The Library of the Centro Etnográfico “Joaquín Díaz.” Urueña (Diputación Provincial, Valladolid, Spain). The Centre was established in 1985, in an 18th century mansion in the hilltop walled village of Urueña. Joaquín Díaz, noted singer and folklorist, donated his fine collection of instruments, books, broadsides, recordings, etc., and became the Director of the Centre. Joaquín lives in the Centre and has involved the people of Urueña in its daily life. Groups of adults and schoolchildren come from other cities to visit the Centre, consult the library, and learn from Joaquín. Joaquín and his staff also conduct fieldwork and continue to publish and lecture. The Centre is a member of the CSTM/SCMT, at the suggestion of Judith, who has been admirer of Joaquín since she first heard one of his recordings in the early 70s. (Photo by César)

Is Music a "Social Text"?—A Comparative Survey of Sound, Context and Concept in Indian Ghazal Singing

The paper session at the Calgary Meeting was brief but lively. It was indeed a meeting of Academic and singing factions of the Society, to the delight (and sometimes the surprise) of both. The following is an abstract of one paper read at this session. We intend to continue to publish such abstracts in future issues of the Bulletin.

Robert Ollikkala

This study focusses on a comparison of two twentieth-century musical renderings of the nineteenth-century Urdu-language ghazal poem "Woh Jo Ham Meñ Tum Meñ." One of these is by the famous light-classical singer, often touted as the "Queen of Ghazal," Begum Akhtar, who recorded this version shortly before her death in 1974. (According to many scholars, her death represented "the end of an era"—both musically and culturally.) The other version, recorded in 1980, is by the young popular filmi ghazal singer, Penaaz Masani. Although the two versions were only separated by six years, nevertheless in style, arrangement, audience targeted, ensemble, status, and image these performances, and the artists themselves, represent two different eras of Indian history.

Akhtar (born 1914) was trained as a bai—a "professional" singer, often (and inaccurately) called "courtesan." In her early years she entertained in the intimate atmosphere of the courts and country estates of the titled, wealthy, and privileged; later, after marrying a well-respected lawyer, she adapted that same singing style to the concert stage. In her musical career she followed in the footsteps of her mother, who had also been a "singing woman"; thus she was trained rigorously, from childhood, to master the arts, social graces, and singing expertise common to the hereditary bai profession. Akhtar trained with a gharáná (hereditary) musician in the traditional
guru-shishya manner (teacher-as life guide / student-also seen as disciple). She sang in a "light-classical" style—based on a thorough knowledge of the rules of classical music, but applied in a more liberal manner to enhance the musical rendering of a poem. In the minds of many Indians, although this musical genre is well loved, it (and the female performers) are nevertheless still tainted by the negative stigma of the "singing woman," a label that continues to carry the shadow of the "prostitute singer." Akhtar was renowned solely as a high-class artist, but nevertheless current trends indiscriminately labelled all professional women under the general rubric "courtesan," which carries derogatory implications.

Penaaz Massani (born 1963) is from a middle-class Parsi family. She attended a Christian college in Bombay. Her father is a mechanical engineer and an accomplished amateur musician. She received some guru-shishya training (although not nearly as extensive as Akhtar’s), and began to make a name for herself in her college years when she won some film music competitions. Massani frequently performs for college audiences. Her style, like her image, is that of a successful, middle-class popular singer. The lifestyle, and the musical rendering, are untarnished by the history of the "light-classical" artist. Although she sings the same poetry as Begum Akhtar, the musical arrangement, style, audience targeted, image, and the era in Indian history that is represented, are strikingly different.

The two performances are treated as musical "texts." Taken together they speak volumes about structural changes that affected all aspects of the cultural spectrum in twentieth-century India, and the roles that women play and played (and were expected to adopt) during these changing times.

### Canadian Musics/Musiques du Canada

The following report is being published here so that all members of the Society will have the opportunity to contribute their ideas and resources to the project it describes—a series of recordings. At the Society’s meetings of November, 1993, in Ottawa, the Committee on the Multicultural Project was formed. It includes board members Beverley Diamond, Jocelyne Guilbault, Regula Qureshi, and Neil Rosenberg. The committee grew out of meetings Alan Thrasher, Qureshi, and Rosenberg had with national granting agencies in Ottawa where they discussed possible financial support for the Society. It was clear that, beyond certain basics, grant support for the Society’s activities would be forthcoming only for specific projects. The idea, raised in these meetings, of creating a series of recordings which represented various examples of Canada’s many musical traditions, was received positively by the granting agency representatives. The committee met in November 1993 and May 1994 and drafted an earlier version of the document presented here.

This would not be the first such project in which the Society has been involved. In 1984 two albums were issued that reflected the collaboration and support of the Society:

**Songs of the Newfoundland Outports (Pigeon Inlet PIP-7319).** A collection of Kenneth Peacock’s recordings produced by Kelly Russell with notes by Edith Fowke. Additional assistance for this album came from the Newfoundland and Labrador Arts Council.

**Suivant L’Étoile du Nord, La Tradition Acadienne—The Acadian Song Tradition (Le Centre d’Études acadiennes CEA-1002).** A collection of songs by Allan and Léontine Kelly produced by Ronald Labelle. Additional assistance for this album came from La Société Radio-Canada à Moncton and the New Brunswick Department of Historical and Cultural Resources.

Recognizing that much of the project under discussion would have to be broken into stages or chunks for purposes of grant applications, the committee proposes that work on the series begin with the creation of three well-documented CD/cassette products. Even before this can begin, we need to seek expert advice for each of the topics listed below. We wish also to publicize the project within the Society and to the wider scholarly community. As a working title, the committee chose the name Canadian Musics/Musiques du Canada.

The committee discussed the following topics as steps in the creation of these products:

1. **Mandate for series.**

The following statement about the general goals of the series must be tied to standards of content, documentation, and design as discussed in #4, below, and to our perceived audience as discussed in #5, below. The guidelines of several institutions in the US were mentioned as offering possible useful models, including Smithsonian/Folkways and the American Folklife Center’s Selected List. Among the criteria suggested was the idea that the recordings themselves should show boundaries of performance so as to better