

## EDITORIAL NOTES

This issue presents many varied topics: folksong style, children's singing games, Armenian and Afro-Cuban songs, a historical analysis of an old song, a theoretical discussion of music's influence on culture, and two reviews.

Virginia Caputo, a graduate student in anthropology at York University, compares two collections of children's singing games from Toronto schools to see what changes have taken place over some twenty-five years and how the songs reflect our culture.

Hugues Jocelyn Cano, formerly a graduate student in the Department of Music at the Université de Montréal and now at T.V.Ontario, reports on "Le rumba guaguanco" as it is known in Quebec.

Jay Rahn concludes his study of LaRena Clark's singing style which he believes is representative of English-language folksong style in general. His first article discussed metre, phrasing, rhythm, and form; this one covers tonality, modality, harmony, and intonation.

David Pulak has studied political science and religion at Brandon University and currently is studying at the University Calgary, and working as an artist. He presents an article that is unusual in that it is purely theoretical, raising some interesting issues about how music, particularly rhythm, reflects changes in culture.

David G. H. Parsons, director of the Canadian Music Centre, has conducted an exhaustive study of the history of the old song about a frog courting a mouse. He traces it from the sixteenth century to the present, giving examples of its varying forms and emphasizing the Canadian versions.

Hasmig Injejikian surveys the history of Armenians in Europe and in Canada, concentrating on those who came to Canada from the district of Keghi and settled in southern Ontario. She finds that Armenian traditions are dying with the second generation here and discusses nine specific songs she has collected.

Two reviews -- of books that deal with a Canadian lumbering song and sitar music in Calcutta -- complete the issue.

We would like to suggest to contributors that if they can supply their articles on discs that are IBM or Macintosh compatible, this would help to reduce our printing costs. As well, contributors who include musical notations should ensure that they enclose camera-ready copy, preferably originals. Once again we express our gratitude to the Ontario Arts Council whose grant makes this publication possible.

## Resumés and Abstracts

**Resumé:** Virginia Caputo examine la transmission orale des chansons enfantines. Par une comparaison des chansons enregistrées pendant la période 1959-64 et un corpus enregistré aux mêmes écoles en 1988, elle analyse la stabilité et l'évolution caractérisant cette tradition musicale à travers le temps. Elle détermine que ces chansons reflètent les attitudes des enfants envers la classe sociale, le genre, le pouvoir, et l'ethnicité.

**Abstract:** Hughes Jocelyn Cano compares Cuban music in Montreal and Cuba focusing on a specific genre, the rumba guaguanco.

**Resumé:** Jay Rahn présente la deuxième partie de son étude stylistique des chansons folkloriques de LaRena Clark. Ayant déjà considéré les aspects temporels de ces chansons, Rahn examine la tonalité, l'harmonie, et l'intonation, celle-ci par rapport au style de la chanteuse. Il étudie aussi comment les chansons de Madame Clark sont représentatives de la tradition britannique.

**Resumé:** David G.H. Parsons fait une étude historique de "The Frog's Courtship," vieille chanson folklorique qui remonte au seizième siècle (1549). En se servant surtout de versions canadiennes, l'auteur analyse le texte et la mélodie, et les compare à quelques variantes britanniques et américaines.

**Resumé:** Hasmig Injeikian trace l'histoire des immigrants arméniens de la région de Keghi qui sont venus s'installer dans le sud de l'Ontario. Elle examine une collection de neuf chansons et mélodies et discute la survivance de la culture arménienne, qu'elle constate toujours chez la première génération née au Canada, mais qu'elle trouve presque absente chez la deuxième.

**Resumé:** Pauline Greenhill présente un compte rendu de l'étude de Shelly Posen portant sur la chanson populaire de la vallée de l'Outouais, "The Chapeau Boys." Dans son étude, Posen trace l'origine de la chanson et discute ses maintes variantes, pour démontrer comment elle se sert de miroir culturel de la région.

**Resumé:** John Campana présente un compte rendu d'un livre de J.S. Hamilton concernant la musique de Calcutta, particulièrement le sitar, baj, rag et gharana.