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 unmarred 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...
indicate, through sound, the contexts of the performances. Committee members Diamond and Rosenberg developed this topic as follows:

**Objectives**

1. To produce performances which are technically and musically excellent with first-rate design and packaging (i.e., the CDs must be accessible and commercially viable) as well as extensive documentation in an effort to integrate entertainment and education.

2. To juxtapose musical performances by artists who are acclaimed locally as the best of a specific tradition in order to highlight differences among aesthetics and practices.

3. To replace the homogenized and gentrified versions of traditional music in Canada which continue to have a dominant place in educational institutions and media (especially the CBC) with examples which demonstrate diverse styles and aesthetics.

4. To make the commodification of musics an explicit issue in the documentation in order to counter narrow concepts of "authenticity." Neil Rosenberg's categorization of reasons for making recordings (as suggested in his *Journal of American Folklore* review of documentary sound recordings) might serve as a useful framework for this:
   - **Research** (replaces "field"—some research recordings are made in studios)
   - **Event** (ceremonies, festivals, broadcasts; recordings made at events)
   - **Broadsides** (recordings made to be marketed)
   - **Manuscript** (recordings created for personal use)

5. To recognize the politics of culture as they are played out by "insider" performers, performance "brokers" who often represent the style to the "outside," academics and critics who also engage in representation, and the recording industry. (In conjunction with this objective, we discussed the possibility of a CD devoted to the issue of folk song arrangements.)

6. To encourage different patterns of listening relating to different reasons for listening by playing upon the programmability of CD playback.

   Design notes to take advantage of the non- or multi-linear CD programming feature (*If you want to hear "a" musical feature, follow program sequence 1, 4, 7; if you want to hear "x," follow program sequence 3, 7, 12; &c.*)

2. **Themes**

   Choices of themes are related to the mandate but must be saleable to the "community" whose music is being documented. What follows is a list of possible themes for specific products that we generated or were suggested to the committee. We invite and welcome other suggestions.

   - Fiddle music sampler—cross community
   - Judith Cohen's project—Jewish musical traditions in Canada
   - Venue-situated recording—a club, for example, as a site for musical performance
   - Black music—race and music, a survey
   - Ukrainian
   - First Nations
   - Métis

   Also discussed under this rubric was working with Smithsonian/Folkways to reissue (with updated documentation) the Folkways Canadian albums.

   Diamond and Rosenberg added the suggestion of looking at classical treatments of folk music—the issue of folk song arrangements, mentioned above under 1, #5.

   Another possibility, discussed by Rosenberg and George Lyon, was a reissue of significant Canadian polka music recordings.

3. **Identification of sources**

   Each product would require a unique search for sources. Specific products could include newly created recordings or older ones. Contemporary digital techniques make it possible to "clean up" older, noisy recordings. Also discussed was the idea of incorporating materials available to the community studied but unknown to or not easily found by outsiders. The committee agreed that each project team should conduct research to discover available materials in the collection of archives and initiated a preliminary list of possible sources:

   **Archives and other institutions**
   - Canadian Museum of Civilization (Canadian Centre for Folk Culture Studies)
   - National Library (Music Division)
   - Memorial University of Newfoundland Folklore and Language Archive
   - Beaton Institute, University College, Cape Breton
   - Public Archives of each province
   - Institute of Island Studies (PEI)
   - Laval (CELAT)
Ontario Folklife Centre, York University  
Département de folklore et ethnologie de l’Université de Sudbury (Archives de Folklore)  
Winnipeg Ukrainian Centre  
University of Saskatchewan Métis Center  
University of Alberta Institute for Ethnomusicology  
University of British Columbia Museum of Anthropology

Individuals  
Local Recording Companies  
Other Projects

It would be useful to get the lists of material which the Smithsonian is working from for the new JVC video series on North America which are currently in preparation.

4. Production

Aspects of recording, mastering, packaging, &c., must be explored and guidelines established. The guidelines created by Tony Seeger for Smithsonian/Folkways may constitute a useful model for standards of production. Guibault suggested that a local recording studio with which she had worked was one possible production site—reasonable prices, a sympathetic operator. David Warren indicated to Rosenberg that he had ideas and suggestions concerning production. Also mentioned here was the need to deal with legal matters—copyrights, permissions—in the production process.

5. Suggested distribution

For this essentially educational series, we conceive the perceived audience as scholars, teachers, members of the community represented, museum-goers, and other interested members of the public. Distribution would thus be focussed toward:

Educational institutions  
Media (CBC)  
General public

In addition, we anticipate the following marketing strategies:

Sell the series to educational institutions and the media.  
A specific marketing plan for the general public will be required for each recording.  
Issues of outside appeal vs. local acceptability must be addressed.

We agreed that distribution is closely tied to promotion. Among the suggestions:

The Society’s Mail Order Service  
The Canadian Museum of Civilization (contact person: Frank Corcoran).  
Suggestions for other distribution networks are requested (educational outlets seem particularly important).

The Committee will be meeting again. Your comments and suggestions will help us in creating a project that represents the interests of all of the members of the Society. Please send them to:

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St. John’s, Newfoundland  
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When the Silver Toned Seven came to Black Diamond for the first time we would have died if we had not been able to go to the dance! I thought Mae Disney was such a good dancer and so pretty that she could have made the Follies Bergere [sic]. Another couple who were always in attendance were Charlie and Sadie Brooks. They danced all evening, but I always thought they were each doing a different dance, but oddly enough they never interfered with each other’s performance.

The McNary Girls, In the Light of the Flares (Turner Valley, Alberta)