



Appalachian dulcimer

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archival inscription. This expression denotes the socio-cultural implications of archiving. The activities of collection and archiving are complex events in which both collectors and performers frame and reframe music, situating it in the contexts of time, space and society. Performers' and collectors' presentations of music always go beyond their immediate here-and-now contexts, implicating both past and future speech and performance events.

traditionalisation. In Edward Bunting's *Ancient Music of Ireland*, the editor recalls his encounter with the harper Denis Hempson in 1792 at the Belfast Festival. Hempson was 'a model of the old Irish

school', whose music was 'unmixed with modern refinements, which he seemed studiously to avoid; confining himself chiefly to the most antiquated of those strains which have long survived the memory of their composers, and even a knowledge of the ages that produced them.' Bunting describes how difficult it was to get Hempson to perform; the harper refused, in part because the old airs 'revived painful recollections' (Bunting, 1840: 73–7). These statements, accompanying Bunting's transcriptions, exemplify a process Richard Bauman terms *traditionalisation*, 'an act of authentication, akin to the art or antique dealer's authentication of an object by tracing its provenience ...' (Bauman, 1992: 137). Hempson situates himself at the *end* of a tradition of personal memory and emotion, whereas Bunting presents himself as uniquely skilled to rescue the music, linking it both to the ancient past and to the modern European present and future. Thus Hempson's performances prove both 'that the Irish were, at a very early period, superior to the other nations of Europe' and also that the technique of performers such as Hempson 'comprised as great a range of execution as has ever been devised by the most modern improvers' (Bunting, 1840: 73). Bunting's collection presents itself as the *only* link between a vanished past and the wider world of modernity. Bunting's claim for his archive rests upon claims made by and for Hempson, and shows us the parallels between scholarly and folkloric traditionalisation.

canon. As with traditional modes of transmission and performance, archiving is an act of *entextualisation* as well as one of *contextualisation*. Musical form itself is always a product of these wider social activities. Thus, the 'skeletal' inscription of collectors like O'Neill implicates past performances (implying that 'this is not all that was performed') as well as future ones ('you will add your own ornamentation'; 'technique is embodied in individual performers and oral transmission rather than in transcribed music'). Thus, 'faults noticed in a "book" player by a traditional musician derive not from the notation but from the training he/she received in art music and from his/her ignorance of Irish music' (Breathnach, 1986: 8). Note that this approach has wide-ranging consequences for how 'tradition' is understood, for the ontological status of a 'tune' or 'air' as something

which perdures in time and space independent of its performance, and for performance itself as a type of embodied social activity.

The fundamental technique of modernism is to '[posit] a category of tradition, making it seem autonomous'. Thus, 'traditionalist' performers and collectors, like Hempson or Breathnach, insofar as they define themselves and their music in opposition to 'modern' music and technique, are themselves modernists, as are collectors and composers like Bunting and Ó Riada, who create musical *hybrids* through acts of 'purification' (the selection of what is genuine in tradition) and/or musics 'that contain tradition by virtue of being defined in opposition to it' (Bauman & Briggs, 2003: 307). [STC]

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