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Abstracts

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Susanna Venturi
Pietro Sassu

The Author sketches an essential biographical and bibliographic profile of Pietro Sassu, ethnomusicologist and first Director of “Archivio di Etnografia”, who passed away on July 1, 2001.

Pietro Sassu
Courtliness among Shepherds and Peasants: Old Folk Codes of Behavior

Acts of courtesy are certainly a response to practical necessities: for example, it is not possible for more than one person to sit on the same stool, nor is it possible for a group to cross a threshold simultaneously. Yet the codification and practice of these acts take on richer meanings which can be found in everyday behavior, in urban life as well as in peasant or pastoral life. Basically, these acts make the “good”, shared principles of the community visible, yielding a ceremonial form of the gestures. The Author provides a series of cases of such acts drawn from his ethnographic experience: the return of loaned foodstuffs and the shearing banquet in Sardinia, and the performances of dancers and musicians in musical practices from oral tradition.

Ignazio Macchiarella
On the Origins of Confraternal Polyphony in Sardinia. With an Appendix on the Repertory of Santu Lussurgiu in Collaboration with Mario Corona

This article first traces the stages of a decade-long study carried out by the Author within a line of investigation of Sardinian confraternal polyphony begun by Pietro Sassu. The focus of this study is the demonstration of a direct relationship between current practices in oral tradition of the *a cuncordu* song and the *falsobordone*, an earlier practice of harmonization of a *cantus firmus* in oral tradition, documented in numerous written sources from the end of the fifteenth century on. In the second part of the essay, the analysis aims to outline – again in a diachronic perspective – some of the possible specific directions for studying the *a cuncordu* song, and in particular the repertory of Santu Lussurgiu, certainly among the most representative and musically complex in all of Sardinia. The analysis has been enhanced with an appendix by Mario Corona which proposes a frame-

work of the singers (with their respective vocal parts) who, from 1922 to today, have contextually performed *Miserere* and *sa Nuvena* during the Holy Week rites. This appendix offers particular evidence of the importance which the community attributes to this polyphonic practice.

Simone Sassu

Voices from the Past: Gallurian Rasgioni and Legal Anthropology

This essay is based on a study in legal anthropology carried out in Gallura (a study which began with a recording made by Pietro Sassu, father of the essay's Author, in November 1963): it deals with the phenomenon of the *rasgioni*, a customary system of conflict resolution practiced in that sub-region of Sardinia until just a few decades ago. Here, the Author attempts to frame the research within the wide body of studies in legal anthropology (and in particular, legal folklore), a discipline which has focused investigation above all on the study of legal systems in oral tradition, of which the phenomenon of *rasgioni* may be considered a typical expression.

Francesco Marano

Bruno Marano: A Casual Ethnographer in Sardinia in 1955

Felice Tiragallo

The Sardinia of Bruno Marano (Marmilla 1955)

This sequence features a series of photographs taken by Bruno Marano (1929-1994) in Sardinia in 1955, during a mission collecting soil samples in the Campidano of Cagliari. During the two inspections, which probably took place in February and in June, Bruno Marano – an agrarian chemistry instructor and amateur photographer and filmmaker – took over one hundred photographs (black and white, color prints and color slides) and an 8mm film of approximately twenty minutes. Today, this corpus is an striking example of visual documentation, given that such work was rare in those years. In the essays which accompany the images, Francesco Marano provides background information and proposes an interpretative reading of the photographs; Felice Tiragallo comments on the images, emphasizing the data on local material culture they visualize.

Valter Colle

Pietro Sassu and Friuli

Pietro Sassu's relationship with the region of Friuli was very prolific, not only because of his research there (which began in the 1970s) and his teaching at the Università di Udine, but also – if not especially – due to his role in training a large number of young scholars who in turn conducted fieldwork. Sassu was also able to give a significant and decisive contribution to the growth of important editorial projects, working with musical editions such as *Nota*, and *Geos*, a series of ethnomusicological studies. A brief recollection of this relationship, based on personal and direct accounts of his collaborators, enables us to outline the profile of a presence which was of undeniable importance for Friuli as well as other areas.

Nicola Scaldaferrì

Pietro Sassu and Basilicata: His First and Last Days

Based on the Author's personal recollections, this article provides an account of two moments of Pietro Sassu's presence in Basilicata. The first is Sassu's initial visit as an ethnomusicologist took place in December 1987, in connection with a seminar on traditional music in Val Sarmento sponsored by the local Mountain Community agency. The article then deals with Sassu's last days in the region in May 2001, which was the end of his last academic year at the University of Basilicata and only a few days before the diagnosis of his illness. Following this account, the Author briefly describes the research on traditional Lucanian music begun by Sassu in 1997 with the support of the Regional Government of Basilicata; much of the material from this work has remained unpublished.

Noemi Manca

The Work of Pietro Sassu on Women's Monodic Song in Sardinia

This article focuses on a particular aspect of Pietro Sassu's scientific work: his studies of female monodic song. Sassu's most prolific work in this area is from the 1970s, when he began a productive collaboration with Leonardo Sole. The two scholars created an analytical methodology for the systematic study of the female repertoires which they documented in the field: it was through such repertoires, Sassu believed, that the most archaic musical structures of the Sardinian micro-system were handed down. After outlining the phases of Sassu and Sole's analytical methodology, the Author proposes its application to a new corpus of sound documents, demonstrating its enduring utility as an instrument of ethnomusicological analysis.

Giuseppe Vidossi

On a Sardinian Childbirth Practice

The Author begins this essay with a treatment of a childbirth-related practice in Sardinia and then engages in a careful comparison tracing all of the analogous customs found in Italy and Europe. The principal aim of the article is to demonstrate that the practice (the father's pre-delivery flight, in which he leaves behind his trousers) has nothing whatsoever to do with the *cowade*, a birth custom typical of Northern Europe.

Giovanni Fornaro

Traditional Music of the Salento: A Possible Response to Cultural Mediocrity

The Author presents and discusses the volume *Musiche tradizionali del Salento. Le registrazioni di Diego Carpitella e Ernesto de Martino (1959-1960)*, edited by Maurizio Agamennone for Casa Editrice Squilibri; the book features an essay by Eugenio Imbriani and is already in its second edition. By releasing musical documents belonging to the Salentine traditional culture which have remained unreleased for thirty-five years or are in any case difficult to find, this work aims to restore recordings made by the two eminent scholars to their communities of origin. Maurizio Agamennone's lucid introductory analy-

sis, rigorously scientific in its canons and principles, follows in the footsteps of the Southernist tradition which featured not only illustrious scientists such as Croce and de Martino, but also, from a different yet complementary perspective, literary figures such as Carlo Levi, Rocco Scotellaro, and Tommaso Fiore.