

**STUDIA INSTRUMENTORUM
MUSICAE POPULARIS
(NEW SERIES)**

SIMP*5

**SERIES OF THE
ICTM STUDY GROUP ON
MUSICAL INSTRUMENTS**

Edited by Gisa Jähnichen
2017



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Contents

Preface	iii
Otgonbayar Chuluunbaatar : Musical Instruments as Paraphernalia of the Shamans in Northern Mongolia	1
Lejla Džambazov : Traditional Duct Flute Manufacturing and Socio-Cultural Context: The Instrument Maker Vehab Halilović	33
Nice Fracile : Maksim Mudrinić – the Piper, Bagpipes Maker and Piping Instructor	51
Bernard Garaj : An Instrument Maker as a Key Factor in Keeping and Developing Musical Traditions	69
Huang Wan : Sound, Place, and Migration: Topshurs of West Mongol Oirats	83
Vesna Ivkov : Accordionists' Competitions – A Factor of Tradition or Academisation	109
Gisa Jähnichen : Free Reeds for Free Citizens	119
Jadran Jeić : First Croatian Tambura and Other Instruments Factory “Terezija Kovačić”	145
Tamara Karača Beljak : How Was the Myth Created: Why Do We Love Sevdalinka Sung with the Accompaniment of an Accordion, Tamburitza, and Folk Orchestra	161
Kumar Karthigesu : The Relevance of the Traditional Sitar in a Globalised World	171
Gaila Kirdienė : Lithuanian Folklore or Folk-like bands that Include Fiddle and their Cultural Permissibility (1950 – 1990)	183
Danka Lajić Mihajlović : Gusle-making in Serbia between Tradition and the Market	201
Liu Xiangkun : <i>Music from the Tang Court</i> : Limitations of and Compensations for Instrumental Sound	213
Chinthaka Prageeth Meddegoda : The Story of a Failed Business Concept: Intensifying a Drum Production in Sri Lanka	231
Borisav Miljković : Contemporary Types of Frula as an Outcome of Bora Dugić's Artistic Work	251
Salvatore Morra : Reshaping the Tunisian ‘ Ūd in the 21 st Century	263

Ahmad Faudzi Musib : Taboos and Development of Pratuokng Repertoire among the Bidayuh of Annah Rais through Recreation Using Frequency Modulation Synthesis	279
Željka Petrović Osmak : What To Do with the Bagpipes Today? Case Study of One Musician and Bagpipe Maker in Croatia	291
Özlem Doğuş Varli and Mahmut Cemal Sari: The Re-Construction of Music Text on the Turkish Instrument Bağlama	299
Lana Paćuka and Fatima Hadžić: The Piano as a Symbol of a "New Culture" in Bosnia and Herzegovina	313
Vida Palubinskienė: Traditional Musical Instrument Makers in Lithuania between the Second Half of the 19th Century and the Beginning of the 21st Century	337
Guido Raschieri: Cultural Trends, Social Belonging and Musical Instruments: The Perpetual Sound Motion in a Slice of Italy	369
Nino Razmadze: The Georgian Chonguri	383
Kirsten Seidlitz: The Bağlama – Whose Instrument? Traditions and Changes in Playing Bağlama among Musicians from Turkey in Germany	397
Chika Shinohara-Tangiku and Itsuji Tangiku: Tonkori and Shichepshin	405
Jasmina Talam: From Urban to Rural Tradition: The Violin in Musical Traditions of Bosnia and Herzegovina	417
Timkehet Teffera: New Waves in Music Arrangements and Instrumental Preferences: Synthesis between Tradition and ‘Modernism’ Observed in Ethiopian Music	431
Xia Fan: Fretted Instruments and the Xinjiang Muqam	445
Carlos Yoder and Manfred Bartmann: A post-workshop interview about MAKING MUSICAL INSTRUMENTS TALK	465
Rūta Žarskienė: Sounds of Brass Instruments: Functionality, Aesthetics, Meaning	483
Contributors	500
Index of Internal / Organological Terms	
Code of Ethics	

Preface

The papers compiled in this 5th volume of SIMP (Studia Instrumentorum Musicae Popularis, New Series) are dedicated to two main topics. The first topic is 'Musical Instrument Makers between Local Quality and Global Market' and the second topic dealt with the "Permissibility of Instrumental Sound in Society". Additionally, some selected papers on new research subjects were included. The first theme included research, field notes, and reports on local features of musical instruments regarding their ergology, sound quality, and visual aspects that are modified over various time periods in order to expand the local market, to resist the global market, or to accommodate diverse functionalities in the world of 'world music'. The second theme asks for the permissibility of instrumental sound in society. This included many sub-topics ranging from executive laws to aesthetic concepts regarding selected musical instruments, instrument makers, and instrumentalists in general. Also, hierarchies in ensembles and orchestras may play a role in determining various aspects of permissibility. Gender, age groups, racial and social perspectives are discussed in this context.

All papers were presented in person, through teleconferencing (one case), or through an instructed delegate (two cases) during the 21st Symposium of the ICTM Study Group on Musical Instruments held at the Academy of Music, University of Sarajevo, Bosnia and Herzegovina, 5-8 April, 2017. Nevertheless, it is not a primary policy of the Study Group to include only presented papers. Anyone who feels capable and willing to contribute to the main topics of any of the symposia is invited to submit their papers.

In the future, the Study Group will have to work increasingly with teleconferencing as working conditions, travel costs, and legal issues regarding visa requirements may not allow everyone to attend all symposia. However, personal meetings, an immediate and interactive exchange of ideas and experiences is at core of the Study Group.

All papers are arranged in alphabetic order according to the authors' names. Also, academic titles, originating countries, or institutional affiliation are omitted in the main text. This is to give all contributors the same importance and to avoid unsubstantiated hierarchies. Another principle is to give the authors as much freedom in their writings as possible and to allow for various types of papers, such as problem-centred, reports, quantitatively evaluating papers, interviews, short essays, historical sketches, or rather encyclopaedic papers. Authors are not limited in page numbers, word counts, or number of

figures. The main criteria for quality is the scientific relevance regarding the topic, the strength of referred facts and sources, and the innovative ideas deriving from the results. SIMP as a book series is widely used in academic discourses because of this open minded approach to reflect on organological as well as on socio-musicological issues.

Due to restructuring of our former publishing house Monsenstein & Vannerdat located in Münster the following volumes (all NEW SERIES) had to be made available under new ISBN numbers issued for ReadBox-Unipress, a publisher dedicated to scientific series of universities and academic organisations:

Title	ISBN old	ISBN unipress
SIMP I	978-3-86582-956-6	978-3-96163-071-4
SIMP II	978-3-86991-411-4	978-3-96163-072-1
SIMP III	978-3-95645-035-8	978-3-96163-073-8
SIMP IV	978-3-95645-743-2	978-3-96163-074-5

The Study Group will primarily go for e-publishing which includes an option of ordering a hardcopy in the same layout as the previous four issues of *Studia Instrumentorum Musicae Popularis* (New Series).

All volumes can be ordered through the ReadBox-Unipress homepage contact form: <https://readboxunipress.wordpress.com/kontakt/> using the new ISBN numbers. Coming volumes will be hopefully available as e-book and as hard copies on demand from the new publishing subgroup.

September, 2017

Gisa Jähnichen



Remark: Musical instruments and terms foreign to English language in this volume were not italicized, only titles of musical pieces, songs, or collections of music. This is to not overload the text with a huge amount of italicized words and keeping the main text pleasant to the readers' eyes. Also, this may avoid inconsistencies considering that the readers may be familiar with some topics.

Guido Raschieri

Cultural Trends, Social Belonging and Musical Instruments: The Perpetual Sound Motion in a Slice of Italy

The purpose of this paper is to reflect on several themes related to the permissibility of instrumental sound in society. My survey focuses on the complex historical itinerary of the presence of folk instrumental practices in the Region of Piedmont, in north-western Italy. The aim is to analyse how instrumental repertoires as well as musical instruments have enjoyed alternate phases of fortune and oblivion within a time frame of over a century of cultural history, focusing primarily on the final decades.

The events concerned are for the most part only slightly documented, and the intention of this survey is to initiate an organic path of re-emergence and re-reading of the sources, beginning with the most recent operations aimed at enhancing an historical cultural heritage.

We have identified an initial exemplary context for our survey in the socio-political organisation of the Ancien Régime. Beginning in the 16th century, the chronicles reveal an emerging element of sound in the military sphere. The movements of the European infantries were in fact governed by the sound of two specific musical instruments: fifes and drums. They were considered so essential as to be on a par with firearms. For this reason there was strong opposition to their widespread use outside the control of the military authority. In particular, on several occasions the civil and religious authorities attempted to abolish the use of sound (together with other markers of a military nature) in the *badie*, or *abbadie*, the *societates juvenum*, the youth consortiums traditionally put in charge of organising holiday celebrations. We can see that despite such limitations on permissibility, they were not enough to contain the phenomenon of which the traces have come down to us today.

Statute of the *badia* (abbey) of Bossolasco, end of 16th century

1° - The young folks and those who will be described in the Registry of the *Abbazia* (Abbey) [...] shall in each year [...] meet together to elect the new *Abbà* (Abbot) [...]

2° - that the said *Abbà* shall be bound [...] to unite and delegate his officials as he deems opportune and that no one of the Officials elected may recuse the office [...]

3° - that the said *Abbà* shall make it understood that whosoever wishes to enter said Company must appear in person and have himself voted within eight days [...]

5° - that the soldiers of the *Abbadia* must as required be ready both in honour and in service of the Most Illustrious Priors of the entire *Badia*, wherever there is need.

6° - that the *Abbadia* must provide and maintain a badge for the uniform and livery of the Lords and likewise the Cane and Hat and also provide for itself a *tamburo* (drum) which will be the honour and praise of all the *Badia*. [...]¹

Statute of the badia (abbey) of Carignano, end of 16th century

The final day of January 1573, was a day of great solemnity for the *Abbadia* of Carignano; this was the day of Shrove Saturday, so that, gathered together by the *Abbà* the cheerful company, with the great participation of young men and girls, roughly forty in number, they went to the monastery of the Nuns of Saint Chiara and, following an ancient usage, they all entered there beating the *drum*, with *violons* and *players*, and took up the *dance*[...]²

Statute of the badia (abbey) of Limone Piemonte, end of 16th century

The armed dance of Limone Piemonte [...] follows on the occasion of the procession of the Passion of Christ. Four Knights on foot carry the flag which they wave [...]; two players of fifes and a little drum follow and then 12 guards and a commander. These soldiers, dressed in a rather characteristic manner and armed with long swords, protect the procession. While they wait for the formation of the procession in the town square, they execute manoeuvres and act out a battle, which is rhythmic, to the sound of *fifes and drums*.³

1 Statuto della badia di Bossolasco, fine XVI secolo

1° - La gioventù e coloro che saranno descritti nel Rollo dell'Abbazia [...] dovrà in ogni anno [...] ridursi insieme per far l'elezione del nuovo Abbà [...]

2° - che detto Abbà sarà tenuto [...] unire e deputare i suoi ufficiali conforme le parerà e che nissuno degli Ufficiali eletti possa ricusar l'ufficio [...]

3° - che detto Abbà farà intendere che chi voglia entrar in detta Compagnia debba comparire e farsi vottare fra il termine di giorni otto [...]

5° - che gli soldati dell'Abbadia debbano negli occorrenti esser pronti tanto in onore e servizio degli Ill.mi Priori che di tutta la Badia, ove sarà di bisogno.

6° - che l'Abbadia si debba provvedere e mantenere una insegna alla divisa e livrea degli Signori e così il Bastone e Capello e provvedersi ancora di un tamburo che sarà onore e lode di tutta la Badia. [...]

(Archivio di Stato di Torino, Ministero della Guerra, Regia Segreteria di Guerra, Stabilimenti militari, Vol. 4).

2 Statuto della badia di Carignano, fine XVI secolo

L'ultimo di gennaio 1573, era giorno di grande solennità per l'Abbadia di Carignano; ricorreva in quel dì il sabbato grasso, sicché, raccolta dall'abbate la lieta compagnia, con gran concorso di giovani e ragazze, in numero di circa quaranta, si diressero al monastero delle Monache di Santa Chiara, e, seguendo l'antica usanza, vi entrarono tutti a tamburo battente, con violoni e suonatori, e vi piantarono il ballo [...]; Pola Falletti di Villafalletto, Giuseppe Cesare (1937): *Le gaie compagnie dei giovani del vecchio Piemonte*. Casale Monferrato, Miglietta: 76 – 77.

3 Statuto della badia di Limone Piemonte, fine XVI secolo

La danza armata di Limone Piemonte [...] segue in occasione della processione della Passione di Cristo. Quattro Cavalieri appiedati portano la bandiera che sventolano [...]; seguono due suonatori di piffero ed un tamburino e poi 12 guardie e un comandante.

Pastoral visit of 1647 made by the Bishop of Ivrea, Monsignor Ottavio Asinari, to the Parish of Castellamonte

At the altar of Saint Michael Archangel the mass is sung, during which the offertory is carried out by the entire *badia* (abbey); the components of the latter, at the moment of the offertory, are in the habit of approaching carrying their arms. The company of the Suffrage, erected at the same altar, has for a long time had the use of half of a sum of money, which the *badia* extorts from those who marry for the second time, in order to avoid the uproar of the *chiabra* (chivaree). In the successive bishop decree monsignor Asinari forbids those who belong to the *badia* from entering the church with the *tympano* (kettledrum) and the banner and orders that they be deposited outside the church. Furthermore, molesting or verbally abusing persons marrying for the second time is forbidden.⁴



Figure 1-2: Torino 1786, Manuscript of the *Ordinary Pace of the Army*, for fifes and drums;⁵ the group of fifes and drums of the Carnival of Ivrea, playing during the holiday in 2005.

Questi soldati, vestiti in modo assai caratteristico e armati di lunghi spadoni, proteggono la processione. Durante l'attesa per la formazione della processione sulla piazza del paese fanno evoluzioni e fingono un combattimento, che è ritmato, al suono dei pifferi e dei tamburi; Pola Falletti di Villafalletto, Giuseppe Cesare (1937): *Le gaie compagnie dei giovani del vecchio Piemonte*. Casale Monferrato, Miglietta: 76 – 77.

⁴ Visita pastorale del 1647 compiuta dal Vescovo di Ivrea, Monsignor Ottavio Asinari, presso la Parrocchia di Castellamonte

All'altare di San Michele Arcangelo viene cantata la messa, nel corso della quale si compie l'offertorio da parte di tutta la *badia*; i componenti di quest'ultima, al momento dell'offertorio, sono soliti avvicinarsi muniti delle loro armi. La compagnia del Suffragio, eretta presso il medesimo altare, usufruisce da lungo tempo della metà di una somma di denaro, che la *badia* estorce a quanti convolano a seconde nozze, per evitare lo strepito della "chiabra". Nel successivo decreto vescovile monsignor Asinari proibisce agli appartenenti alla *badia* di entrare in chiesa muniti del "tympano" e del vessillo e ordina di deporli all'esterno della chiesa. Inoltre si proibisce di molestare ovvero di infierire a parole contro persone convolanti a seconde nozze; Archivio Storico Diocesano di Ivrea, coll.: I – 4 – GM 6470000LOGGIA. In Loggia, Annamaria and Quaccia, Franco (2000): *Appunti etnografici dai documenti dell'Archivio Diocesano di Ivrea*. Bollettino dell'Atlante linguistico italiano III serie - Dispensa n. 24: pp. 59 – 74.

⁵ Archivio di Stato di Torino, Ministero della Guerra, Regia Segreteria di Guerra, Stabilimenti militari, Vol. 4.

If in this brief introduction we have reconstructed an apparatus of sound norms by reading between the lines of chronicles of the time, a direct and attentive interest in the forms of traditional music is generated beginning in the 1800s, in the path of romantic historicism. Research into the primitive origins of peoples then had a strong “political” value as it was on those foundations that the characters of the new national States were meant to be shaped. As far as Italy is concerned, this process began in Piedmont, seat of the reigning House of Savoy well before the unification of the peninsula. It is not in fact by chance that it was the Secretary of State and diplomat Costantino Nigra who undertook the fundamental collection of the folk songs of Piedmont. The severe limit of this compilation is that it is an anthology of mute documents, i.e., almost totally lacking in transcriptions of the sound apparatus: an extremely accurate application of the philological-textual method of analysis is not accompanied by the same attention to the musical and instrumental aspect.



CANTI POPOLARI
DEL
PIEMONTE

PUBBLICATI DA

COSTANTINO NIGRA

TORINO

ERMANN O LOESCHER

PIEMONTE

ROMA

Via Trazzari, 20

Via del Corso, 207

1888.

Figures 3-5: A portrait of Costantino Nigra; the frontispiece of the anthology *Folk Songs from Piedmont*, published by Costantino Nigra; one of the sixteen musical transcriptions of songs present in the work.⁶

⁶ *Il tamburino* (The drummer boy): There are three drummer boys who come back from the war / There are three drummers and *tan tan ra ta plan* drummers who come back from the war. Nigra, Costantino (1888): *Canti popolari del Piemonte*. Torino, Ermanno Loescher: 570. Regarding the discovery of the vocal heritage realised by Costantino Nigra, see Raschieri, Guido (2014). «Dizì-me ün poc, bela Franzéisa». Costantino Nigra et la collecte des répertoires musicaux populaires en Italie au XIXe siècle. *Fascinantes Étrangetés. La découverte de l'altérité musicale en Europe au XIXe siècle*. Paris, L'Harmattan. 99-117.

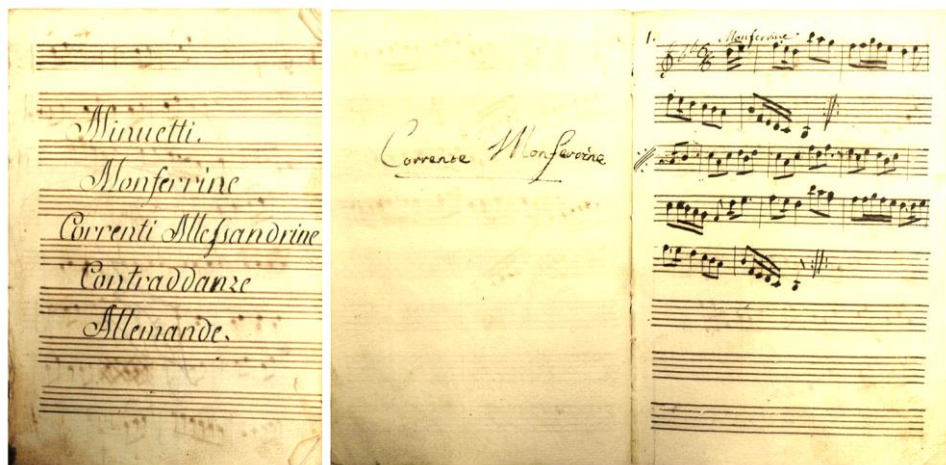
A short time afterwards, specifically with reference to musicological studies, at the end of the 19th century, the founding of the *Rivista Musicale Italiana* (Italian Musical Review), a publication of positivist inspiration, is worthy of note. It represented a temporary phase, although one of extreme importance in the development of musical ethnography and ethno-organology in Italy. Unfortunately, however, there was no study dedicated to the reality of the Region's musical instrumentation.⁷

Despite a reduced presence of detailed treatises up until a given era, there is a large and heterogeneous volume of accessible sources that are useful in illustrating the contexts in which the musical instruments are played and central in defining their specific position in the cultural and social context. On one hand, a wealth of information emerges from a prudent reading of intermediate sources such as chronicles and reportages, illustrations in narrative form, travel reports, reviews of public events, administrative acts, historical and ethnographic accounts of a general nature. Other fundamental elements are derived instead from primary sources such as collections of the instruments themselves, accounting documents, iconographic traces, teaching methods, musical scores.

We can exemplify the results of one of the research topics opened, concentrating on several collections of 19th century manuscripts containing instrumental pieces of dance of popular origin. These offer a direct and unequivocal testimony of a natural attitude of permissibility with regard to the entry and acceptance in educated circles of primitive repertoires of autochthonous expression through processes of formal canonisation. The prevailing destination - openly stated only in some cases - for string ensembles also reflects a practice that must have been shared by the original traditional context before being supported and progressively replaced by wind instruments during the successive period of consolidation and stable presence of the brass bands.⁸

⁷ *Rivista Musicale Italiana* (1894-1955). Torino, Giuseppe Bocca.

⁸ The practice of translating models circulating in the world of traditional music into art music is a rather recurrent phenomenon. The analytic case chosen is situated midway between different manifestations of sound that were never really rigidly separated. There are, however, testimonies of a more net distance from the original substrate of folk practice: for the case of Piedmont, we need only mention the eloquent operation conducted in this sense by Muzio Clementi (1752 -1832), with the collection *12 Monferrinas for Piano Op. 49*. For a comprehensive view of the themes dealt with here updated in the light of new findings and reflections, see the collective essay, Benedetti, Maurizio and Titli, Maria, eds. (1999): *Tradizione popolare e linguaggio colto nell'Ottocento e Novecento musicale piemontese*. Torino, Centro Studi Piemontesi.



Figures 6-7: The frontispiece of a handwritten and anonymous anthology of dances (*Minuetti*, *Monferrine*, *Correnti Alessandrine*, *Contraddanze*, *Allemande*) and an example of *Corrente Monferrina*.⁹

On a related level, within the horizon of musical romanticism and the style of the national schools, what emerged were experiences in the translation in cultured language and instrumentation of the popular instrumental and vocal repertoires. Here the figure of Leone Sinigaglia stands out. Friend and pupil of Brahms and Dvorak, he carried out personally a monumental work collecting and transcribing traditional musical practices in use in Cavoretto, a village on the hillside near Torino. Based on those materials, Sinigaglia promoted a sort of 'nobilitation' through the composition of works for voice and piano as well as orchestral pieces.

The initial results of Sinigaglia's scholarly contribution come to light with the publication of the orchestral compositions the two *Danze Piemontesi* (Piedmontese Dances), dated 1903, and the *Suite "Piemonte"* (Piedmont Suite), composed in 1909. The unpublished *Serenata* (Serenade), op. 30 and the *Rapsodia piemontese* (Piedmontese Rhapsody), op. 26, for violin and orchestra, are also worthy of mention, although not based directly on popular themes. Insofar as vocal compositions are concerned, what emerges first of all are the *36 Vecchie Canzoni del Piemonte* (36 Ancient Songs of Piedmont) for voice and piano, published in six booklets between 1914 and 1927 by Breitkopf & Härtel. A second collection of *18 Canzoni* (18 Songs), for mixed four-part chorus was published posthumously in 1980, curated by Luigi Rognoni.¹⁰

⁹ The booklet is conserved in the Biblioteca Civica di Mondovì, Manuscript Collection.

¹⁰ Leydi, Roberto, ed. (1998): *Canzoni popolari del Piemonte: la raccolta inedita di Leone Sinigaglia*. Vigevano, Diakronia.



Figure 8-10: A portrait of Leone Sinigaglia, the frontispiece of the anthology *Ancient Folk Songs from Piedmont*, collected and transcribed by Leone Sinigaglia, and the cover of the *Piedmont Suite Op. 36*.

Sinigaglia's Jewish origin made him the object of persecution by the Nazi police who occupied Torino during 1944; at the moment of his arrest, he died of a heart attack, while miraculously, many of his inedited works were saved.

The next phase of our historical itinerary is situated exactly in the difficult political and cultural climate of those years. Despite the premises, under Italy's fascist regime the universe of folk musical expression was the object of a certain amount of attention on the part of the government, from the point of view of a propaganda that sought the consensus of the masses and in particular the support of the rural population. Cultural performances – just as every other evasive activity – were subject to the organ of management and control of the *Opera Nazionale Dopolavoro*, the entity responsible for recreational activities for workers. This led on one hand to the creation of an underground reality, which found occasions for public performances in large gatherings, organized by the local sections and the headquarters of that entity. On the other hand, the new formal structure imposed upon spontaneous events destined to become genuine performances resulted in a rather significant remodelling of what was originally arranged. We consider an exemplary case the so-called *Lachera* of Rocca Grimalda (in the Province of Alessandria), one of the most archaic carnivals in the area of the Piedmontese Alps. A publication of the *Opera Nazionale Dopolavoro* offers a detailed description of this ritual, dwelling especially on the festival's founding myth, on the costumes of the participants, and on the choreutic movements carried out in the ceremonial dances. The report also includes – quite a rarity – a collection of transcriptions of part of the instrumental repertoire performed, perhaps attributable to a compiler within the group. Lastly, a brief passage describes the instrumental accompaniment of the dance, entrusted to a sole accordion.

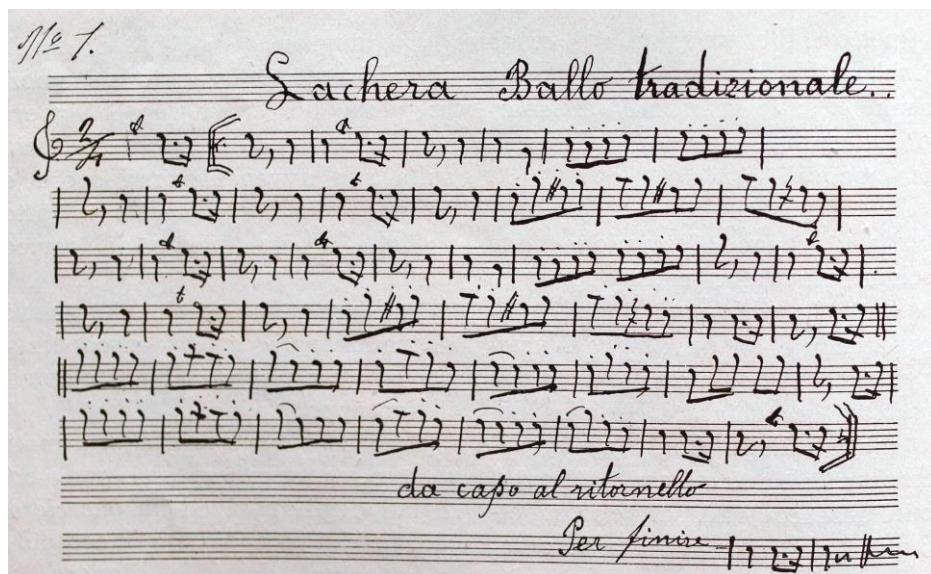


Figure 11: Handwritten score of the traditional dance *Lachera*.¹¹

The presence of the accordion is not casual, since this instrument occupied the scene of Piedmontese folk music roughly from the 1930s to the 1970s owing to the fact that it had reached perfection in terms of its construction, to a stability that distinguished it from the precarious nature of the instruments used up until then and which it gradually replaced, and to its character of autonomous and self-sufficient instrument.

Its wide circulation therefore corresponds to an expanded *permissibility*. It embraces several social and cultural groups thanks to the success acquired in the amateur field as well as in professional use. It reached the point of appearing on various stages, from the urban café-concert and the dance halls in vogue, to the peasant farmyards. The fame of the instrument and its virtuosi was divided between the world of the Piedmontese province and the international scene (it is enough to think of how much the tradition of the Parisian *bal musette* owes to its Piedmont neighbour or to the level of specialisation attained by the accordion factories in Piedmont and in neighbouring Lombardy on the European continent).

¹¹ *Costumi, musica, danze e feste popolari italiane*. 2. ed. (1935). Roma: Opera Nazionale Dopolavoro, 188.



Figure 12-15: Diatonic button accordion and semi-diatonic button accordion (piedmontese workmanship, turn of the twentieth century – Collection of the Museo del Paesaggio Sonoro di Riva presso Chieri); Chromatic piano accordions (Galanti Brothers manufacturers, New York, 1930s and M. Boario retailer, Torino; G. Verde manufacturer, Leini, Torino, 1970s – Collection of Domenico Torta).

In the course of the '70s that same accordion – along with the general diffusion of ballroom dancing – gradually became the last sound symbol of a rural past that the modern world wished to forget. A period of abandonment - ideal and material - followed the splendour and ostentation of the preceding decades.

In a process of return to mythical origins, what was recovered, if anything, was the primitive diatonic accordion. Especially in Torino's "underground" environment, and later on in smaller urban centres, a new folk music revival was born. It followed, or rather exceeded, a series of experiences of reproposal activated in the preceding decade thanks also to the contemporary refounding of ethnomusicological studies in Italy.

Otherwise, the new itinerary of the '70s was nourished by international sources of inspiration, where the alternative rock of the English-speaking countries found space, but also the operations of reproposal already inaugurated outside Italy, especially in neighbouring France.

Not coincidentally, once the movement got underway its consolidation came about in the alpine valleys bordering on southern France, since then identified as Occitane, just as Occitane became the name of a new musical genre, thus dictating an historical-political and cultural unity with those lands.

In a process quite close to the invention of tradition, the musical groups thus adopted a refounded vocabulary of expression and a heterogeneous collection of instruments. On one hand we saw the recovery of instruments that had fallen into disuse while on the other, musical instruments coming from outside Piedmont and Italy came into use. To cite an example, an instrument that became a symbol and a guarantee of authenticity of the new genre was the hurdy-gurdy, of which the Italian territory had in truth rare and limited demonstrations in its use by travelling musicians. The itinerary turned then, with success, to the current of folk rock from which further entries were derived.

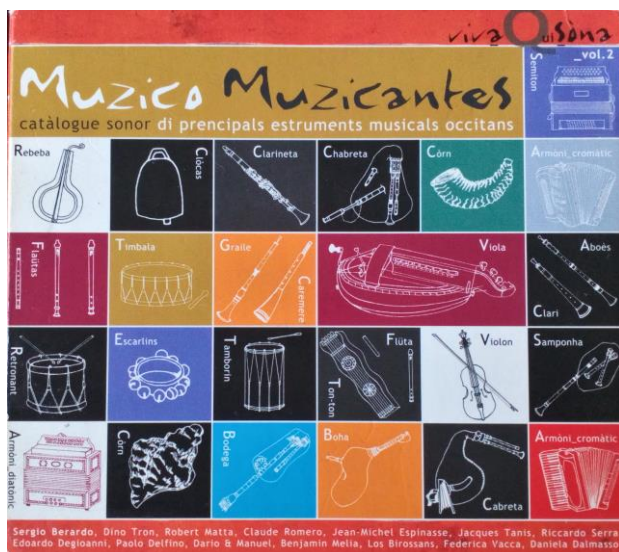


Figure 16: The cover of the disc *Sound catalogue of the principal Occitan musical instruments*.¹²

Finally, more recent experiences, the activity of the group *Musicanti di Riva presso Chieri* and the foundation of the *Museo del Paesaggio Sonoro*, made it possible to re-establish with care a historical and contemporary outline of the organological presences and instrumental practices in the area, thus promoting a renewal of perspectives in an ample socio-cultural context.

¹² Berardo, Sergio et alii, eds. (2003). *Muzico muzicantes. Catàlogue sonor di prencipals estruments musicals occitans. Viva Qui Sòna, Vol. 2.* Caraglio, Associazione Culturale Lou Dalfin - Ecomuseo della Pastorizia della Valle Stura.

The experience of new musical reproposal moves away from the model of folk revival just described, inserting itself within a traditional current belonging to the environment where it was created and never completely interrupted. Similarly, the thirty-year-long operation of independent collection of objects of sound and of testimony regarding their use carried out primarily by Domenico Torta has fortuitously joined forces with Italy's best tradition of ethno-organological studies. It was an unexpected event that sparked the undertaking of a museum project following the encounter between Torta and Febo Guizzi, the foremost scholar of the instruments of traditional music in Italy.



Figure 17-18: The ethnomusicologist Febo Guizzi conversing with the researcher and composer Domenico Torta; Domenico Torta with the group *Musicanti di Riva presso Chieri*, singing and playing the archaic musical bow known as *torototela*.

The museum itinerary of which I curated the set-up offers an infinite series of elements for reflection and interpretation. I limit myself here to some of those that are more pertinent in terms of their connection with the theme of the permissibility of musical instruments.

For example, we can speak about seasonal permissibility, tied to nature, in the construction and in the ritual and recreational use of instruments typical of spring. We find a calendar and religious permissibility, in the use of church bells and the “substitute” instruments of Holy Week.

We must be mindful of gender permissibility: excluding certain practices in singing, the traditional rule dictated a totally masculine context in the management of sound. The informer Pina Tamagnone told us of a warning with which her husband's family had admonished her: «the whistle of a woman offends the Madonna», a very eloquent sign of how improper it was for a woman to dedicate herself to musical expression.

Other customs common to the rural world define a form of permissibility restricted to professional competence in the management of objects of sound, such as hunting calls and the instruments used to stop bees from swarming.

There is also a very lively sense of permissibility connected to the different level of musical proficiency. We entitled a room of the Museum to the *Musicanti e Sunadur*, musicians and players, the former intended as referring to semi-professional players and the latter to the quite distinct actors of an amateur scene, despite the fact that they share a common language.

Finally, there is an internal awareness of what we call *Musica da poch*, meaning “Music of little value”, or “music made of nothing”, where in truth we can find traces of an ancestral tendency, both human and communitarian, to make music, where permissibility finds room for expansion.



Figure 19: A scene of the opera *Paesaggi Sonori* by Domenico Torta (Teatro Regio di Torino, 2014-2015). The group of the *Musicanti di Riva presso Chieri* in dialogue with the chamber orchestra of the theatre (photo by Paolo Torta).

This concept of music of little value, or music made of nothing, is however very far from the attribution of scarce value to popular musical expressions as a whole which is generally rooted in the culture of the European élites. There is a rather rigid limit between the high and the low of sound performances that must not be surpassed. Within a dichotomic model, that passage (while omnipresent underneath) means a change in rank. Currently, the experience of creating the Museum has brought our study group and the *Musicanti di Riva presso Chieri* to the point where the tabu that separated the two spheres of cultured and folk music has been demolished. The most noteworthy example of this is the opera composed by Domenico Torta *Paesaggi Sonori. Piccolo Popolo, Fievoli Fiabole Frivole* (*Soundscapes. Little People, Feeble and Frivolous Fables*). Here, through a complex narrative and musical plot, the instruments of the orchestra

are called to dialogue on a par with the traditional instruments through the reference to a unifying “generating” sound.

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