Tradition Music/La Société Canadienne pour la musique traditionnelle. (Hereafter in the constitutional document The Canadian Society for Traditional Music may be referred to as "the Society" or "the CSTM".)

(B) And be it resolved that the appropriate new names replace the old name in Article 2 (Objects/Buts) of the English and French language versions of the Constitution.

(C) And be it resolved that the French language version reflect the same intent as is found in the English language version.

And be it further resolved that all uses in the Constitution of "CFMS" be changed to "CSTM", and of "SCMF" be changed to "SCMT".

2. Whereas the Society Seal must bear the Society's new name;

and whereas it is desirable that an awareness of the history and accomplishments of the CFMS/SCMF be maintained;

and whereas this can be assisted by keeping their names before the membership and the public;

Be it resolved that By-law 2 (Society Seal) be changed to replace the old names with the new French and English names (minus their initial definite articles.);

And be it resolved that the new names be followed on the Society Seal by these words: "Formerly The Canadian Folk Music Society/La Société Canadienne de Musique Folklorique, Est. 1957;

And be it resolved that the publication of the Society bear this same wording (as in the last motion (B)) in their masthead identification.

CHANGING THE NAMES OF OUR SOCIETY

Since 1988 the general membership of the Canadian Folk Music Society/La Société Canadienne de Musique Folklorique has become aware of concerns regarding the appropriateness of these names. First the French name was questioned by some of the membership from Quebec, their term 'folklorique' being perceived by scholars in the field of ethnomusicology as having pejorative overtones. Then the English name was looked at, in part to make it reflect the suggested new French name, and in part to bring the name of the Society more in line with the study of traditional musics. Two new names have been given a sort of approval, but although there was some correspondence among Board Members and discussion and voting at General Meetings of the Society, the legal steps to change the names were never taken; the names of the Society are still, in August 1990, as they appear above. Reconsideration is thus possible.
Names of Our Society

In fact a change of name of our Society involves a change in our Constitution: the name is decreed in Article 1 of that document, and the Society Seal, treated in By-law 1, repeats that name. How to change the Constitution is specified in By-law 39. Since the required procedure was not observed, we still face, willy-nilly, the issues of whether we wish to change the names, and if so, of what the new names are to be. The invalid 'new names' have been questioned by several members of the Society, and at this time we should welcome the opportunity to take a second look at them, and perhaps to agree on something less controversial.

Although there may be members who wish the names to remain as they were given in 1957 when Marius Barbeau created the organization, by an open discussion of the issues I believe new French and English names generally acceptable can be presented to the forthcoming Annual General meeting in Calgary in October. The new names, discussed at the 1988 and 1989 General Meetings, are: The Canadian Society for Musical Traditions/La Société Canadienne pour les Traditions Musicales. Since we have the opportunity to re-examine these names, let us look at them closely. If the Society strives still to have its basic aim "to encourage the study, appreciation, and enjoyment of the Folk Music of Canada in all its aspects" (as quoted from the Society's Constitution by John Leeder in the last paragraph of his writing of November, 1989, (see the 1990 Catalogue of LPS, Cassettes, and Books, p.21), then the Society's purview is much narrower than implied by 'musical traditions/traditions musicales'; these terms are all-inclusive. The name using 'Musical Traditions/Traditions Musicales' does indeed include all the traditional musics (and their 'cross-over' forms to which the traditional elements have been appropriated, such as some popular, choral and orchestral music, etc.), but it also encompasses all other musical traditions, eg. all the various art musics, 'pop' to classical, etc.

A label is useful to the degree that it distinguishes what it represents; a Venn diagram shows the distinction clearly: a large circle representing 'all musical traditions' can hold within it a smaller circle representing 'all traditional musics' - this last circle would have within it many smaller circles, some overlapping each other, some bursting outside the 'all traditional musics' circle, to
link with circles bearing such labels as 'popular music', etc. Such a diagram may help to point out the confusion some people are experiencing when trying to use the 'new names'.

The logical problem presented by the 'new name' (employing the terms 'Musical Traditions/Traditions Musicales') showed up recently when a person doing some publicity relating to our Society tried to be sure the printed announcement he or she was laying out would not be misunderstood. After the Society's 'new name' the person put the word 'FOLK' prominently in brackets. This confusion, this mental discomfort, can be removed by using the terms 'traditional music/musique traditionnelle'. A name using these terms would show clearly the Society is concerned with all aspects of Traditional Music, including overlapping categories. If this suggestion is followed then the Society's new names would be: The Canadian Society for Traditional Music/La Société Canadienne pour la Musique Traditionnelle.

In contemplating these new names it may be helpful to reflect upon trends in the naming of related organizations. In the early 1980's the International Folk Music Council, with which the CFMS was for many years affiliated, became the International Council for Traditional Music. The California Traditional Music Society, also dating from early in the past decade, has as its primary objective the saving of American folk music, as derived 'from traditional music of the United Kingdom, Europe, Slavic countries, North and South America, and the Far East,' from extinction, through events which encourage active participation, with 'the audience as performer' in the tradition of 'folks as artists'.' By adopting the 'traditional music' concept in their labels, their main areas of concern are clear.

The term 'chanson folklorique' seems to be acceptable to some Francophone scholars in Canada. The magnificent product of Les Archives de Folklore, at L'Université Laval, Conrad Laforte's Le catalogue de la chanson folklorique, Volumes I, II, & IV, appeared from 1977 to 1981. More recently (1988) Ronald Labelle of the Centre d'études acadiennes, Université de Moncton, edited the Helen Creighton collection of Acadian folksongs, La Fleur du Rosier, subtitled in French Chanson Folkloriques D'Acadia. Yet, perhaps reflecting the changing times, in 1976 Conrad Laforte titled his study of the poetics and prosody of traditional French songs Poétiques de la chanson traditionnelle française. So by making a construction in French parallel to 'traditional song' and focussing on traditional music in general, we arrive at the 'musique traditionnelle' in the new name suggested above.

After a history of nearly thirty-five years on which we can look back with some pride, the name of the CFMS surely should not be buried. Indeed, for many reasons as we face future challenges it is politic to retain the CFMS past both in our consciousness and in our public image. A simple way to assist this is to include in the masthead of our publications and in the Society's Seal the words: "Formerly the Canadian Folk Music Society/La Société Canadienne de Musique Folklorique: Established 1957."
Names of Our Society

Motions will be presented to the Annual General meeting in October both to change the Society's name to the new one suggested above and to implement a way of continuing to present visually the old name with the new one.

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Button Accordianist
from Chesterfield Inlet, N.W.T.  
Papaluk (Theresa) Kukkiak

by Greg J. Brunskill

Papaluk was born 4 or 10 October 1941 somewhere around Garry Lake, NW of the present settlement of Baker Lake, N.W.T. Her people, the Garry Lake Inuit, were relatively isolated from non-native culture because they lived so far inland from the coast. She grew up as a child in a happy family, and her father Kushuk was a good hunter and a guide/interpreter for the first priest to tend the Garry Lake flock. As a little girl, she remembers that people came together, especially at Easter, for celebrations, to visit and play games, but she remembers that there was no music. She first heard accordion music in the Garry Lake area when she was 12 or 13 years old, and the people would play during storms, gatherings, or whenever

RIGHT: Papaluk (Theresa) Kukkiak playing her button accordion at Saqvaqjuac (40 km northwest Chesterfield Inlet, N.W.T.) in June 1988.