

EDITOR'S PREFACE

This is the second volume of *Ethnomusicology Ireland*, the Journal of the Irish National Committee of the International Committee for Traditional Music (ICTM). It continues the policy established in our first volume (2012) that the contents of our journal, like the activities of the society itself, reflect the range of music played, studied, and researched on the island of Ireland, providing a regional forum for scholars of diverse musical traditions.

We invite submissions reporting on original research that has not been published elsewhere. All submissions are subject to review by two readers and subsequent revision at the request of the editor. In general essays should be around 6,000 words in length, although exceptions may be made depending upon the character of particular contributions. Without precluding any particular mode of writing, all should conform to a high academic standard and include appropriate scholarly apparatus. Authors are asked to submit their copy in electronic form in Word with minimal formatting to the editor.

The essays in this volume address a variety of topics from differing perspectives.

Tes Slominsky investigates the historiographical disjuncture between the documented public activity of women traditional musicians in early twentieth-century Ireland and their subsequent erasure from the narrative of Irish traditional music history. She follows feminist scholars since the 1960s who have worked diligently to return women to historical narratives and to explain their erstwhile invisibility as a function of gendered power dynamics past and present. Visibility, however, is not sufficient, and interpretation is vital. She argues that metaphorical connections between women and nation in force in the early twentieth century rendered some women intelligible as traditional musicians but prevented others from participating in public music-making.

Matthew Noone draws on phenomenological thought to examine the experience of the many foreigners who are moved to study North Indian Classical music seriously in India, particularly in Kolkata. It is inspired and informed by his first-hand experiences in this milieu as one among this international cohort. He borrows and extends the notion of schizogenesis

[Feld and Bateman] to characterize the complex transformation of individuals in a trans-global musical world.

Andy Hillhouse examines the relationship between new tune composition and the increased globalization of Irish Traditional Music through the notion of the 'hook' as an important aspect of tune composition; a term found in popular music discourse to refer to melodic, rhythmic, and formal elements that stand out as distinguishing features of a tune. He argues not only that the hook is a contributing factor in the popularity of certain tunes, but also that examining hooks can lead to insights on the changing boundaries of ITM practice within the context of transnationalism.

Seán Ó Cadhla uses folklore studies methodologies to investigate the history of the horseracing ballad "Skewball", widely documented in oral tradition on both sides of the Atlantic, as well as on numerous English broadside printings. Due to the large gap between its first known publication in 1818 and the mid-18th century horse race it recounts he examines the preceding period with a view towards unearthing possible earlier sources for the ballad, and presents a recently discovered MS version which provides further evidence of the historical origins of the ballad.

Daithí Kearney examines the influence of Comhaltas Ceoltóirí Éireann on the geography of Irish traditional music and, in particular, the impact of the organisation on regions and regional identities within the tradition. Founded in 1951, CCÉ is the largest organisation involved in Irish traditional music and it impinges on many aspects of the study of regionality in Irish traditional music. As a powerful interest group in Irish traditional music, the organization constructs and communicates ideologies, celebrates and empowers individuals, and creates representations. A mapping of the cultural-geographic patterning of its various activities reveals CCE's construction of newly imagined administrative regions and an historical narrative of 'the way things were'.

Jessica Cawley examines the role of family in the transmission of Irish traditional music. She first explores general family influences in Irish traditional music, and then analyses various interactions between Irish traditional musicians and their parents. Interviews with twenty accomplished Irish traditional musicians reveal that only a small proportion learned traditional instrumental music directly from their parents and that

interviewees were introduced to Irish traditional music in numerous and individual ways. Due to these diverse experiences, the influence of family on the musical development of Irish traditional musicians is difficult to generalize and the effect parents have on musical development and enculturation, therefore, must be judged on a case-by-case basis.

It is my hope as founding editor that *Ethnomusicology Ireland* will continue to provide a focus and outlet for the increasing volume of research and concomitant teaching that characterizes this growing the field in Ireland.

Colin Quigley, Founding Editor