

EDITORIAL NOTES

Subscribers, especially librarians, should note the *Journal's* change of title with this issue: from *Canadian Folk Music Journal* to **Canadian Journal for Traditional Music**. This change parallels recent alterations of the Society's English name: from Canadian Folk Music Society, through Canadian Society for Musical Traditions, to the present Canadian Society for Traditional Music. The Society's French name remains the same: Société Canadienne pour les Traditions Musicales — as does the *Journal's* French title: *Revue de Musique Folklorique Canadienne*.

In this issue's lead article, **Murray Smith**, who has gone on to study itinerant "repentista" musicians of northeastern Brazil, supplements substantially research he originally undertook for his M.A. thesis at York University. Bringing together a wide variety of sources, including legal records, early archival photographs and newspaper reports, as well as his own extensive interviews with, and observations of, city street musicians, Smith outlines their history, from precursors of the early Roman Republic and the European Middle Ages, through 19th-century Italian immigrants, to municipal controversies of the present decade. Relating his interpretation to theoretical frameworks of Geertz, Hymes, and Hobsbawm, Smith assesses the role that contemporary buskers' understanding of their own history plays in their self-perception and survival.

Formerly a student at the University of Alberta, now completing a Ph.D. in musicology at the University of Toronto, **Michelle Bozynski** reports on her experiences with the Trinidadian ensemble Tropical Fever. Focusing on their rehearsals for Cariwest, Edmonton's yearly Caribbean festival, Bozynski explores interactions and shared values she discerned in the group's processes of developing repertoire and in the wider community, both in Canada and the West Indies. Citing such fieldwork theorists as Spradley and Small, Bozynski reflects on her own varied functions as researcher and participant.

Zak Morgan of New York, who has written in the *Journal* on the Larrivée tradition of guitar building, returns with an account of ways that oral tradition processes can shape national cultural identity. Morgan draws together recent interpretations of the controversial 18th-century “Ossian” publications by Scotland’s James Macpherson with songs the late Stan Rogers deliberately rooted in the history of Canada, especially Nova Scotia, and with the persistence of this approach he finds in the recent work of Stan’s brother and former collaborator, Garnet. Assembling sources and commentary that range from literary criticism, historiography and folklore studies, to commercial journalism and publicity materials, and from proto-Romantic literature to contemporary audio and video recordings, Morgan makes a case for the ideological value of oral practices that mainstream historians and philologists have viewed skeptically for more than 200 years.

As an important addendum to his earlier article on Métis singer Joe Venne and the “Louis Riel Song,” **Philip J. Thomas** presents two song variants that illuminate greatly his previous study: one, collected by Carmen Roy five decades ago, contains all 13 text motifs Thomas had identified among the many variants he studied, and the other provides a full rendering of Venne’s version.

Ottawa copyright lawyer **Howard Knopf** reviews the 2nd edition of Paul Sanderson’s *Musicians and the Law in Canada*, as well as *This Business of Music* by Sidney Shemel and M. William Krasilovsky (now in its 7th edition). Knopf’s comparative account is especially timely now that Canada’s revised copyright legislation has been passed.

John Beckwith, Emeritus Professor at the University of Toronto, reviews Ezra Schabas’s recent biography of Sir Ernest MacMillan. Beckwith focuses on Schabas’s treatment of MacMillan’s scholarly collaboration with the Society’s founder, Marius Barbeau, in studies of Canada’s musical heritage—particularly their work with the Tsimshian of northern British Columbia, an undertaking that lasted three decades and had subsequent effects on such composers as Harry Somers.

Included for the first time in this issue is a listing of **Publications Received** by the *Journal* during the current year — beyond those already reviewed here. We are grateful for publishers sending us these books and recordings, including videos, as they greatly facilitate our ongoing work of reviewing studies germane to traditional music in Canada.

Also much appreciated this year are the efforts of Leslie Hall, who, as **Corresponding Editor**, has begun to amplify our coverage of current publications. Listed as well for the first time are Society members who have agreed to serve on the **Editorial Board** by securing and assessing articles for future issues. Dominique Nanoff of Glendon College's École de Traduction, York University, continues to serve the *Journal* in all aspects of **French translation**.

As always, we thank the **Ontario Arts Council**, whose support makes the *Journal* possible.