

EDITORIAL NOTES

This issue presents several different approaches to folk music. John Moulden, who specializes in the study of Irish folksong, describes the detective procedure which led him to conclude that "The Blooming Bright Star of Belle Isle," formerly considered a Newfoundland adaptation of an Irish song, was actually a direct import from the Emerald Isle. Then Jennifer Connor applies her analytic techniques to another Irish ballad, "Molly Bawn," to disclose its probable origin.

William A.S. Sarjeant, who was familiar with the lively folk club scene in his native Yorkshire, was dismayed to find that there was nothing comparable in Canada. He first describes his conception of what folk music is, pointing out how little of it is heard in Canada, and then suggests steps that might be taken to improve the state of folk music in this country.

Jay Rahn, a musicologist who specializes in Canadian folk music, has arranged folk songs for various purposes, and is familiar with the various techniques involved in such arrangements. He sets forth a detailed step by step analysis of a simple method of arranging the two most common types of folk melodies.

Gary Butler, who specializes in the folklore of French Newfoundlanders, discusses a Newfoundland singer, Mme Josephine Costard, with emphasis on the contexts of her singing and their influence on her community.

John C. O'Donnell, the conductor of the Cape Breton miners' choir, Men of the Deeps, describes how that choir has increased the community's knowledge of and interest in its own folk songs. He relates some of the Cape Breton mining songs to their British ancestors, and shows how songs being written by local songwriters are enlarging the repertoire of mining songs.

Reviews of two important books, one French-Canadian and one Newfoundland, round out this issue.

I must apologize for an error in the Notes in the last issue. When mentioning Martin Lovelace's article, I mistakenly called Clarence Bois a Newfoundland singer. As Martin's first paragraph pointed out, he lived in Hants County, Nova Scotia.

As usual, we must express our gratitude to the Ontario Arts Council whose grant makes the publication of this Journal possible.