

## Editorial Notes

This issue contains articles on musical traditions in two schools and on two Canadian performers who bridge the gap between earlier traditions and contemporary folk music. One, Stompin' Tom Connors, is primarily a singer; the other, Don Messer, mainly an instrumentalist.

William Echard of York University's doctoral programme in Musicology/Ethnomusicology surveys the instrumental styles and visual, performance image of Stompin' Tom. Drawing on the notion of "invented tradition" and the idea that a nation is an "imagined community," Echard seeks to explain the significance of Connors in promoting Canadian nationalism.

Neil Rosenberg of Memorial University's Department of Folklore describes the career of traditional Canadian fiddler, Don Messer, showing how Messer's repertoire became authoritative for fiddlers throughout the country. Using the concept of a "mediated canon," Professor Rosenberg stresses Messer's role as an individual in defining a corpus of tunes, and accounts for the eventual decline of Messer's influence.

Judith Cohen, President of the Canadian Society for Musical Traditions, recounts her experiences in organizing a multicultural, community-based concert in a downtown Toronto public school. Detailing her collaboration with teachers, school administrators, pupils and their families, Dr. Cohen concludes that such special events should be replaced by the inclusion of musical traditions in school curricula.

John Brownell, also in York's Ph.D. programme in Music, reports on fieldwork he undertook in an Oakville school as a follow-up to Virginia Caputo's 1988 study of English-language children's songs. Starting with the hypothesis that the gender of the investigator might affect the kinds of songs collected, Brownell advances several conjectures concerning music and gender formation, including the idea that gender is a form of "ethnicity."

Completing the issue, Elaine Keillor of the Music programme in Carleton University's School for Studies in Art and Culture reviews a large collection of essays on Canadian music and its cultural context, edited by Beverley Diamond and Robert Witmer, and Paula Conlon describes the Thomas Kines Collection of traditional music items which is now housed at Carleton.

Anna Hoefnagels of York's graduate programme in Music provided invaluable editorial assistance for this issue.

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