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## Abstracts

edited by Dorothy L. Zinn

Francesco Giannattasio  
*Pietro Sassu and Italian Ethnomusicology*

As the senior academic of Italian ethnomusicology, the author contextualizes the figure and work of Pietro Sassu within Italian ethnomusicology, highlighting Sassu's role as both a witness and protagonist and underlying how he made a substantial contribution not only to the research and the collection of sound documents, but also to the reflection on important theoretical and methodological questions. On the one hand, this essay documents the musical ethnographer's indefatigable activity aimed at drawing special attention to concrete and durable ethnomusicological data. On the other hand, it demonstrates the scientific value of Sassu's analytical approach, which benefitted from his strongly musicological training: this formed the basis of a unified musicological perspective that led him to move between a refined Europeanist musicology and ethnomusicology, between high culture and popular culture, and between orality and writing.

Luisa Zanoncelli  
*Pietro Sassu in Udine*

Pietro Sassu left a profound mark on ethnomusicology thanks to an original path which led to his becoming the first in Italy to place his research within an anthropological perspective that considered music from an oral tradition in close connection with culture and society, and not only as a language and "other" form of elaborating sounds. Sassu's serious ethical and methodological rigor protected him from intellectual fads and easy allegiances within the turmoil of his period; his respect for others safeguarded him from the conflicts between musicology and ethnomusicology and led him to significant theoretical elaborations of the concept of alterity of the European high culture system in relation to the systems of oral cultures.

Giulio Angioni  
*In Memory of Pietro Sassu*

Remembering Pietro Sassu as both a friend and a fellow scholar, the Author recalls how on several occasions he and Sassu discussed and promised to continue discussing an issue that has received little scholarly attention: why is it that, with only rare excep-

tions, dance has been banned for many centuries from the canonical ceremonies of all forms of Christianity? For Sassu and the Author, this absence of dance and its implicit or explicit banishment should be considered a significant feature of Christianity. Indeed, in some ways it appears comparable to Jewish and Islamic interdictions against figurative representation.

Pietro Sassu

*From Ethnophonia to Ethnomusicology: A Century of Studies of Italian Folk Music*

This piece is an important, previously unpublished essay by Pietro Sassu (1939-2001) which had limited circulation among specialists in a typewritten version. In it, the Sardinian scholar outlines the course of research on oral musical traditions in Italy, a path marked by deep contradictions. Beginning with the first datable traces around the last decades of the 19<sup>th</sup> century and connected with folklore and musicological studies, Sassu then proceeds to identify and consider the stages that defined the processes of maturation and definition of ethnomusicology in Italy, as well as the pioneers and masters who led to its consolidation and recognition in the academy. He then concludes with some reflections on the state of research in the years in which the essay was written, straddling the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century, with the hope that ethnomusicology would be fully embraced within a general musicology without prefixes.

Renato Morelli

*Musics by Memory: Pietro Sassu and Trentino in Research, Diffusion and Multimedia*

This article presents an analytic profile of Pietro Sassu's significant and intense activity in Trentino from 1976 to 2001. This activity involved both research and diffusion, and it took the form of publication, research campaigns "in the field", radio broadcasts and television programs, film projects, artistic direction and collaborations with various scholars. The article also discusses various collaborations with the Center for Musical Education and the Sociology of Music (founded by the University and Conservatory of Trento), the Ladin Cultural Institute and the City of Trento. In particular, it examines the Sassu's collaboration with the Trento regional offices of the RAI television network, which led him to produce several radio broadcasts on ethnomusicological themes, television shows with ethnographic films, the film *Su Concordu – Settimana santa a Santulussurgiu*, and the "historical" Albatros collection *Liturgical songs from oral tradition*.

Giancarlo Palombini, Daniele Parbuono

*Dialect and Sonorous Folklorisms: The Representation of "Sega la vecchia" in Umbria*

The "Sega la vecchia" consists of an itinerant representation with the begging of eggs and wine. It takes place in the middle of Lent with teams made up of fifteen to twenty young male peasants. This article reports on a substantial work which, after over

fifty years of research led to the publication in 2011 of the volume *Séga seghin' segamo... Studi e ricerche su "Sega la vecchia" in Umbria*, edited by Giancarlo Baronti, Daniele Parbuono and Giancarlo Palombini. In the first part of the article the Authors summarize the methodology used to deal with this phenomenon as intangible cultural heritage to be preserved, and they describe the complexity of its linguistic-anthropological features. In the second part, by way of references to the volume, the Authors deal with specific ethnomusicological themes connected to folk performance.

Francesco Marano

*Autobiographical Note on the Film Il Maggio delle Mondine (2011, 45 min.)*

This article presents some images from Francesco Marano's film *Il Maggio delle Mondine* (2011, 45 min.). In a brief introductory text, the Author evokes a substrate of memories and emotions that he experienced during his travels for the film's production.

Nicola Scaldaferrì

*Basilicata 1997: Report on a Study of Traditional Lucanian Music Promoted by Pietro Sassu*

For the first time, this essay reconstructs the context of a study of traditional Lucanian music promoted by Pietro Sassu and financed by the regional government of Basilicata. This study was carried out in 1997 and involved the active participation of a group of students and researchers of the University of Basilicata under the aegis of the University's former Demo-Ethnoanthropological Archive. Featuring a selection of photographic materials, the article traces the guidelines that inspired the study and a first description of the results, the places where the research was conducted and the persons who took part in it. The reconstruction is based on material in the Author's possession (recordings, notes and documentary materials).

Maurizio Agamennone, Maria Carmela Stella (eds.)

*Pietro Sassu the Ethnomusicologist: A Polyphonic Conversation, a Multivocal Reflection*

This article is an edited transcription of the Round Table discussion on "The Ethnomusicological Research of Pietro Sassu" which took place on October 26, 2011 in Matera, at the San Rocco branch of the University of Basilicata. This Round Table was coordinated by Maurizio Agamennone and featured the participation of Piero Arcangeli, Valter Colle, Ignazio Macchiarella, Renato Morelli and Nicola Scaldaferrì. All of these scholars had a deep personal and professional connection to Pietro Sassu, and their narratives were complimented by those of others present at the event. This "polyphonic conversation" was articulated in a careful and detailed reflection on the teaching, research, writing and experience of Pietro Sassu. It was an occasion for thinking about a "migrant" Sardinian intellectual, profoundly connected to his island, who operated and lived in various regions leaving concrete signs of his passage in each of them, both by fostering the development of new situations in the academy and by carrying out a constant activity of research and sound documentation in the field.

Eugenio Imbriani

*The Day of Justice: Simone Sassu's Research on rasgioni*

*Rasgioni* is a practice of peaceful dispute resolution that existed in Gallura (Sardinia) until a few decades ago. Pietro Sassu took advantage of the opportunity to record one of the last of these disputes in its entirety on an audio tape in 1963. The practice involved two parties who were aided by their respective *alligatori* (legal counsels), witnesses and three judges (two *rasgiunanti*, one nominated by each side, and the *omu di mezu*, chosen by both). Some time before he passed away, Sassu gave this recording to his son Simone, who through this document has reconstructed the form of this particular traditional juridical institution and the agro-pastoral context in which its application was wholly coherent.