}}, \underline{\text{♩}}, \underline{\text{♩}}$ 7. TEMPO: $\underline{\text{♩}} = 104$
8. PERFORMANCE TIME PER VERSE: 20 seconds
9. FORM: aabb_v (m.1-4/5-8/9-12/13-17)
10. CADENCE NOTES: 1111
11. OPENING MELODIC OUTLINE: $r \underline{1} r m r d$
12. ACTUAL SINGING RANGE: a-e¹
13. NO. OF MEASURES: 17

Analysis: Doukhobor Old Verse, Example 16: "S NEBES GOSPOD'" (cont.)

14. COMMENTS: a) This Old Verse is sung with joyous celebration. b) The sung text includes the use of the extra syllable "i" at m.8-9 and m. 12-13. The extra syllable does not appear in the printed text, an example of a performance practise that singers would know about, but about which nothing has been written. c) The first verse of text in the *Zhivotnye Kniga Dukhobortsev* (*Book of Life of Doukhobors*) is arranged in the following order: "Gospod' s nebes k nam soidyot." This arrangement of text differs slightly from the song text collection which is arranged in the following order: "S nebes Gospod' k nam soidyot."

Notation: Doukhobor Old Verses,
 Example 17: "TVORETS MOI"
 Collection References: K. 404 Sb. 558

Singers: Mabel Shukin,
 Molly Reibin, Mary Terichow

♩ = 60
 S:

5

1. Тво- рец мой, Тво- рец, По- кро-
 1. Tvo- rets moi, Tvo- rets, Po- kro-

10 15

ви- тель мой, Соз- дал
 vi- tel' moi, Soz- dal

20

Ты ме- ня На сей бе-
 Ty me- nia Na sei be-

25

лый свет.
 lyi svet.

Source: "D. F. S., Lochdale Hall"
 Oct. 6, 1991

Master Tape of Old Verses: (A:000-023)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 17: "TVORETS MOI"

Collection References: K. 404, Sb. p. 558

Translation: Mercedes Cheveldayoff, Nick N. & Pearl Kalmakoff

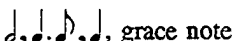

Creator, my Creator, my Protector,
You created me on this (wide ?) earth:
How before all else I loved God,
Then within me was the fear of God.
When I was poor I begged for God's (help),
Then I became wealthy (and) began to forget about God.
I began to adorn my body and my soul became naked and empty.
O my God, my merciful (God),
What I was and what I have become:
Sinful, arrogant.

Analysis: Doukhobor Old Verse, Example 17: "TVORETS MOI"

Collection References: K. 404 Sb. p. 558

Master Tape of Old Verses: (A:000-023)

Singers: Mabel Shukin, Molly Reibin, Mary Terichow

1. TONE SET: s₁ l₁ d r m f s
2. METER: 2/4; 3/4
3. SCALE: d-hexachord
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s-d; m-s-r; d-s-m
6. RHYTHMIC SPECIALTIES: , grace note 7. TEMPO:  = 60
8. PERFORMANCE TIME PER VERSE: 55 seconds
9. FORM: a ^ b ^ c ^ d (m.1-6(7)/8-14₂(14₃)/15-21₂(21₃)/22-27)
10. CADENCE NOTES: d r s d
11. OPENING MELODIC OUTLINE: s₁ d r d m m
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 27

Analysis: Doukhobor Old Verse, Example 17: "TVORETS MOI" (cont.)

14. COMMENTS: a) As indicated in number 9 of the above analysis the form of this example is: a ^ b ^ c ^ d. The sign " ^ " indicates that a phrasea is linked by a melodic bridge to the subsequent phrase. Thus phrase a ^ is analysed as (m.1-6(m.7)/ indicating a six measure phrase with a two beat bridge; phrase b ^ m. 8-142 (m.143)/ is a seven measure phrase with a one beat bridge; phrase c^ m.15-212(213)/ is a seven measure phrase with a one beat bridge; and phrase d (m. 22-27) is a six measure phrase which ends the example. b) The word "belyi" appears in this text (m. 24-25). This word also appears in Old Verse, Example 1 (text not shown). The literal translation is "white." One wonders if originally the word meant "wide."

Notation: Doukhobor Old Verses,
 Example 18: "CHTO V DUSHE"
 Collection References: K. 387 Sb. 580

Singer:
 Fred Bonderoff

♩ = 104
 1:

1. Что в ду-ше мо-ей со-
 1. Chto v du-she mo-ei so-

10

кры-то, Про то зна-ет толь-
 kry- to, Pro to zna-et tol'-

20

ко Гос-подь Бог; Про то зна-
 ko Gos-pod' Bog; Pro to zna-

25

ет толь- ко Гос-подь Бог.
 et tol'- ko Gos-pod' Bog.

Source: "Fred Bonderoff Interview"
 May 22, 1989

Master Tape of Old Verses: (A:421-431)
 Shirley Perry Collection

Translation: Doukhobor Old Verse, Example 18: "CHTO V DUSHE"

Collection References: K. 387, Sb. p. 580

Translation: Mercedes Cheveldayoff

What is hidden in my soul, Only God knows.

He knows all the secrets of my heart, He hears every sigh.

God, God, my Creator, Stretch forth your hand to me.

You - the Deliverer of heavenly blessings, You arranged my life.

Let the enemy realize That Your authority is everywhere.

They call me malicious Even though my life is innocent.

They judged me And numbered me among the evil doers,

Put me in prison, Condemned me to suffering

Nonetheless Your will be done, You lead all the way.

(I) know/understand that this is my lot, To carry a heavy cross.

God, God, King of the Universe, You are the Savior of everyone,

I imploringly pray, Do not impute all to their sin.

To know peace and retribution, There, in the brilliant heavens;

Here, for truth in suffering And endurance amid tears.

A holy time will come You will crush Satan's head

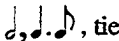

Relieve the burden of suffering, And lead us into salvation.

Analysis: Doukhor Old Verse, Example 18: "CHTO V DUSHE"

Collection References: K. 387 Sb. p. 580

Master Tape of Old Verses: (A:421-431)

Singer: Fred Bonderoff

1. TONE SET: s₁ l t d r m f s
2. METER: 2/4
3. SCALE: aeolian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: l-d; d-f
6. RHYTHMIC SPECIALTIES: , tie
7. TEMPO:  = 104
8. PERFORMANCE TIME PER VERSE: 30 seconds
9. FORM: abb_v (m. 1-10/11-20/21-20)
10. CADENCE NOTES: d l l
11. OPENING MELODIC OUTLINE: l l d f s m
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 30

Analysis: Doukhobor Old Verse, Example 18: "CHTO V DUSHE" (cont.)

14. COMMENTS: a) Phrase a: m. 1-10 begins on l_1 (pitch: a). Phrase b: m. 11 begins as if in c-aeolian and remains so to the end of the song. b) The singing used for this transcription was done by a ninety-five year old man. His pitch accuracy may be somewhat imprecise, nevertheless the general structure and modulation are evident. Other variants may subsequently become available for comparison of the melodic contour.

APPENDIX E-3

THE SIXTEEN SELECTED DOUKHOBOR SPIRITUAL SONGS:
 NOTATION, TRANSLATION AND ANALYSIS

1. BUINAIA POGODA..... p. 189
2. BYL U KHRISTA..... p. 192
3. VOT I NOCH'..... p. 195
4. VOT KHRISTOS..... p. 198
5. VYSHEL IA..... p. 201
6. DNES' MY LIKUEM... p. 204
7. KOL' VERY NET..... p. 207
8. KTO SPASITEL'..... p. 210
9. NAM ZHIZN' DANA... p. 214
10. NE SAM ZHE IA..... p. 217
11. NOCH' TEMNA..... p. 220
12. O KAK BY..... p. 223
13. OT NACHALA..... p. 226
14. TISHINA NEMAIA..... p. 229
15. KHRISTA BLAGODAT' p. 232
16. IA SLISHU V NEBE.... p. 235

Notation: Doukhobor Spiritual Songs,
Example 1: "BUINAIA POGODA"
Collection References: K. 318 Sb. 220

Singers:
Fred & Vera Verigin

♩ = 56
S: 5

1. Буй- на- я по- го- да Хо- лод , на дво-
1. Bui- na- ia po- go- da Kho- lod na dvo-
10 15

ре; Кто там пут- ни- ку от- кро- ет
re; Kto tam put- ni- ku ot- kro- et
20

Он сту- чит-са у две- ри. Двер от- крой Ца- рю все-
Он stu- chit- sa u dve- ri. Dver ot- kroi Tsa- riu vse-
25 30

лен- ной до- ро- гой Гос- подь и- дёт, Наш У- чи-тель
len- noi, do- ro- goi Gos- pod' i- dyot, Nash U- chi-tel
35

нес- рав- нен- ный Нам спа- се- ни- е не- сёт.
nes- rav- nen-nyi Nam spa- se- ni- e ne- cyot.

Source: "Kalmakoff's & Friends" 5A
May 13, 1989

Master Tape of Spiritual Songs: (A:000-042)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 1: "BUINAIA POGODA"

Collection References: K. 318 Sb. 220

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

The weather is inclement,

It is cold outside;

The one who shows the pilgrims/wanderers the way

He is knocking at the door.

Chorus:

Open the door for the omnipotent King,

The beloved Lord is coming.

He is our Teacher without equal,



He brings us salvation.

Analysis: Doukhobor Spiritual Song, Example 1: "BUINAIA POGODA"

Collection References: K. 318 Sb. p. 220

Master Tape of Spiritual Songs: (B:009-077)

Singers: Fred & Luba Rezansoff

1. TONE SET: m₁ s₁ l₁ t₁ d r m
2. METER: 2/4; 3/4
3. SCALE: major/ionian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s₁-d; stepwise movement
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 56
8. PERFORMANCE TIME PER VERSE: 90 seconds
9. FORM: aavbcc (m.1-II/12-21/22-29/30-37)
10. CADENCE NOTES: m₁ d r d d
11. OPENING MELODIC OUTLINE: s₁ d s₁ d t₁ l₁
12. ACTUAL SINGING RANGE: e¹-e²
13. NO. OF MEASURES: 37(45)
14. COMMENTS: a) Ms.1-16 are sung with a militant quality, whereas ms. 17-37 are sung gently. Ms. 34-37 are performed with a significant ritardando, almost an augmentation of the written rhythmic values.

Notation: Doukhobor Spiritual Songs,

Example 2: "BYL U KHRISTA"

Collection References: K. 22 Sb. 223

Singers:
Union of Young Doukhobors

$\text{♩} = 60$
f:

5

1. Был у Хри- ста- мла- ден- ца сад, И мно- го роз взрас-
1. Byl u Khri- sta- mla- den- tsa sad, I mno- go roz vzpac-

10

тил Он в нём; Он три- жды в день их по- ли-
til On v nyom; On tri- zhdy v den' ikh no- li-

15

вал, Что- бы сплес- ти ве- нок Се- бе по-
val, Chto- by sples- ti ve- nok Se- be po-

20

том. Он три- жды в день их по- ли- вал, что-
tom. On tri- zhdy v den' ikh po- li- val, chto-

25

бы сплес- ти ве- нок Се- бе по- том.
by sples- ti ve- nok Se- be po- tom.

Source: "U. Y. D."
March 12, 1989

Master Tape of Spiritual Songs: (A:043-058)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 2: "BYL U KRISTA"

Collection References: K. 22 Sb. 223

Translation: Tim Samorodin

The Christ child had a garden fair,
Where He grew many roses red.
He watered them with loving care
For wreaths to crown His princely head.

And when the roses were in bloom,
Came many children at His call;
Each picked a rose, and very soon
There were no roses left at all.

"How can You weave a wreath?" friends cried,

"You have no roses any more."

"Have you forgotten," He replied,

"The thorns are growing as before."



So, from the thorns a crown they made,
On Him, with mockery displayed,
And drops of blood, not roses red,
Adorned His holy brow instead.

Analysis: Doukhobor Spiritual Song, Example 2: "BYL U KHRISTA"

Collection References: K. 22 Sb. p. 223

Master Tape of Spiritual Songs: (A:043-058)

Singers: Union of Young Doukhobors

1. TONE SET: $\underline{d} r m f s l t d^1$
2. METER: 3/4; 4/4
3. SCALE: major/ionian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: d-m-s-d¹
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 56
8. PERFORMANCE TIME PER VERSE: 85 seconds
9. FORM: abcdcd (m.1-4₂/4₃-8₂/8₃-12₃/12₄-17₂/17₃-21₃/21₄-26)
10. CADENCE NOTES: r d s d s d
11. OPENING MELODIC OUTLINE: (\underline{d}) f m f s m m
12. ACTUAL SINGING RANGE: c¹-c²
13. NO. OF MEASURES: 26
14. COMMENTS: a) This song is sung slowly and with dignity. b) Verse 1 has more syllables of text than subsequent verses at m. 16.

Notation: Doukhobor Spiritual Songs,
Example 3: "VOT I NOCH"
Collection References: K. 104 Sb.-0-

Singers: J.&P.Vishloff, F.& V. Verigin,
M. Terichow, N.&P. Kalmakoff



1. Вот и ночь, не-бе-са Бо-жьи сла-вят чу- де- са.
1. Vot i noch', ne-be-sa Bo-zh'i sla- viat chu- de sa.



Звёзд вос-хо-дит хо-ро во-ды И на дрем-лю-щи-е
Zvyozd vos-kho-dit kho-ro vo-dy I na drem-liu-shchi-e



во-ды Льёт-ся их лу- чей кра- са. Вот и
vo-dy L'yot-sia ikh lu- chei kra- sa. Vot i



ночь, вот и ночь, вот и ночь.
noch', vot i noch', vot i noch'.

Source: "Kalmakoff's & Friends" 5B
May 13, 1989

Master Tape of Spiritual Songs: (A:059-077)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 3: "VOT I NOCH"

Collection References: K. 104 Sb. -0-

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

The night is nigh, the heavens

Proclaim the miracle of God.

A constellation of stars ascend And on the sleepy waters

The rays of their beauty pour out.

The night is nigh.

All are called to rest.

The oppressed burdened with sorrow;

He, the one who sheds bitter tears,

He, the one whose dreams have been ruined,

He will find peace in it

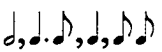

The night is nigh.

Analysis: Doukhobor Spiritual Song, Example 3: "VOT I NOCH"

Collection References: K. 104 Sb. p. -0-

Master Tape of Spiritual Songs: (A:059-077)

Singers: J. & P. Vishloff, F. & V. Verigin, M. Terichow,
N. & P. Kalmakoff

1. TONE SET: $\underline{d} r m \underline{fi} s l t d^1$
2. METER: 2/4; 3/4
3. SCALE: lydian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s-m; s-r; m-fi-s; scalewise steps
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 88
8. PERFORMANCE TIME PER VERSE: 50 seconds
9. FORM: abc (m.1-4/5-112/113-16)
10. CADENCE NOTES: $d^1 s d$
11. OPENING MELODIC OUTLINE: $(\underline{d}) s s m s s r$
12. ACTUAL SINGING RANGE: c^1-c^2
13. NO. OF MEASURES: 16
14. COMMENTS: There are few songs in the Doukhobor repertoire that are of phrygian character ($\underline{d} r m \underline{fi} s l t d^1$). In another performance (see Stanley Humphries Expo '67 Choir) the song is sung in ionian mode, using f instead of fi .

Notation: Doukhobor Spiritual Songs,
 Example 4: "VOT KHRISTOS"
 Collection References: K. 102 Sb. 245

Singers: Polly Vishloff
 Nick & Pearl Kalmakoff

♩ = 120
 d:

5



1. Вот Хрис- тос к нам и- дёт И нам вес- ти не- сёт.
 1. Vot Khris- tos k nam i- dyot I nam ves- ti ne- syot.

10 15



Ра-ду- вай-ся на- род вер-ный, К нам О- тец ско- ро при- дёт.
 Ra-du- vai-sia na- rod ver-nyi, K nam O- tets sko- ro pri- dyot.

Source: "Kalmakoff's & Friends" 5B
 May 13, 1989

Master Tape of Spiritual Songs: (A:077-091)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 4: "VOT KHRISTOS"

Collection References: K. 102 Sb. 245

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

(Christmas)

Christ is coming

And is bringing us a message:

Rejoice all righteous people,

Our Father is coming soon.

When the Father comes to us,

He will bring us joy.

With Him the victory will be dear,

Strengthening in us.our hearts

When our hearts are strengthened,

God will send us His Son.

He will gather his faithful,

And we will celebrate with joy.

Analysis: Doukhobor Spiritual Song, Example 4: "VOT KHRISTOS"

Collection References: K. 102 Sb. p. 245

Master Tape of Spiritual Songs: (A:077-091)

Singers: Polly Vishloff, Nick N. & Pearl Kalmakoff

1. TONE SET: $\underline{d} r m f s$
2. METER: 2/4
3. SCALE: d-pentachord
4. RANGE: P5
5. INTERVALLIC SPECIALTIES: d-f
6. RHYTHMIC SPECIALTIES: $\underline{d}, \underline{d}, \underline{d}, \underline{d}, \underline{d}, \underline{d}$ 7. TEMPO: $\underline{d}=120$
8. PERFORMANCE TIME PER VERSE: 30 seconds
9. FORM: abb (m.1-8/9-16/10-24)
10. CADENCE NOTES: d d d
11. OPENING MELODIC OUTLINE: $\underline{d} f m f s s$
12. ACTUAL SINGING RANGE: c^1-g^1
13. NO. OF MEASURES: 16(24)
14. COMMENTS: a) This is an easy melody to learn. It has a limited range and a repeated phrase. At m. 9-10 the text is sung as "ra-du-vai-sia" whereas the text in the printed collections reads "ra-dui-sia."

Notation: Doukhobor Spiritual Songs,
 Example 5: "VYSHEL IA"
 Collection References: K. 410 Sb. 265

Singers:
 Polly Popoff & Helen Voykin

$\text{♩} = 88$
 1:

5

1. Вы-шел я на но-во-ю до-ро-гу, В по-луть-ме тер-
 1. Vy-shel ia na no-vo-iu do-ro-gu, V po-lut'-me ter-

10

нис-тый путь ле-жит, А вда-ли не бес-но-го чер-то-
 nis-tyi put' le-zhit, A vda-li ne-bes-no-vo cher-to-

15

га, О-го-нёк жи-ви-тел-ный го-рит. А вда-ли не-
 ga, O-go-nyok zhi-vi-tel-nyi go-rit. A vda-li ne-

20

бес-но-го чер-то-га, О-го-нёк жи-ви-тел-ный го-рит.
 bes-no-vo cher-to-ga, O-go-nyok zhi-vi-tel-nyi go-rit.

Source: Record "Songs of the Soul"
 n.d.

Master Tape of Spiritual Songs: (A:127-172)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 5: "VYSHEL IA"

Collection References: K. 410 Sb. 265

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

I have come onto a new road (I have entered a new way of life)

In the semi-darkness lies a thorny path,

In the distance is a heavenly palace,

[And] a life-giving light glows.

Life-giving and holy light,

Be mine on the path of goodness

Don't abandon me on difficult roads



Help me to enter the Father's home.

Analysis: Doukhobor Spiritual Song, Example 5: "VYSHEL IA"

Collection References: K. 410 Sb. p. 265

Master Tape of Spiritual Songs: (A:127-172)

Singers: Helen Voykin and Polly Popoff

1. TONE SET: $\text{1 t d r m f s 1}^1 \text{ t}^1 \text{ d}^1$
2. METER: 2/4
3. SCALE: aeolian
4. RANGE: m10
5. INTERVALLIC SPECIALTIES: l-d; r-m-l; d-t-l
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 88
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: aabc bc (m.1-4₁/4₂-7₂/7₃-11₂/11₃-14₂/14₃-18₂/18₃-21)
10. CADENCE NOTES: $111^1 11^1 1$
11. OPENING MELODIC OUTLINE: 1 d r m f m
12. ACTUAL SINGING RANGE: a-c²
13. NO. OF MEASURES: 14(21)
14. COMMENTS: The melody and character of this song are similar to "Noch Temna" (see Doukhobor Spiritual Song, Example 11).

Notation: Doukhobor Spiritual Songs,
 Example 6: "DNES' MY LIKUEM"
 Collection References: K. 255 Sb. 298

Singers:
 Union of Young Doukhobors

$\text{♩} = 116$
 d:

1. Днесъ мы ли- ку- ем, Вку-пи вос- пе ва- ем,
 1. Dnes' my li- ku- em, Vku-pi vos- pe va- em,

5

Гор- не- во всей си- лой Хри- ста про-слав-
 Gor- ne- vo vsei si- loi Khri-sta pro-slav-

10

ля- ем. Сей Царь нам ро- дил- ся, По-ют не- бе-
 lia- em. Sei Tsar nam ro- dil- sia, Po-iut ne- be-

15

са, Сла-ва выш-нем Бо- гу И мир на зем- ле!
 sa, Sla-va vysh-nem Bo- gu I mir na zem- le!

20

Сла ва выш- нем Бо- гу и мир на зем- ле!
 Sla- va vysh- nem Bo- gu i mir na zem- le!

Source: "U. Y. D. "(Kerrisdale Hall)
 Nov. 27, 1988

Master Tape of Spiritual Songs: (A:172-208)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 6: "DNES' MY LIKUEM"

Collection References: K. 255 Sb. 298

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

(Christmas)

Today we rejoice,

With our group we sing,

Proclaiming with all our strength

Glorifying Christ.

The King of all is born to us

The heavens are singing,

Praise the Highest God



And peace on earth!

Analysis: Doukhobor Spiritual Song, Example 6: "DNES MY LIKUEM"

Collection References: K. 255 Sb. p. 298

Master Tape of Spiritual Songs: (A: 172-208)

Singers: Union of Young Doukhobors

1. TONE SET: $\underline{d} r m f s$
2. METER: 2/4
3. SCALE: d-pentachord
4. RANGE: P5
5. INTERVALLIC SPECIALTIES: stepwise movement
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 116
8. PERFORMANCE TIME PER VERSE: 45 seconds
FORM: ababb (m.1-4/5-8/9-12/13-16/17-20)
10. CADENCE NOTES: d d d d d
11. OPENING MELODIC OUTLINE: $\underline{d} d m s f m$
12. ACTUAL SINGING RANGE: c^1 - g^1
13. NO. OF MEASURES: 20
14. COMMENTS: This is a Christmas song, therefore a song of celebration. It has a simple melody with repeated phrases.

Notation: Doukhobor Spiritual Songs,
Example 7: "KOL' VERY NET"
Collection References: K. 52 Sb. 373

Singers: Shirley Perry &
Vera Cheveldayoff

♩ = 116

5



1. Коль ве- ры нет мы дни в тре- во- ге про- во- дим
1. Kol' ve- gu net my dni v tre- vo- ge pro- vo- dim

10



здесь сред су- е- ты, Не ищ- ем бла- го-
zdec' sred su- e- ty, Ne ishch-em bla- go-

15



да- ти в Бо- ге, те- ря- ясь в пус- то- те меч-
da- ti v Bo- ge, te- ria- ias' v pus- to- te mech-

20



ты. Так гас- нет ис- ти- ны в нас свет, Коль
ty. Tak gas- net is- ti- ny v nas svet, Kol'

25



ве- ры нет, коль ве- ры нет! Так гас- нет ис- ти-
ve- gu net, kol' ve- gu net! Tak gas- net is- ti-

30



ны в нас свет, Коль ве- ры нет, коль ве- ры нет!
ny v nas svet, Kol' ve- gu net, kol' ve- gu net!

Source: "Shirley Sings Some", "Vera"
Jan 15 & Feb. 19, 1992

Master Tape of Spiritual Songs: (A:208-218)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 7: "KOL' VERY NET"

Collection References: K. 52 Sb. 373

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

If we have no faith, our days in turmoil
Are endured, in vain,
We seek the blessing of God
And are lost in empty dreams.
Thus the flame dies
Because we have no faith.



If we have no faith, we are tempted
With untruth and anger of our enemies.
When someone tricks us,
We don't know where to take cover.
God is our Guardian, God is our Light,
But we tremble, for we have no faith.

Analysis: Doukhobor Spiritual Song, Example 7: "KOL' VERY NET"

Collection References: K. 52 Sb. p. 373

Master Tape of Spiritual Songs: (A: 208-218

Singers: Vera Cheveldayoff and Shirley Perry

1. TONE SET: s₁ d r m f s l
2. METER: 3/4
3. SCALE: d-hexachord
4. RANGE: M9
5. INTERVALLIC SPECIALTIES: s₁-d
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 116
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: aabb (m.1-82/83-162/163-242/243-32)
10. CADENCE NOTES: d d d d
11. OPENING MELODIC OUTLINE: s₁ d d d r m
12. ACTUAL SINGING RANGE: g-a¹
13. NO. OF MEASURES: 32
14. COMMENTS: This is one of the relatively few 3/4 meter songs in the Doukhobor repertoire.

Notation: Doukhobor Spiritual Songs,
Example 8: "KTO SPASITEL'"
Collection References: K. 89 Sb. 380

Singers:
Fred & Luba Rezansoff

♩ = 80
d:

5

1. Кто Спа- си- тель све- рой уз- рит на крес- те,
1. Kto Spa- si- tel' s ve- roi uz- rit na kres- te,
10 15

Тот и бу- дет спа- сён тот же час. О, взй- рай
Tot i bu- det spa- syon tot zhe chas. O, vzi- rai
20

на Не- го, От- цом дан Он те- бе,
na Ne- vo, Ot- tsom dan On te- be,
25

Был из- ра- нен, те- бя Он тем спас.
Byl iz- ra- nen, te- bia On tem spas.
30 35

Зри, зри, греш- ник зри! Ка- ку- ю лю- бовь о- ка-
Zri, zri, gresh- nik zri! Ka- ku- iu lu- bov' o- ka-
40 45

зал Он те- бе, О счас- ли- вый, ты греш- ник, на- век.
zal On te- be, O schas- li- vyi, ty gresh- nik, na- vek.

Source: "Stikhi, F. & L. Rezansoff"
Aug. 25, 1989

Master Tape of Spiritual Songs: (A:218-266)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 8: "KTO SPASITEL'"

Collection References: K. 89 Sb. 380

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

He ,with the Savior and faith,who looks at the cross

He will be saved in that looking.

O, Look up at Him, and He will look at you.

He was wounded and thus gave us salvation.

Chorus:

See, see, sinner see!

The kind of love He has given you,

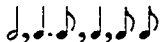

O [how] fortunate [you are], you sinner, for eternity!

Analysis: Doukhorbor Spiritual Song, Example 8: "KTO SPASITEL'"

Collection References: K. 89 Sb. p. 380

Master Tape of Spiritual Songs: (A:218-266)

Singers: Fred & Luba Rezansoff

1. TONE SET: $\underline{d} \ r \ m \ f$
2. METER: 2/4
3. SCALE: d-tetrachord
4. RANGE: P4
5. INTERVALLIC SPECIALTIES: d-f; stepwise movement
6. RHYTHMIC SPECIALTIES:  7. TEMPO: 
8. PERFORMANCE TIME PER VERSE: 55 seconds
9. FORM: abcb_vdeb_v (m.1-8/9-14/15-22/23-28/29-33/34-41/42-47)
10. CADENCE NOTES: d d d d m d d
11. OPENING MELODIC OUTLINE: $\underline{d} \ r \ m \ d \ f \ f$
12. ACTUAL SINGING RANGE: c¹-f¹
13. NO. OF MEASURES: 47

Analysis: Doukhobor Spiritual Song, Example 8: "KTO SPACITEL'" (cont.)

14. COMMENTS: a) The interweaving of the melody and harmony lines made the notation of the melody difficult to determine. The researcher chose to use the male vocal line of the two-part performance as the model, since the female vocal line paralleled the male line a third higher. b) In this version there is no repeat of the last line. In another recording (see Peter & Anna Kanigan's tape), the last line of the text is repeated. c) At m. 36 the melody line moves to a 's' and there it clashes with the harmony line. This is the only 's' in an otherwise d-tetrachord song. d) At m. 19-23 the text in the K. collection reads: "On Ottsom dan tebe," while the Sb. text reads: "Ottsom dan On tebe." The singers used the K. text in this recording.

Notation: Doukhobor Spiritual Songs,
 Example 9: "NAM ZHIZN' DANA"
 Collection References: K. 285 Sb. 408

Singers:
 Union of Young Doukhobors

$\text{♩} = 60$
 d:

5

1. Нам жизнь да- на, что- бы лю- бить, Лю- бить без ме-ры без пре-
 1. Nam zhizn' da- na, chto-by liu- bit', Liu- bit' bez me-ry bez pre-

10

де- ла, И всем стра- даль-цам пос-вя- тить Свой ра- зум,
 de- la, I vsem stra- dal'- tsam pos-via- tit' Svoi ra- zum,

15

кровь сво-ю и те- ло. И всем стра- даль-цам пос-вя-
 krov' svo- iu i te- lo. I vsem stra- dal'- tsam pos-via

20

тить Свой ра- зум, кровь сво-ю и те- ло.
 tit' Svoi ra- zum, krov' svo- iu i te- lo.

Tape: "U. Y. D."
 March 4, 1990

Master Tape of Spiritual Songs: (A:266-308)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 9: "NAM ZHIZN' DANA"

Collection References: K. 285 Sb. 408

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

We are given life in order to love,
To love without measure, without bounds;
To to all the sufferers devote
Your wisdom, blood, and body .



Life is given to console
Those who are oppressed and abused,
To make them feel warm and feed,
The crippled, weak and homeless.

Analysis: Doukhobor Spiritual Song, Example 9: "NAM ZHIZN' DANA"

Collection References: K. 285 Sb. p. 408

Master Tape of Spiritual Songs: (A:266-308


Singers: Union of Young Doukhobors

1. TONE SET: s₁ l₁ t₁ d r
2. METER: 2/4
3. SCALE: hypo-ionian
4. RANGE: P5
5. INTERVALLIC SPECIALTIES: t₁-s₁, s₁-d; stepwise movement
6. RHYTHMIC SPECIALTIES:  7. TEMPO: 
8. PERFORMANCE TIME PER VERSE: 45 seconds
9. FORM: aa_vav (m.1-7₁/7₂-14₁/14₂-21)
10. CADENCE NOTES: d d d
11. OPENING MELODIC OUTLINE: d l₁ l₁ s₁ d d
12. ACTUAL SINGING RANGE: c¹-g¹
13. NO. OF MEASURES: 20
14. COMMENTS: Authorship of this text is ascribed to E. Gorbanov-Posadov, 1890. Popoff indicates that Gorbanov-Posadov donated books from his personal library to build up the Doukhobor libraries at Blaine Lake and Kylemore, Saskatchewan and Brilliant, British Columbia (Popoff, 1975, p. 201).

Notation: Doukhobor Spiritual Songs,
 Example 10: "NE SAM ZHE IA"
 Collection References: K. 128 Sb. 427

Singers:
 Doukhobor Fraternal Society

$\text{♩} = 100$
 s:



1. Не сам же я уз-нал стра-да-нье Тво-ё, Но
 1. Ne sam zhe ia uz- nal stra- da- n'e Tvo- yo, No

5



Гос-по-ди, Бо-же, Те-бя бла-го-да-ю! Но
 Gos- po- di, Bo- zhe, Te- bia bla- go- da- riu! No

10



Гос-по-ди, Бо-же, Те-бе бла-го-да-рю!
 Gos- po- di, Bo- zhe, Te- be bla- go- da- riu!

Source: "D. F. S., Lochdale Hall"
 Feb. 5, 1989

Master Tape of Spiritual Songs: (A308-355)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 10: "NE SAM ZHE IA"

Collection References: K. 128 Sb. 427

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

Although I was not aware,initially,
Of Your suffering,
Well, Lord, God
I thank you!

That you granted me mercy:
[And] the meaning of the cross
[You] Revealed in my soul.

Give us strength
In our hearts and in prayer.
Do not leave us
In the world's turmoil.

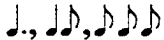

Bring us into the flock
Of your honored lambs,
We ask you,
[The] Only God of all.

Analysis: Doukhobor Spiritual Song, Example 10: "HE SAM ZHE IA"

Collection References: K. 128 Sb. p. 427

Master Tape of Spiritual Songs: (A:308-355)

Singers: Doukhobor Fraternal Society

1. TONE SET: s₁ l₁ t₁ d r m f
2. METER: 6/8
3. SCALE: major/ionian
4. RANGE: m7
5. INTERVALLIC SPECIALTIES: s₁-d; d-f
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  =100
8. PERFORMANCE TIME PER VERSE: 45 seconds
9. FORM: abb (m.1-45/46-85/86-12)
10. CADENCE NOTES: d d d
11. OPENING MELODIC OUTLINE: s₁ d d t₁ d r
12. ACTUAL SINGING RANGE: g-f¹
13. NO. OF MEASURES: 12
14. COMMENTS: This song is sung with a fullness of rhythm and a gentle lilt.

Notation: Doukhobor Spiritual Songs,
Example 11: "NOCH' TEMNA"
Collection References: K. 265 Sb. 433

Singer:
Anna Markova

♩ = 88
1:

5

1. Ночь тем-на, но на-ше солн-це све-тит-ся, Ос-ве-
1. Noch' tem-na, no na-she soln-tse sve-tit-cia, Os-ve

10

ща-ет вы-би-ту-ю гать. Хо-ро-шо что Бог по-
shcha-et vy-bi-tu-iu gat'. Kho-ro-sho chto Bog po-

15

мог нам встре-тить-ся, Чтоб во всем друг дру-гу по-мо-
mog nam vstre-tit'-sia, Chtob vo vsyom drug dru-gu po-mo-

гать. Хо-ро-шо что Бог по- мог нам встре-тить-
gat'. Kho-ro-sho chto Bog po-mog nam vstre-tit'-

20

ся, Чтоб во всем друг дру-гу по-мо- гать.
cia, Chtob vo vsyom drug dru-gu po-mo-gat'.

Source: Recording "Peace"
1978

Master Tape of Spiritual Songs: (A:091-127)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 11: "NOCH' TEMNA"

Collection References: K. 265 Sb. 433

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

The night is dark, but our Light [Sun] is shining.

Illuminating the departing log-path [road]

It is good that God has helped us to meet each other



So that in everything a friend helps one's friend.

Analysis: Doukhobor Spiritual Song, Example 11: "NOCH' TEMNA"

Collection References: K. 265 Sb. p. 433

Master Tape of Spiritual Songs: (A:091-127)

Singer: Anna Markova

1. TONE SET: $\text{1 t d r m f s 1}^1 \text{ t}^1 \text{ d}^1$
2. METER: 2/4
3. SCALE: aeolian
4. RANGE: m10
5. INTERVALLIC SPECIALTIES: m-d¹
6. RHYTHMIC SPECIALTIES:  7. TEMPO: 
8. PERFORMANCE TIME PER VERSE: 45 seconds
9. FORM: abcdcd (m.1-51/52-91/92-132/133-162/163-202/203-23)
10. CADENCE NOTES: l m r l r l
11. OPENING MELODIC OUTLINE: 1 d r m f m
12. ACTUAL SINGING RANGE: a-c²
13. NO. OF MEASURES: 16
14. COMMENTS: a) This song is performed with a relaxed lilt. In the notated performance, the singer takes rhythmic liberties at m. 2 and m. 11, in both instances elongating the initial pitch of the measure. b) In the second verse, at m. 163, the singer repeats the pitch 'e' rather than moving up to 'a'.

Notation: Doukhobor Spiritual Songs,
 Example 12: "O KAK BY"
 Collection References: K. 273 Sb. 450

Singers:
 Union of Young Doukhobors

$\text{♩} = 88$
 d:

1. O, как бы он счаст-лив был, мир э- тот ста- рый,
 1. O, kak by on schast-liv byl mir e- tot sta- ryi,

5

Да лю- ди друг дру-га по- нять не хо- тят! К со- тят!
 Da liu- di drug dru- ga po- niat' ne kho- tiat! K so-

10

се- ду со- сед не при- дёт и не ска- жет: Ведь
 se- du so- sed ne pre- dyot i ne ska- zhet; Ved'

15

лю- ди все бра- тья, дай ру- ку мне брат! К со-
 liu- di vse bra- t'ia, dai ru- ku mne brat! K so-

20

се- ду со- сед не при- дёт и не ска- жет:
 se- du so- sed ne pri- dyot i ne ska- zhet:

25

Ведь лю- ди все бра- тья дай ру- ку мне брат!
 Ved' liu- di vse bra- t'ia dai ru- ku mne brat!

Tape: "U. Y. D."
 April 29, 1990

Master Tape of Spiritual Songs: (A:355-437)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 12: "O KAK BY"

Collection References: K. 273 Sb. 450

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

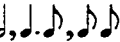

O how fortunate this world would have been,
But friends among friends refuse to understand!
The neighbor to neighbor will not come to say
That people are all brothers, so give me your hand!

Analysis: Doukhobor Spiritual Song, Example 12: "O KAK BY"

Collection References: K. 273 Sb. p. 450

Master Tape of Spiritual Songs: (A:355-437)

Singers: Union of Young Doukhobors

1. TONE SET: $l_1 \underline{d} r m f$
2. METER: 4/4
3. SCALE: incomplete d-hexachord
4. RANGE: m6
5. INTERVALLIC SPECIALTIES: r-l₁-r; stepwise movement
6. RHYTHMIC SPECIALTIES:  7. TEMPO: 
8. PERFORMANCE TIME PER VERSE: 80 seconds
9. FORM: ababab (m.1-5₁/5₂-9₃/9₄-14₁/14₂-18₃/18₄-23₁/23₂-27)
10. CADENCE NOTES: r d r d r d
11. OPENING MELODIC OUTLINE: $\underline{d} r m m r d$
12. ACTUAL SINGING RANGE: a-f¹
13. NO. OF MEASURES: 16(24)
14. COMMENTS: This song is mostly in a major mode. Temporarily it slips into a minor mode at m.3, and m. 11, and then returns to the major mode at the up-beat of m. 5 and m. 13.

Notation: Doukhobor Spiritual Songs,
 Example 13: "OT NACHALA"
 Collection References: K. 39 Sb. 465

Singers:
 Pepin Family

♩ = 104
 r:

1. От на- ча- ла бы- тья ми- ра
 1. Ot na- cha- la by- t'ia mi- ra

Преж- де у все- го, Да соз- дал
 Prezh- de u vse- vo, Da soz- dal

Гос-подь Бог Див- ну- ю
 Gos-pod' Bog Div- nu- iu

при- ро- ду. /И О/ Див- ну-
 pri- ro- du. /I O/ Div- nu-

ю при- ро- ду.
 iu pre- ro- du.

Source: Record "Pepin Family"

Master Tape of Spiritual Songs: (A:437-504)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 13: "OT NACHALA"

Collection References: K. 39 Sb. 465

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

From the beginning of time,

Before everything,

And so created, the Lord God

The wondrous nature.

To all His Creation of nature

He instilled life

And so gave the Lord God

Full freedom.

God beautified nature

With everlasting beauty,

Enlightenment and affirmed

His will.

God raised man

To have dominion over all creation;

God granted him

An immortal soul.

God gave for inheritance,

Everlasting live

There where forever God



In heaven abides.

Analysis: Doukhobor Spiritual Song, Example 13: "OT NACHALA"

Collection References: K. 39 Sb. p. 465

Master Tape of Spiritual Songs: (A:437-504)

Singers: The Pepin Family

1. TONE SET: $\underline{s} \ 1 \ ta \ d \ r \ m \ f \ s^1 \ 1^1$
2. METER: 2/4
3. SCALE: mixolydian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: m-l₁
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 104
8. PERFORMANCE TIME PER VERSE: 60 seconds
9. FORM: abcdd (m.1-11₁/11₂-18/18-27/28-40/41-49)
10. CADENCE NOTES: l s s s s
11. OPENING MELODIC OUTLINE: (\underline{s}) r m l d t l
12. ACTUAL SINGING RANGE: a-a¹
13. NO. OF MEASURES: 49
14. COMMENTS: a) In this song the melody line was difficult to determine. The harmonies, predominantly triadic, made the root, third and fifth possible melody notes. b) An example of a dovetailing phrase occurs at m. 18; and an example of a melodic preparation for a phrase occurs at m.11₂.

Notation: Doukhobor Spiritual Songs,
 Example 14: "TISHINA NEMAIA"
 Collection References: K. 158 Sb.-0-

Singers:
 Doukhobor Fraternal Society

♩ = 63
 1:

1. Ти- ши- на не- ма- я Пол-на- я лу- на.
 1. Ti- shi- na ne- ma- ia Pol- na- ia lu- na.

10

Э- та ночь свя- та- я Ча- ра- ми пол- на.
 Е- та noch' svia ta- ia Cha- ra- mi pol- na.

20

Э- та ночь свя- та- я Ча- ра- ми пол- на.
 Е- та noch' svia ta- ia Cha- ra- mi pol- na.

Tape: "D. F. S., Lochdale Hall"
 Nov. 2, 1991

Master Tape of Spiritual Songs: (A:504-559)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 14: "TISHINA NEMAIA"

Collection References: K. 158 Sb. -0-

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

Peace and silence,

The moon is full.

This holy night

[Is] filled with charm.

The stars glisten

In the blue heaven.

Everything is asleep

With quiet and peaceful dreams.

Only I can't sleep

In this peaceful night.

I want to pray

With my heart and soul.

On this a holy night

I yearn to live,

God give me strength

To believe and to love.

Notation: Doukhobor Spiritual Songs,
Example 15: "KHRISTA BLAGODAT"
Collection References: K-0- Sb. 575

Singers:
Fred & Luba Rezanoff

♩ = 84
S:

5

1. Хри- ста бла-го- дать из-бе- рёшь ли? Ны- не ре-
1. Khri- sta bla- go- dat' iz- be- ryosh' li? Ny- ne re-

10

шай! От серд-ца сло- ва воз-не- сёшь ли? Ны- не ре-
shai! Ot serd- tsa slo- va voz- ne- syosh' li? Ny- ne re-

15

шай! Ве- рой Спа- си- те- ля при-мешь иль нет? Веч- ну-ю
shai! Ve- roi Spa- si- te- lia pri- mesh' il' net? Vech-nu-iu

20

тьму из- бе- рёшь и- ли свет Бог при- зы-
t'mu iz- be- ryosh' i- li svet Bog pri- zy-

25

ва- ет: О дай же от- вет! Ны- не ре- шай!
va- et: O dai zhe ot- vet! Ny- ne re- shai!

Source: "F. & L. Rezanoff, Old Verses"
Sept. 3, 1989

Master Tape of Spiritual Songs: (B:077-090)
Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 15: "KRISTA BLAGODAT"

Collection References: K. -0- Sb. 575

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

Shall you accept Christ's blessing?

Decide today.

Shall you pour out words from your heart?

Decide today.

Will you accept the faith of the Saviour?

Will you choose eternal darkness or light?

God is calling, give him your answer,

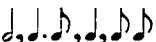

Decide today.

Analysis: Doukhobor Spiritual Song, Example 15: "KHRISTA BLAGODAT"

Collection References: K. -0- Sb. p. 575

Master Tape of Spiritual Songs: (B:077-090)

Singers: Fred & Luba Rezansoff

1. TONE SET: s₁ l₁ t₁ d r m f s
2. METER: 2/4
3. SCALE: major/ionian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: s₁-d; s₁-f
6. RHYTHMIC SPECIALTIES:  7. TEMPO:  = 84
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: abcd (m.1-7₁/7₂-13/14-21/22-27)
10. CADENCE NOTES: d d d d
11. OPENING MELODIC OUTLINE: s₁ d t₁ l₁ s₁ f
12. ACTUAL SINGING RANGE: g-g¹
13. NO. OF MEASURES: 26
14. COMMENTS: The m7 interval, s₁-f, (see m. 3, 10, 16 and 24) is unusual in the Doukhobor song repertoire.

Notation: Doukhobor Spiritual Songs,
 Example 16: "IA SLISHU V NEBE"
 Collection References: K. 244 Sb.-0-

Singers:
 Blaine Lake Doukhobor Community

♩ = 104 5

1. Я слы-шу вне-бе слав-ное пе- нье В неж-ных
 1. Ia sly-shu v ne-be slav-noi pe- n'e Vnezh-nykh

10

звуч- ных ан-гел-ских голо-сах. Вос-торг
 zvuch- nikh an-gel- skikh golo- sakh. Vos- torg

15 20

ду-шев-но-го при-ве-та, В не-бе-са
 du- shev-no- vo pri- ve- ta, V ne- be- sa

25

ме-ня зо-вут. Вос-торг ду-шев-но-го при-
 me- nia zo- vut. Vos- torg du- shev-no- vo pri-

30 35

ве-та, В не-бе-са ме-ня зо-вут.
 ve- ta, V ne- be- sa me- nia zo- vut.

Source: "A. A. Cheveldayoff..."
 Feb. 27, 1989

Master Tape of Spiritual Songs: (A:559-B:009)
 Shirley Perry Collection

Translation: Doukhobor Spiritual Song, Example 16: "IA SLISHU V NEBE"

Collection References: K. 244 Sb. -0-

Translation: Nick N. & Pearl Kalmakoff and Shirley Perry

I hear from the heavens a beautiful singing,

In tender, angelic voices.

The heavens are are calling me

With the ecstasy of spiritual welcome.

Now I am on my way to the distant places,

Into the eternal, everlasting land,

Where the darkness of the storm is unknown,

And life everlasting reigns.

Analysis: Doukhobor Spiritual Song, Example 16: "IA SLISHU V NEBE"

Collection References: K. 244 Sb. p. -0-

Master Tape of Spiritual Songs: (A:559-B:009)

Singers: Blaine Lake Doukhobor Community

1. TONE SET: $\underline{d} r m f s l t d^1$
2. METER: 2/4; 3/4
3. SCALE: major/ionian
4. RANGE: P8
5. INTERVALLIC SPECIALTIES: m-s; s-d¹; stepwise movement
6. RHYTHMIC SPECIALTIES: $\underline{d} ., \underline{d}, \underline{d}, \underline{z}$, tie 7. TEMPO: $\underline{d} = 104$
8. PERFORMANCE TIME PER VERSE: 40 seconds
9. FORM: abcdavd (m.1-6/7-12/13-19/20-25/26-32/33-39)
10. CADENCE NOTES: (\underline{d}) s s s d s d
11. OPENING MELODIC OUTLINE: (\underline{d}) m s m f s l
12. ACTUAL SINGING RANGE: c¹-c²
13. NO. OF MEASURES: 39
14. COMMENTS: The metronome tempo is a general guide for this song. The performance from which this notation was made was not metronomically strict, rather, it enjoyed the use of rubato, typical of the singing in this folk culture.

APPENDIX F

THE ANALYSIS BY CATEGORY OF THE FORTY-FIVE SELECTED DOULKHOBOR
PSALMS, OLD VERSES; AND SPIRITUAL SONGS

| | |
|--|-----|
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| F-2: ANALYSIS OF THE INTERVALLIC SPECIALTIES | 242 |
| F-3: ANALYSIS OF THE RHYTHMIC SPECIALTIES AND TEMPO | 247 |
| F-4: ANALYSIS OF THE FINAL NOTE, OPENING MELODIC OUTLINE, ACTUAL SINGING RANGE AND NUMBER OF MEASURES | 257 |
| F-5: ANALYSIS OF THE OPENING MELODIC OUTLINE, SINGING RANGE AND MEASURES | 260 |

APPENDIX F-1

ANALYSIS OF TONE SET, METER, SCALE AND RANGE

The following information is the overall analysis of Tone Set, Meter, Scale and Range found in the 45 selected examples of Doukhobor Psalms, Old Verses and Spiritual Songs

In the Tone Set column the final solfa note of the selection is underlined. A subscript mark is used if a note is below the final note, and a superscript mark is used if a note is an octave or more above the final note.

Doukhobor Psalms

| | TONE SET | METER | SCALE | RANGE |
|-----|---|----------|----------------------|-------|
| 1. | s ₁ <u>d</u> r m f s | 2/4 | d-pentachord | P8 |
| 2. | s ₁ l ₁ ta ₁ t ₁ d ₁ r ₁ ma ₁ m ₁ f ₁ <u>s</u> l | 2/4; 3/4 | mixolydian-aeo.-mix. | M9 |
| 3. | <u>l</u> t d di r m fi | 2/4; 3/4 | dorian | M7 |
| 4. | s ₁ <u>l</u> d r m f | 2/4; 3/4 | aeolian/phrygian | m7 |
| 5. | m ₁ s ₁ <u>l</u> d r m s | 2/4; 3/4 | l-pentatonic | m10 |
| 6. | s ₁ l ₁ <u>d</u> r m | 2/4; 3/4 | d-pentatonic | M6 |
| 7. | r ₁ m ₁ <u>s</u> l t d r m | 2/4; 3/4 | mixolydian | M9 |
| 8. | m ₁ s ₁ <u>l</u> t d r m | 2/4; 3/4 | l-pentachord | P8 |
| 9. | s ₁ <u>l</u> d r m f | 2/4; 3/4 | aeolian | m7 |
| 10. | <u>s</u> l d r m f s ¹ | 2/4; 3/4 | mixolydian | P8 |
| 11. | <u>l</u> t d r m r s | 2/4; 3/4 | mixolydian-aeolian | P8* |

*Given the change of modes in this Psalm, although the Tone Set is from l-s, the singing range is from g-g¹ hence a P8.

Appendix F-1: Analysis of the Tone Set, Meter, Scale and Range (cont.)

Doukhobor Old Verses

| | TONESET | METER | SCALE | RANGE |
|-----|--|----------|---------------------|-------|
| 1. | s ₁ l d r m | 2/4 | l-pentatonic | M6 |
| 2. | s l t d r m s ^l | 2/4 | mixolydian | P8 |
| 3. | s ₁ l ₁ t ₁ d r m | 2/4 | s-hexachord | M6 |
| 4. | s l d r m f s ^l | 2/4 | mixolydian-inc. | P8 |
| 5. | l ₁ t ₁ d r m s | 2/4 | aeolian-ionian | m7 |
| 6. | s ₁ l ₁ t ₁ d r m f | 2/4 | aeolian-ionian | m7 |
| 7. | l d r m f | 2/4 | aeolian | m6 |
| 8. | s l t d r m | 2/4 | s-hexachord/mixol. | M6 |
| 9. | l t d r m f | 1/4 | l-hexachord/aeolian | m6 |
| 10. | s ₁ l d r m | 2/4; 3/4 | l-pentatonic | M6 |
| 11. | m ₁ s ₁ l t d r m | 2/4 | mixolydian-aeolian | P8 |
| 12. | l t d r m f s | 2/4; 3/4 | aeolian | m7 |
| 13. | s ₁ l t d r m f | 2/4 | aeolian | m7 |
| 14. | m ₁ s l t d | 3/4; 4/4 | hypo-ionian | m6 |
| 15. | s ₁ l t d r m | 2/4 | l-hexachord | M6 |
| 16. | l t d r m | 2/4 | l-pentachord | P5 |
| 17. | s ₁ l ₁ d r m f s | 2/4; 3/4 | d-hexachord | P8 |
| 18. | s ₁ l t d r m f s | 2/4 | aeolian | P8 |

Appendix F-1: Analysis of the Tone Set, Meter, Scale and Range (cont.)

Doukhobor Spiritual Songs

| | TONESSET | METER | SCALE | RANGE |
|-----|---|---------------|------------------|-------|
| 1. | m ₁ f ₁ s ₁ l ₁ t ₁ <u>d</u> r m | 2/4; 3/4 | major/ionian | P8 |
| 2. | <u>d</u> r m f s l t d ¹ | 3/4; 4/4 | major/ionian | P8 |
| 3. | <u>d</u> r m f i s l t d ¹ | 2/4; 3/4 | lydian | P8 |
| 4. | <u>d</u> r m f s | 2/4 | d-pentachord | P5 |
| 5. | <u>l</u> t d r m f s l ¹ t ¹ d ¹ | 2/4 | aeolian | m10 |
| 6. | d r m f s | 2/4 | d-pentachord | P5 |
| 7. | s ₁ <u>d</u> r m f s l | 3/4 | d-hexachord | M9 |
| 8. | d r m f | 2/4 | d-tetrachord | P4 |
| 9. | s ₁ l ₁ t ₁ <u>d</u> r | 2/4 | hypo-ionian | P5 |
| 10. | s ₁ l ₁ t ₁ <u>d</u> r m f | 6/8 | major/ionian | m7 |
| 11. | <u>l</u> t d r m f s l ¹ t ¹ d ¹ | 2/4 | aeolian | m10 |
| 12. | l ₁ <u>d</u> r m f | 4/4 | inc. d-hexachord | m6 |
| 13. | m ¹ f ¹ <u>s</u> l t d r m | 2/4 | mixolydian | P8 |
| 14. | <u>l</u> t d r m f s l ¹ t ¹ d ¹ | 3/8; 2/4; 3/4 | aeolian | m10 |
| 15. | s ₁ l ₁ t ₁ <u>d</u> r m f s | 2/4 | major/ionian | P8 |
| 16. | <u>d</u> r m f s l t d ¹ | 2/4; 3/4 | major/ionian | P8 |

APPENDIX F-2

ANALYSIS AND CLASSIFICATION OF INTERVALLIC SPECIALTIES

1. Analysis of intervallic specialties: The following table show the overall intervallic information found in the 45 selected examples of Doukhobor Psalms, Old Verses and Spiritual Songs. The **bolded** letters indicate ascending intervals; plain letters indicate descending intervals; a combination of bold and plain letters indicates a melodic turn; and 'step' indicates intervals ascending or descending by step.

| | PSALMS | OLD VERSES | SPIRITUAL SONGS |
|-----|--|--|--|
| 1. | d-s ₁ ; s₁-d ; d-f | r-d-l | s₁-d ; step |
| 2. | mode shifts | d-m-s ; l-d | d-m-s-d ¹ |
| 3. | l-m | d-s ₁ - d ; step | s-m; s-r; m-fi-s |
| 4. | l-d-m ; step | s-d ; d-s ¹ | d-f |
| 5. | l-s | m-d-l ₁ ; r-d-l ₁ ; l₁-m ; d-s | l-d ; r-m-l; d-t-l |
| 6. | m-r-d | d-l ₁ ; m-l ₁ -r; l₁-d-r | step |
| 7. | m-m ₁ -r ₁ ; r₁-s-r | d-f ; m-l-d; r-l | s₁-d |
| 8. | d-m ₁ ; t-s ₁ -m ₁ | d-m ; step | d-f ; step |
| 9. | l-f ; l-m ; l-r; s₁-l-t-l | m-d-l; m-l; f-m-r-d; d-l | t ₁ -s ₁ ; s₁-d ; step |
| 10. | s₁-d ; d-l-s ₁ ; s₁-d-r | m-l; d-l; r-l; m-r-d; d-r-m | s₁-d ; d-f |
| 11. | r-d-t-l | s₁-d ; l-m ₁ ; m₁-d | m-d ¹ |
| 12. | - | l-d ; d-l; m-l | r-l ₁ -r; step |
| 13. | - | l-r-m ; l-f | m-l |
| 14. | - | f-m-r-d; f-d | l-d-m-l ¹ ; s-d, |
| | - | - | m-d ¹ |
| 15. | - | l-m ; m-d-l | s₁-d ; s₁-f |

Appendix F-2: Analysis and Classification of Intervallic Specialties(cont.)

| | PSALMS | OLD VERSES | SPIRITUAL SONGS |
|-----|--------|--------------------------|------------------------------|
| 16. | - | r-l; d-t-l | m-s; s-d ¹ |
| 17. | - | s-d; m-s-r; d-s-m | - |
| 18. | - | l-d; d-f | - |

2. Classification of Intervallic Specialties: The information in the Type column lists intervals by quality and size. Intervals are described as follows: 'm' for minor, 'M' for major, 'P' for perfect. The Solfa column indicates the relationship of the interval within the given example. The Psalms, Old Verses, and Spiritual Songs columns give the example number of the selection notated elsewhere in this document. The descending intervals are given first, followed by the ascending intervals. Interval pairs are categorized from smallest to largest interval (eg. m3-M3-P4, etc), and Interval Groups are give in t, l s f m r d order To distinguish the rising and falling intervals in the Melodic Turns column the **ascending** intervals are in **bold** print.

Descending Pairs

| TYPE | SOLFA | PSALMS | OLD VERSES | SPIRITUAL SONGS |
|------|-------|--------|--------------|-----------------|
| m3 | d-l | - | 6,9,10,12,18 | - |
| | s-m | | - | 3 |

Appendix F-2: Analysis and Classification of Intervallic Specialties(cont.)

Descending Pairs(cont.)

| | | | | |
|----|------------------|---|---------|----|
| M3 | t-s | - | - | 9 |
| P4 | d-s ₁ | 1 | - | - |
| | r-l | - | 7,10,16 | - |
| | f-d | - | 14 | - |
| | s-r | - | - | 3 |
| P5 | m-l | - | 9,10,12 | 13 |
| | s-d | - | - | 14 |
| m6 | d-m | 8 | - | - |

b) Descending Groups

| | | | |
|----------------------------------|----|--------|---|
| t-s-m | 8 | - | - |
| f-m-r-d | - | 9,14 | - |
| m-m ₁ -r ₁ | 7 | - | - |
| m-r-d | 6 | 10 | - |
| m-d-l | - | 5,9,15 | - |
| r-d-l | - | 1,5 | - |
| r-d-t-l | 11 | | |
| d-t-l | - | 16 | 5 |

Appendix F-2: Analysis and Classification of Intervallic Specialties(cont.)

c) Ascending Pairs

| | | | | |
|----|-----|------|------|----------------|
| m3 | l-d | - | 12 | 5 |
| | m-s | - | - | 16 |
| M3 | d-m | - | 8 | - |
| P4 | s-d | 1,10 | 4,17 | 1,7,9,10,15,16 |
| | d-f | 1 | 7,18 | 4,8,10 |
| | r-s | - | - | - |
| | l-r | 9 | - | - |
| P5 | l-m | 3 | 5,15 | - |
| | d-s | - | 4,5 | - |
| m6 | l-f | - | 13 | - |
| | m-d | - | - | 11,14 |
| m7 | l-s | 5 | - | - |
| | s-f | - | - | 15 |

d) Ascending Groups

| | | | |
|----------------------|---|---|----|
| l-d-r | - | 6 | - |
| l-d-m-l ¹ | - | - | 14 |
| l-d-m | 4 | - | - |

Appendix F-2: Analysis and Classification of Intervallic Specialties(cont.)

Ascending Groups(cont.)

| | | | |
|----------------------|----|----|---|
| l-r-m | - | 13 | - |
| s-d-r | 10 | - | - |
| m-fi-s | - | - | 3 |
| r ₁ -s-r | 7 | - | - |
| d-m-s | - | 1 | - |
| d-m-s-d ¹ | - | - | 2 |
| d-r-m | - | 10 | - |

e) Melodic Turns

| | | | |
|---------------------|---|----|----|
| s l t l | 9 | - | - |
| m-l ₁ -r | - | 6 | - |
| m-l ₁ -d | - | 7 | - |
| m-s-r | - | 17 | - |
| r-l ₁ -r | - | - | 12 |
| r-m-l ₁ | - | - | 5 |
| d-s ₁ -d | - | 3 | - |
| d-s-m | - | 17 | - |

APPENDIX F-3

ANALYSES OF RHYTHMIC SPECIALTIES AND TEMPO

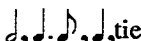
The following table shows the overall rhythmic information found in the 45 selected examples of Doukhobor Psalms, Old Verses and Spiritual Songs.

Doukhobor Psalms

| | RHYTHMIC SPECIALTIES | TEMPO |
|----|----------------------|-------|
| 1. | tie | = 108 |
| 2. | tie | = 92 |
| 3. | tie | = 69 |
| 4. | tie | = 84 |
| 5. | | = 96 |
| 6. | tie | = 80 |
| 7. | tie | = 80 |

Appendix F-3: Analyses of Rhythmic Specialties and Tempo (cont.)

Doukhobor Psalms (cont.)

8.  









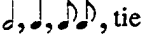

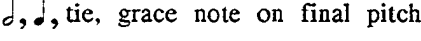

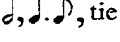





9.  

10.  

11.  





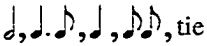

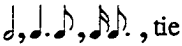

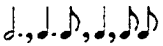

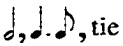

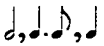

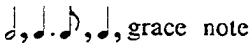

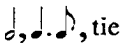

Appendix F-3: Analyses of Rhythmic Specialties and Tempo (cont.)

Doukhobor Old Verses

| RHYTHMIC SPECIALTIES | TEMPO |
|---|---|
| 1.  tie |  = 132 |
| 2.  |  = 92 |
| 3.  |  = 69 |
| 4.  |  = 84 |
| 5.  tie |  = 116 |
| 6.  tie, grace note on final pitch |  = 60 |
| 7.  tie |  = 116 |
| 8.  tie |  = 112 |
| 9.  tie |  = 132 |





Appendix F-3: Analyses of Rhythmic Specialties and Tempo (cont.)

Doukhobor Old Verses(cont.)







| RHYTHMIC SPECIALTIES | TEMPO |
|---|---|
| 10.  |  = 116 |
| 11.  |  = 132 |
| 12.  |  = 132 |
| 13.  |  = 104 |
| 14.  |  = 108 |
| 15.  |  = 116 |
| 16.  |  = 104 |
| 17.  |  = 60 |
| 18.  |  = 104 |

Appendix F-3: Frequency of Rhythmic Occurrence





The following information lists the rhythmic elements found in the 45 song examples analysed, and specifies in which songs the rhythms are found. The Total column indicates the frequency with which the element occurs in this set of songs.

| <u>Rhythmic Specialty</u> | <u>PSALMS</u> | <u>OLD VERSES</u> | <u>SPIRITUAL SONGS</u> | <u>TOTAL</u> |
|---|---------------|-------------------|------------------------|--------------|
|  | 2,3,4,5,7,9, | 14 | 16 | - |
| | 9, 10 | - | - | - |
| | | | | <u>10</u> |
|  | 1,2,3,4,5, | 1,2,3,4,5, | 1,2,3,4,5, | - |
| | 6,7,8,9,10, | 6,7,8,9,10, | 6,7,8,9,12 | - |
| | 11 | 11,12,13,15, | 13,14,15,16 | - |
| | - | 16,17,18 | - | - |
| | | | | <u>42</u> |
|  | 1,2,3,5,6, | 1,7,10,12,13, | 1,3,4,8,9, | - |
| | 8,9,11 | 14,15,16,17, | 11,12,15,16 | - |
| | - | 18 | - | - |
| | | | | <u>27</u> |
|  | 10 | - | 11 | |
| | | | | <u>2</u> |

Appendix F-3: Frequency of Rhythmic Occurrence (cont.)

| <u>Rhythmic Specialty</u> | <u>PSALMS</u> | <u>OLD VERSES</u> | <u>SPIRITUAL SONGS</u> | <u>TOTAL</u> |
|---|---------------|-------------------|------------------------|--------------|
|  | all 11 | 1,2,3,4,5, | 1,2,3,4,6 | - |
| | - | 8,9,10,11,12, | 7,8,13,15,16 | - |
| | - | 14,16,17 | - | - |
| | | | | <hr/> 34 |
|  | - | - | 16 | - |
| | | | | <hr/> 1 |
|  | - | - | 10,14 | - |
| | | | | <hr/> 2 |
|  | - | - | 10,14 | - |
| | | | | <hr/> 2 |
|  | - | - | 10 | - |
| | | | | <hr/> 1 |
|  | 1,3,5,9,10 | 2,3,4,5,9, | 1,2,3,4,6 | - |
| | - | 10,11,12,14 | 7,8,9,12,15 | - |
| | | | | <hr/> 24 |

Appendix F-3: Frequency of Rhythmic Occurrence (cont.)

| <u>Rhythmic Specialty</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | <u>TOTAL</u> |
|---|--------|------------|-----------------|--------------|
|  | - | - | 5,11 | - |
| | | | | 2 |
|  | - | - | 1 | - |
| | | | | 1 |
|  | - | - | 1,5 | - |
| | | | | 2 |
|  | - | 13 | - | - |
| | | | | 1 |

Appendix F-3: Tempi Analyses

The following information groups the tempi of the 45 analysed songs into three groups: slow, moderate and fast.

| <u>Tempo</u> | PSALMS | OLD VERSES | SPIRITUAL SONGS | TOTAL |
|--------------|--------------|-----------------|-----------------|-------|
| 56-80 | 3,6,7,8,9,10 | 3,17 | 1,2,9,10,14 | 12 |
| 82-108 | 1,2,4,5,11 | 2,4,18 | 3,5,8,11,12, | - |
| | - | - | 13,15,16 | 16 |
| 112-132 | - | 1,5,6,7,8,9,10, | 4,6,7 | - |
| | - | 11,12,13,14,15, | - | - |
| | - | 16 | - | 16 |

APPENDIX F-4

ANALYSIS OF PERFORMANCE TIME, FORM AND CADENCE NOTES

Performance Time indicates the duration, in seconds, that was taken to perform one verse of the example notated. In the Form column the symbol ^ indicates a melodic bridge between phrases (see Old Verses, example 15); and the symbol v after a letter indicates a variation of the preceeding phrase of the same letter name (see Psalm, example 7).

Doukhobor Psalms

| | PERFORMANCE TIME | FORM | CADENCE NOTES |
|-----|------------------|--------------------|------------------------|
| 1. | 30 | one phrase | d |
| 2. | 64 | abc | s ₁ r s |
| 3. | 80 | abc | l r l |
| 4. | 68 | aa | l l |
| 5. | 60 | abcdd _v | l s ₁ l l l |
| 6. | 60 | a b | r d |
| 7. | 106 | aba _v | l l s |
| 8. | 45 | one phrase | l |
| 9. | 105 | abcde | r m t l l |
| 10. | 60 | abcd | r r r s |
| 11. | 60 | abcd | r l l l |

Appendix F-4: Analysis of Performance Time, Form and Cadence Notes (cont.)

Doukhobor Old Verses

| | PERFORMANCE TIME | FORM | CADENCE NOTES |
|-----|------------------|--|---------------------------------|
| 1. | 30 | a b | s ₁ l |
| 2. | 12 | a b | d s |
| 3. | 15 | a b | m s ₁ |
| 4. | 15 | a b | r s |
| 5. | 33 | a a b | l ₁ l ₁ d |
| 6. | 55 | a a b b _v | r s ₁ d d |
| 7. | 55 | a b c d | l d d l |
| 8. | 25 | a a _v b c | r r r s |
| 9. | 35 | a a _v b b | l l l l |
| 10. | 35 | a b c d | l d l l |
| 11. | 22 | a b | d l |
| 12. | 40 | a a _v b b _v | l l l l |
| 13. | 90 | one phrase | l |
| 14. | 33 | a a _v b b _v | s s s s |
| 15. | 40 | a b [^] c | l l l l |
| 16. | 20 | a a b b _v | l l l l |
| 17. | 55 | a [^] b [^] c [^] d | d r s d |
| 18. | 30 | a b b _v | d l l |

Appendix F-4: Analysis of Performance Time, Form and Cadence Notes (cont.)

Doukhobor Spiritual Songs

| | PERFORMANCE TIME | FORM | CADENCE NOTES |
|-----|------------------|------------------------------------|---------------------------------------|
| 1. | 90 | aa _v bcc | m ₁ d r d d |
| 2. | 85 | abcdcd | r d s d s d |
| 3. | 50 | abc | d ¹ s d |
| 4. | 30 | abb | d d d |
| 5. | 40 | aabcbc | l l l ¹ l l ¹ l |
| 6. | 45 | ababb | d d d d d |
| 7. | 40 | aabb | d d d d |
| 8. | 55 | abcb _v deb _v | d d d d m d d |
| 9. | 45 | aa _v a _v | d d d |
| 10. | 45 | abb | d d d |
| 11. | 45 | abcdcd | l m r l r l |
| 12. | 80 | ababab | r d r d r d |
| 13. | 60 | abcdd | l s s s s |
| 14. | 60 | abc | m m l |
| 15. | 40 | abcd | d d d d |
| 16. | 40 | abcd _a d | s s s d s d |

APPENDIX F-5

ANALYSIS OF THE OPENING MELODIC OUTLINE, SINGING RANGE AND MEASURES

Notes about the following table: a) When the final note of a song appears in the opening melodic outline, it is underlined (see example 1.: d in the Opening Melodic Outline column); b) when the final note does not appear in the opening melodic outline, it is given in the Final Note column (see example 4: l); and, c) when two sets of numbers appear in the Measures column, the bracketed number indicates that the song contains a repeat; and gives the total number of measures inclusive of the repeat (see Old Verse, example 9).

Doukhobor Psalms

| | FINAL NOTE | OPENING MELODIC OUTLINE | SINGING RANGE | MEASURES |
|-----|------------|---|-------------------|----------|
| 1. | - | <u>d</u> d s ₁ d m f | g-g ¹ | 28 |
| 2. | - | <u>s</u> f ₁ m ₁ f ₁ s l | g-a ¹ | 47 |
| 3. | - | r m t r t <u>l</u> | g-f# ¹ | 48 |
| 4. | l | f m f m r d | g-f ¹ | 45 |
| 5. | - | <u>l</u> s ₁ l d r m | e-g ¹ | 31 |
| 6. | - | <u>d</u> r m r d r | g-e ¹ | 37 |
| 7. | - | t l <u>s</u> r m m ₁ | d-e ¹ | 64 |
| 8. | l | d m ₁ d r m r | e-e ¹ | 42 |
| 9. | - | d t <u>l</u> r d t | g-f ¹ | 49 |
| 10. | - | <u>s</u> d r d m r | g-g ¹ | 54 |
| 11. | l | s f m f m r | g-g ¹ | 44 |

Appendix F-5: Analysis of the Opening Melodic Outline, Singing Range and Measures (cont.)

Doukhobor Old Verses

| | FINAL NOTE | OPENING MELODIC OUTLINE | SINGING RANGE | MEASURES |
|-----|------------|--|------------------|----------|
| 1. | - | r m r d l d | g-e ¹ | 29 |
| 2. | s | d m s ¹ m r r | g-g ¹ | 8 |
| 3. | - | d d d s ₁ d r | g-e ¹ | 8 |
| 4. | - | s s s d d s ¹ | g-g ¹ | 12 |
| 5. | - | m d l ₁ r d l ₁ | a-g ¹ | 31 |
| 6. | - | d l ₁ d r m l ₁ | g-f ¹ | 49 |
| 7. | - | d r m l l d | a-f ¹ | 28 |
| 8. | - | d m m r d s | g-e ¹ | 24 |
| 9. | 1 | f m r d r m | a-f ¹ | 48(64) |
| 10. | - | r l m r m d | g-e ¹ | 35 |
| 11. | 1 | s ₁ s ₁ s ₁ s ₁ d t ₁ | e-e ¹ | 16 |
| 12. | - | m d l f s f | a-g ¹ | 41 |
| 13. | - | l l r m r d | g-f ¹ | 56 |
| 14. | - | d t l s m ₁ d | a-f ¹ | 16 |
| 15. | - | l l m r d r | g-e ¹ | 18 |
| 16. | - | r l r m r d | a-e ¹ | 17 |
| 17. | - | s ₁ d r d m m | g-g ¹ | 27 |
| 18. | - | l l d f s m | g-g ¹ | 30 |

Appendix F-5: Analysis of the Opening Melodic Outline, Singing Range and Measures (cont.)

Doukhobor Spiritual Songs

| | FINAL NOTE | OPENING MELODIC OUTLINE | SINGING RANGE | MEASURES |
|-----|------------|--|--------------------------------|----------|
| 1. | - | s ₁ <u>d</u> s ₁ d t ₁ l ₁ | e ¹ -e ² | 37(45) |
| 2. | d | f m f s m m | c ¹ -c ² | 26 |
| 3. | d | s s m s s r | c ¹ -c ² | 16 |
| 4. | - | <u>d</u> f m f s s | c ¹ -g ¹ | 16(24) |
| 5. | - | l d r m f m | a-c ² | 14(21) |
| 6. | - | <u>d</u> d m s f m | c ¹ -g ¹ | 20 |
| 7. | - | s ₁ <u>d</u> d d r m | g-a ¹ | 32 |
| 8. | - | <u>d</u> r m d f f | c ¹ -f ¹ | 47 |
| 9. | - | <u>d</u> l ₁ l ₁ s ₁ d d | c ¹ -g ¹ | 20 |
| 10. | - | s ₁ <u>d</u> d t ₁ d r | g-f ¹ | 12 |
| 11. | - | l d r m f m | a-c ² | 16 |
| 12. | - | <u>d</u> r m m r d | a-f ¹ | 16(24) |
| 13. | s | r m l d t l | a-a ¹ | 49 |
| 14. | - | l d m l ¹ s d | a-c ² | 25 |
| 15. | - | s ₁ <u>d</u> t ₁ l ₁ s ₁ f | g-g ¹ | 26 |
| 16. | d | m s m f s l | c ¹ -c ² | 39 |

APPENDIX G

OPENING MELODIC OUTLINE DICTIONARY

The Opening-Melodic-Outline Dictionary is a reference guide to the examples notated in this study. The purpose of this dictionary is to locate the title of a selection when given the opening motive.

The first six pitches of each example are given. The final note of each example is underlined, however in those instances where the final note does not appear in the opening six notes, it is given in the Final Note column.

Knowing the final note enables one to establish the solfa within the same octave, thus if the final note is 1, the notes within that octave would be 1 t d r m f and s. Notes lower than 1 would have a subscript mark, eg. s₁, whereas notes in the octave above the final note octave would begin with 1².

The Reference column cites the example notated elsewhere in this study, and uses the abbreviations PS. for Psalms, OV. for Old Verses, and SS. for Spiritual Songs.

The dictionary begins with melodic outlines starting on t, then proceeds with l, s, f, m, r, and d.

| BEGINNING PITCH | FINAL NOTE | OPENING MELODY | REFERENCE |
|-----------------|------------|---------------------------------|-----------|
| t | | t l <u>s</u> r m m ₁ | PS. 7 |
| l | | <u>l</u> l r m r d | OV. 13 |
| | | <u>l</u> l m r d r | OV. 15 |
| | | <u>l</u> l d f s m | OV. 18 |
| | | <u>l</u> s ₁ l d r m | PS 5 |

Appendix G: Opening-Melodic-Outline Dictionary (cont.)

| BEGINNING PITCH | FINAL NOTE | OPENING MELODY | REFERENCE |
|-----------------|------------|---|-----------|
| l | | l d r m f m | SS. 5, 11 |
| | | l d m l ¹ s d | SS. 14 |
| s | | s ₁ s ₁ s ₁ s ₁ d t | OV.11 |
| | | s ₂ s s d d s ¹ | OV.4 |
| | d | s s m s s r | SS. 3 |
| | | s f ₁ m ₁ f ₁ s l | PS. 2 |
| | l | s f m f m r | PS. 11 |
| | | s ₁ d s ₁ d t ₁ l ₁ | SS. 1 |
| | | s ₁ d r d m m | OV. 17 |
| | | s ₂ d r d m r | PS. 10 |
| | | s ₁ d d d r m | SS. 7 |
| | | s ₁ d d t ₁ d r | SS. 10 |
| | | s ₁ d t ₁ l ₁ s ₁ f | SS. 15 |
| | | | |
| | | | |
| | | | |
| f | l | f m f m r d | PS. 4 |
| | l | f m r d r m | OV. 9 |
| | d | f m f s m m | SS. 2 |
| m | d | m s m f s l | SS.16 |
| | | m d l f s f | OV. 12 |
| | | m d l ₁ r d l ₁ | OV. 5 |

Appendix F-5: Opening-Melodic-Outline Dictionary (cont.)

| BEGINNING PITCH | FINAL NOTE | OPENING MELODY | REFERENCE |
|-----------------|------------|--------------------------|-----------|
| r | | r l m r m d | OV. 10 |
| | | r l r m r d | OV. 16 |
| | | r m t r t l | PS. 3 |
| | | r m l d t l | SS. 13 |
| | | r m r d l d | OV. 1 |
| d | | d t l s m l d | OV. 14 |
| | | d t l r d t | PS. 9 |
| | | d l l l s l d d | SS. 9 |
| | | d l l d r m l l | OV. 6 |
| | | d f m f s s | SS. 4 |
| | s | d m s ¹ m r r | OV. 2 |
| | | d m m r d s | OV. 8 |
| | | d m l d r m r | PS. 8 |
| | | d r m l l d | OV. 7 |
| | | d r m r d r | PS. 6 |
| | | d r m d f f | SS. 8 |
| | | d r m m r d | SS. 12 |
| | | d d s l d m f | PS. 1 |
| | | d d m s f m | SS. 6 |
| | | d d d s l d r | OV. 3 |

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