

Andreas Fridolin Weis Bentzon

The Launeddas

A Sardinian Folk Music Instrument

Volume One

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This book is dedicated
to the staff of
the Danish Folklore Archives
Anelise Knudsen
Thorkild Knudsen
Poul Rovsing Olsen
Nils Schiørring

Siasa prettsiau
e non ssiasa profettau.

You shall be appreciated,
but none will profit by you.
(Sardinian legend)

Contents volume one

Introduction, 11

Chapter one. The instrument, 14

The instrument and its parts, 14

The manufacture, 15

The daily care of the instrument, 18

Kuntsertus, 19

Tuning, acoustical properties, 23

Playing technique, notation, 26

History, 28

Chapter two. The chain dances of Cabras and Northern Sardinia, 30

Informants, 30

Social setting, 31

General characteristics of Sardinian chain dances, 33

The chain dances in Cabras, 33

The pass' 'e dusu, 34

The pass' 'e tresi, 38

The chain dances of Northern Sardinia, 40

The North Sardinian accordion music, 41

The Central Sardinian chorus, 42

Conclusion, 42

Chapter three. The chain dances of the professional launeddas players, 44

Informants, 44

The material, choice of transcriptions, 46

The iskala, introduction, 47

THE MUSICAL STRUCTURE OF THE NODA, 49

Rhythm, 49

Metrics, 49

The formal structure of the element, 50

Form of nodas, 52

Melodics, tonal structure, 53

The use of the mankosa manna, 57

OVER-ALL STRUCTURE, 60

The principle of thematic continuity, 60

The concept of main theme, 62

Group types, 62

Is furias, 63

Sardinian terminology, 64

RESIDUAL PROBLEMS, 65

The use of the melodic material, 65

Stylistic amplitude, ideal and practice, 67

History, 70

Choreography, 73

Aesthetics, 76

Music and magic, 77

THE WORLD OF THE LAUNEDDAS

PLAYERS, 79

The institution of the Sunday dances, 79

The mutual relations of the launeddas players, 81

The musical instruction, 84

The schools of playing, 87

The decline of professional playing, 89

Chapter four. Other dances, 91

Sa dantsa, 91

S'arrošada, 91

Su pass' 'e dusu, 91

Sa tirantella napoletana, 92

Dances played in the church, 92

Su ballu tsivili, 92

Chapter five. The launeddas in song accompaniment, 93

Material, informants, 93

The song types, a general introduction, 94

The $4 \times 4/4$ formula, 95

The $3 \times 3/4$ formula, 97

The $6 \times 4/4$ formula, 98

Free rhythm 1, 98

Free rhythm 2, 98
 North Sardinian song types with launeddas accompaniment, 99
 Goččus 1, 99
 Goččus 2, 99
 The launeddas accompaniment for the Mass, 100
 Social aspects, 100

Chapter six. Marches and religious solo pieces, 104
 General description, 104
 Musical features, 105
 Range of variation within the tradition, 107
 Origin, 108
 Attitudes towards the solo pieces, 108

Contents volume two

Examples

- 1 Pass' 'e dusu. Punt' 'e organu, 1
- 2 Pass' 'e dusu. Mediana. Daniele Casu, 3
- 3 Pass' 'e dusu. Fiorassiu. Daniele Casu, 4
- 4 Pass' 'e dusu. Mediana a pipia. Daniele Casu, 5
- 5 Pass' 'e dusu. Mediana a pipia. Giovanni Lai, 6
- 6 Pass' 'e dusu. Fiuda bagadia. Daniele Casu, 7
- 7 Pass' 'e dusu. Fiuda bagadia. Giovanni Lai, 8
- 8 Central Sardinian dance song. Male chorus. Mamoiada, 9
- 9 North Sardinian dance. Fiorassiu. Felice Pili, 10
- 10 North Sardinian dance. Punt' 'e organu. Daniele Casu, 12
- 11 Pass' 'e tresi. Punt' 'e organu. Peppinu Canu, 12
- 12 Pass' 'e tresi. Mediana. Giovanni Lai, 14

Appendix I. Measurements of launeddas, 110
 A MEASURED INSTRUMENTS, 110
 B PIPES COMPARED, 116
Appendix II. Tonometrical observations, 118
Appendix III. Analyses of professional dances, 121
Appendix IV. The transcriptions, 132
Appendix V. Recordings with launeddas 139

Notes, 144

Danish Summary, 147

Index, 157

- 13 Pass' 'e tresi. Fiorassiu. Giovanni Lai, 16
- 14 Pass' 'e tresi. Mediana a pipia. Giovanni Lai, 19
- 15 Pass' 'e tresi. Fiuda bagadia. Giovanni Lai, 22
- 16 Pass' 'e tresi. Punt' 'e organu. Giovanni Lai, 23
- 17 Professional dance. Fiorassiu. Efsio Melis, 28
- 18 Professional dance. Fiorassiu. Dionigi Burranca, 37
- 19 The connection between dance step and music. Fiorassiu. Dionigi Burranca, 38
- 20 Professional dance. Punt' 'e organu. Antonio Lara, 41
- 21 Professional dance. Punt' 'e organu. Pasquale Erriu, 46
- 22 Professional dance. Mediana. Antonio Lara, 50
- 23 Professional dance. Mediana. Dionigi Burranca, 58

- 24 Professional dance. Mediana a pipia. Efsio Melis, 62
- 25 Professional dance. Mediana a pipia. Aurelio Porcu, 63
- 26 Professional dance. Mediana a pipia. Antonio Lara, 64
- 27 Professional dance. Ispinellu a pipia. Aurelio Porcu, 72
- 28 Professional dance. Ispinellu. Antonio Lara, 74
- 29 Professional dance. Fiuda bagadia. Efsio Melis, 80
- 30 Professional dance. Zampogna. Efsio Melis, 88
- 31 Sa dantsa. Punt' 'e organu. Felice Pili, 95
- 32 Sa dantsa. Punt' 'e organu. Efsio Cadoni, 97
- 33 Sa dantsa. Mediana. Aurelio Porcu, 98
- 34 S'arrošada. Fiorassiu. Efsio Cadoni, 99
- 35 Pass' 'e dusu from San Nicoló, Gerrei. Antonio Lara, 99
- 36 Sa tirantella napoletana. Fiorassiu. Antonio Lara, 100
- 37 Dance played in the church. Fiorassiu. Antonio Lara, 101
- 38 Dance played in the church. Fiorassiu. Antonio Lara, 102
- 39 Polka. Fiuda bagadia. Antonio Lara, 103
- 40 The 4 × 4/4 formula. Singer Michele Madeddu. Punt' 'e organu Giovanni Lai, 105
- 41 The 4 × 4/4 formula. Singer Giuseppe Trogu. Punt' 'e organu Daniele Casu, 106
- 42 The 4 × 4/4 formula. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca, 108
- 43 The 4 × 4/4 formula. Singer Angelicu Bulitta. Mediana a pipia Dionigi Burranca, 109
- 44 The 4 × 4/4 formula. Singer Angelicu Bulitta. Mediana a pipia Dionigi Burranca, 111

- 45 The 4 × 4/4 formula. Singer Aurelio Porcu. Ispinellu Antonio Lara, 113
- 46 The 3 × 3/4 formula. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca, 117
- 47 The 3 × 3/4 formula. Singer Aurelio Porcu. Punt' 'e organu Antonio Lara, 117
- 48 The 6 × 4/4 formula. Singer Francesco Castangia. Punt' 'e organu Giovanni Lai, 119
- 49 Free rhythm 1. Singer Salvatore Murtas. Mediana. Giovanni Lai, 120
- 50 Free rhythm 2. Singer Francesco Castangia. Punt' 'e organu Giovanni Lai, 121
- 51 Mutu logudorese. Singer Francesco Castangia. Punt' 'e organu Giovanni Lai, 123
- 52 Goččus. 1. Singer Michele Madeddu. Mediana a pipia Giovanni Casu, 124
- 53 Goččus. 1. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca, 125
- 54 Accompaniment for goččus 1. Punt' 'e organu Felice Pili, 127
- 55 Accompaniment for goččus 1. Fiorassiu Efsio Cadoni, 128
- 56 Accompaniment for goččus 2. Punt' 'e organu Felice Pili, 128
- 57 The launeddas accompaniment for the Mass. Punt' 'e organu Peppinu Canu, 129
- 58 Procession. Fiorassiu. Antonio Lara, 130
- 59 The old procession. Fiorassiu. Antonio Lara, 133
- 60 Pastorella. Fiorassiu. Aurelio Porcu, 134
- 61 Secular march. Fiorassiu. Antonio Lara, 135
- 62 Wedding march. Fiorassiu. Antonio Lara, 137
- 63 Pastorella. Ispinellu a pipia. Dionigi Burranca, 138

- | | |
|---|--|
| 64 March. Ispinellu a pipia.
Dionigi Burranca, 140 | 68 Pastorella. Punt' 'e organu.
Peppinu Canu, 145 |
| 65 Pastorella. Fiorassiu. Efisio Cadoni, 141 | |
| 66 March. Fiorassiu. Efisio Cadoni, 142 | <i>Map of Sardinia 147</i> |
| 67 Pastorella. Punt' 'e organu.
Giovanni Lai, 143 | <i>Plates. 148</i> |

Introduction

The subject of this book is the Sardinian folk-music instrument, the launeddas: a primitive, directly blown triple clarinet, related to the double clarinets of antiquity. Within living memory this instrument has been in use only in Southern Sardinia, but it has probably been known over the whole of the island until the beginning of the past century. Today it is preserved as a functioning element of culture only in two places, namely the villages of Cabras and Villaputzu.

The bulk of the material for the book was collected during a six months' stay in Sardinia from December 1957 – May 1958, during which I visited almost all launeddas players who mastered the instrument well enough to be used as informants, and recorded representative samples of their repertoires.

As a collecting technique I used to visit the informants at regular intervals, staying 3–5 days in each place in order not to take up too much of their time and exhaust their patience, and giving them an opportunity to dig into their memories and react to my presence in the intervals between my visits. Apart from the periods which I spent in the provincial cities of Oristano and Cagliari where I settled down for two to three weeks at a time to transcribe some of the recordings and arrange the material, I used to travel around between Cabras, Villaputzu, Ortacesus, Cagliari and Santa Giusta, each of which faced me with special

aspects of the many diverse problems pertaining to the instrument.

In the village of Cabras near Oristano, I stayed for about six weeks to obtain an over-all impression of the musical life of a South-Sardinian village and be able to place the music of the launeddas within a wider context (see A. F. Weis Bentzon: *Notes sur la vie musicale d'un village sarde. FOLK vol 2 1960*). The village is rather conservative and has preserved the remnants of an extremely interesting ancient type of dance music which I took great pains to reconstruct, and also a very lively tradition for using the launeddas for the accompaniment of ballads and serenades, which I investigated among a small group of young music-addicts.

The village of Villaputzu in the Sarrabus has for the last 60 years been the center for professional launeddas playing. I here became acquainted with the old master, Antonio Lara, who came to be my main informant on the professional launeddas music, and his pupil Aurelio Porcu, who is also a good singer.

At Ortacesus in the Trexenta I visited Dionigi Burranca, who is not only a good launeddas player, but also a very intelligent and comprehensive informant. He had a very clear understanding of the purpose of my studies and was of invaluable help to me in clarifying obscure points, as he had a rare ability for rendering explicit the peculiarities of the construction and aesthetics

of his music. He is the last representative of a school of playing which prevailed in the Trexenta, and gave me a wealth of information about traditions which he was the only person to remember today. I also came into contact with the friends of Dionigi Burranca at Ortacesus, a group of open-minded and intelligent peasants who were all keen amateur poets.

During my stays at Cagliari I used to pay regular visits to the genial master of the launeddas, Efisio Melis, a native of Villaputzu who now lives in the provincial capital of Sardinia. In 1958 he had as a protégé and pupil the launeddas player Pasquale Erriu, also residing at Cagliari, who is the only representative of the manner of playing which prevailed in the Campidano di Cagliari.

My first acquaintance with the launeddas was made in the village of Santa Giusta near Oristano with the semi-professional launeddas player Felice Pili, born at Villaputzu, in whose house I stayed for shorter periods during my school vacations in 1953 and 1955, and during the first three weeks of my stay in Sardinia in 1957.

The material collected in 1957-58 was supplemented in the summer of 1962, when I settled down for two months in Villaputzu with shorter excursions to meet my friends from Cabras, Ortacesus and Cagliari. I stayed much with Antonio Lara, then 76 years old, whom I visited almost every day to have a chat and to take a recording of what might at the moment be in his head, and thus succeeded in getting an almost complete sample of his repertory of professional dances.

The launeddas has hitherto been known to the scholarly world almost exclusively through the studies of Giulio Fara: *Su uno strumento musicale sardo*. *Rivista Musicale Italiana* vol. 20 and 21, 1913 and 14,

in which the instrument is briefly described and some notes on the music are given, but which must else be regarded as pioneer works which are completely inadequate today. My primary aim with the present book has therefore been to create a clear source which should cover both the technological, musical and social aspects of the instrument, and thus be of use to many diverse fields of interest within ethnomusicology. As a secondary goal it has been my intention to make a searching study of one musical instrument viewed as an element of culture, and to take into consideration all the connections which can be seen to obtain between this instrument and the culture of which it is a part.

This definition of the scope of the book has been the guiding principle in deciding what should be included, and what should be left for future studies. First of all I have made no attempt to place the music of the launeddas within the wider context of Mediterranean and European folk music, and likewise I have not as a whole carried the musical analyses further than was necessary to present the first hand knowledge of the tradition gained during my intercourse with launeddas players. As regards the cultural background of the launeddas, I have suffered from the serious drawback that no anthropological studies have as yet been made of the Sardinian rural communities to which I could refer the sociology of the music. I have, however, endeavoured to present the material in a form which should make it possible to fill this gap when the necessary work has been carried out, drawing on current anthropological theory without adhering to any particular school. I feel, however, greatly in accord with the recent trends in American ethnomusicology which aim at the integration of the study of music into

the field of general anthropology, and I have been inspired by the works of David P. McAllester, Allan Merriam, Bruno Nettl, and Richard D. Waterman.

First and foremost I want to express my gratitude to the staff of the Danish Folk Music Archives, and especially to its wise leader, Professor Nils Schiørring, who has succeeded in creating an extremely inspiring and fertile scientific milieu in which I have thrived well for many years. Without this it is doubtful whether I would have been able to write this book.

For criticism and useful suggestions I owe much to Diego Carpitella, Alberto M. Cirese, and Hans Hickmann, who have read through parts of my manuscript, and helped me over many critical points by imparting to me their special knowledge in the fields of Italian folk music, Sardinian poetry, and the history of musical instruments.

I feel indebted to so many persons in Sardinia that I cannot possibly thank them all. I must, however, mention the brothers Gianni and Peppino Atzori at Oristano and Enrico Atzeni and Aristide Murru at Cagliari, who have always been willing to help me whenever needed, and under the most diverse circumstances.

Let me finally thank Aristide Murru, who has taken great pains in transcribing and translating the Sardinian texts for the songs and the legends, and whose unique combination of a personal acquaintance with Sardinian village life and a linguistic training has yielded such admirable results; Mia Bloch Okkels, who has made the original drawings for all the note examples in the book, evincing a remarkable patience and helpfulness; Cand. mag. Jørgen Sonne, who translated a part of the manuscript, and whose criticism of errors of style and literary structure has been most valuable to me; Prof. dr. techn. Fritz Ingerslev and the staff of Lydteknisk Laboratorium, Akademiet for de tekniske Videnskaber, København, who assisted me in clarifying some of the acoustical properties of the instrument; Dir. Steen Hasselbalch, who helped me to undertake the measurements of tones reported in appendix II.

Financial aid for the field work in 1957-58, and 1962 was given by two Italian State grants. The Danish Scientific Foundation has contributed to the preparation of the book and covered the expenses for the printing. The Rask-Ørsted Foundation has contributed to the translation of the manuscript into English.

The instrument

The instrument and its parts

A *launeddas* 1) consists of a drone, *su tumbu* 2), to which is tied a chanter, *sa mankosa manna* 3). *Tumbu* and *mankosa manna* taken together are called in Campidano *sa loba* and in the Sarrabus *sa kroba* 4); they are held in the left hand while the right hand holds another chanter, *sa mankosedda*. Often the *launeddas* players simply denote the *mankosa manna* as the left hand and the *mankosedda* as the right hand. See fig. 1.

The word *launeddas* is the plural referring to the three pipes of the instrument and it cannot be used in the singular, thus a Sardinian speaking of a single instrument would use the expressions *unu ġogu de launeddas*, 'a yoke of *launeddas*', or *unu kuntsertu de launeddas*, a type of *launeddas*; for the sake of simplicity I shall use the word as if, contrary to the Sardinian use, it was the singular. There is no Sardinian word to denote a single pipe.

There are five holes on a *launeddas* chanter of which only the upper four are fingered, whereas the lowest, *s'arrefinu* (of *raffinai*, 'to adjust, to weigh out precisely') makes up the acoustical lower edge of the pipe. The *arrefinu* is always tuned to the drone in some consonant interval, octave, decime or duodecime, and the tone it emits should merge completely with that of the drone so that it disappears.

When the four finger holes are closed and the *arrefinu* is sounding, the effect is thus

that the pipe is mute and the *launeddas* players can in this way obtain effects of pause and staccato without interrupting the flow of air, as we shall explain later in this chapter. The *arrefinu* is cut as an oblong slit which may be covered with wax for the purpose of fine tuning. A finger hole is called in Sardinian *una krai*, 'a key', a word which is also used for 'tone'; it cannot be used to designate the *arrefinu*.

The mouthpieces, *is kabittsinas* 5), are 'beating reeds' similar to those of the Middle Eastern *summara*, they are made by cutting a tongue in a piece of cane which is closed at one end by a natural joint of the cane. The mouthpieces are stuck so far into the mouth that the tongues can vibrate freely without being touched by the lips. On the tongues are put small lumps of wax which are used for tuning the pipes as the pitch can be raised or lowered by lessening or increasing their size.

Some particulars in the shape of the *launeddas* have changed within the last 100–200 years:

The drone, which may have a length of 1,20 m., was formerly always in one piece, and the custom of making it in two or three sections fitted together in conical sockets is of rather recent date, being only 50–60 years old.

The habit of tying the *mankosa manna* to the drone was not universal in former times and may well be an innovation introduced in the 19th century. In the village of

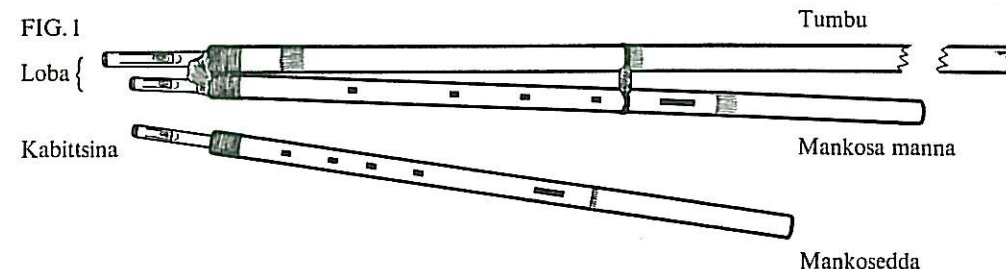


FIG. 1. The parts of a *launeddas*.

Cabras there are thus still a few older *launeddas* players who prefer to hold these two pipes separately in the left hand, and according to reports from one of my informants, the professional *launeddas* player Aurelio Porcu, the same usage prevailed in the village of Samugheo. (Plate I).

Whereas a *launeddas* now invariably consists of three pipes, mention is made in sources from the past century that they might also have two or four. There was no information to be gained about the way of playing a *launeddas* of two pipes, but some persons remembered having heard instruments with an extra drone sounding the octave over the normal bass. In connection with this enumeration of ancient practices, I shall finally mention that a *launeddas* player, Dionigi Burranca, could tell me that the old people in his youth insisted that the *launeddas* formerly had more holes, 'teniana prus kraisi', and that an almost mythical *launeddas* player, Giuseppe Figus, could change the tuning of the instrument (the *kuntsertu*) while playing on the same three pipes. Other *launeddas* players tried to find out the secret of his trick without success and he died without revealing it to anyone.

The manufacture

A *launeddas* is fairly easy to produce and almost all *launeddas* players can themselves make a usable instrument. It takes,

however, many years of practice to discover the fine points of making an instrument that will be durable, and of good tone, and which can stand being played at prolonged performances without losing its tuning or stopping owing to the collapse of one of the tongues of the mouthpieces.

The different parts of a *launeddas* each require a special type of cane, and the first thing needed to make a good instrument is to know the places where the best qualities grow. For the chanters a type is used called *kanna masku*, male cane, with large intervals between the joints and a very thick wall; the best part of a plant is the two sections nearest the root. It is a rare plant and a *launeddas* player never discloses to others the places where he cuts it, which are often at long distances from his own village; to mention one instance, the *launeddas* players from Villaputzu go at regular intervals to a place near the village of Sanluri, a journey of 80 kilometres by bus, for this purpose. Many attempts have been made to plant this type of cane at more accessible places, but as far as could be gathered they have never been really satisfactory.

I had the great honour to be allowed to take part in an excursion to Sanluri with the *launeddas* players Efisio Melis and Pasquale Erriu to cut cane. The suitable plants grew dispersed in a thicket along a small brook, and each piece cut was judged

and discussed. My friends tried how it fitted the hand, calculated the type of pipe for which it would be suited, and drew plans about the types of launeddas to be made during the following year (Plate II).

The cane must be cut between December and March, preferably at full moon. According to some, the phase of the moon is only of importance for the durability of the instrument, a common belief in Sardinia (so, for instance, slaughtering is carried out at full moon in order that the meat may keep better), yet others eagerly maintained that it also had some effect on the sound of the instrument. The cane has to dry for at least six months before it can be used, and the drier it is, the better. It must not be dried in sunlight.

For the mouthpieces a type of cane is employed which has a very hard and thin wall. Like the *kanna masku*, it grows in special places the location of which I was never told, as, generally speaking, the launeddas players were none too willing to tell me how a successful mouthpiece is made, being justifiably apprehensive that I would divulge their secrets. The quality of a piece is judged by its colour, the sound it gives when struck and many other things; furthermore, it is important that its fibres are straight so that the tongue will be rectangular when split off.

For the drone, *kanna masku* is not used, being too heavy when it grows to the necessary size. Instead, the ordinary Sardinian cane is employed, the *kanna femina*.

When making a launeddas, the cane is first cleaned of pith by means of an iron stick hammered up into burs. The knots are stripped of leaves, and on the chanters the diatom layer is scraped off in a strip where the holes are to be placed.

The holes are measured by marking the upper and lower edges of each stop, an old

instrument lying alongside being taken as a model (Plate IVa). The *arrefinu* which is in any event to be corrected with wax every time the instrument is tuned, is sometimes placed by eye. As far as possible the *arrefinu* is placed below a knot, which causes its tone to become weaker and improves the effect of pause. It is a sure sign of a slovenly-executed instrument if the *arrefinu* is placed at the same side of a knot as the finger holes.

If the measurements of a pipe have been altered too much by the repeated carrying over from old instruments to new, they will be corrected by the launeddas-maker, as the upper edge of a hole can easily be lodged a little upwards or eventually lowered by the help of wax. When the pipe is employed as a model for the next instrument in the making, it is the corrected measurements that are notched into the new pipe, and in this way the inaccuracies resulting from the primitive method are kept under control.

A very valuable informant, Dionigi Burranca, related that old people in his youth sometimes employed another method to discover where to place the holes on a pipe. First the drone was made to an incidental key, next a mouthpiece was manufactured which produced the same tone as the drone, and it was then inserted into the piece of cane which was to become the chanter. A tiny hole was then bored and it was tried whether it could be made to produce a usable tone by enlarging it upwards or downwards. When the right position for one hole had been found it was not difficult to find the others, and Dionigi Burranca insisted that perfectly well-tuned instruments could be manufactured in this primitive manner. In our days only the copying of other instruments is known to the launeddas players, and if a type of

launeddas has fallen into oblivion, it is considered impossible to find out its measurements once more. This has happened in our time in various places as regards some rare tunings; so, for instance, at Villaputzu they have lost the launeddas type *mediana* in G Major, which is still extant in the village of Cabras where it is used for song accompaniment, and the launeddas players Efisio Melis and Pasquale Erriu related with great pride that they were the only men who knew the measures of *fiuda bagadia* in F and *punt'e organu* in B \flat .

In order to make a mouthpiece, a piece of cane is cut over at a joint, which results in a closure at the one end. The piece of cane is carefully cleaned inside, and a tongue is split from its wall with a knife. The inner side of the tongue is then further cleaned, and the better this is done the less air pressure the mouthpiece will need and the clearer and weaker becomes the sound of the pipe. A young launeddas player prefers an instrument whose tongues have not been too thoroughly cleaned and which therefore offer a greater resistance to the breath producing a rough and strong sound; older persons will ensure that the tongues are well cleaned so that the instrument is not so exhausting to play.

The dimensions of mouthpieces and tongues are as a rule taken by eye, yet a launeddas player, Pasquale Erriu, eagerly maintained that they must be taken from a finished instrument as a model, as is the case with the holes of the chanters.

The distance the mouthpiece is inserted into the pipe is considered decisive for the quality of sound, and it is maintained that the shorter the mouthpiece is, the more the wax that can be laid on the tongue.

The mouthpiece and the opening of the pipe are cut so as to fit together, and if the

pipe is too wide, a packing of wood is inserted. The upper end of the pipes and the closed part of the mouthpieces are strengthened with cobbler's thread. (Plate VIb).

The drone is generally made in two or three sections fitted together in conical sockets; its length is found by experimenting, as it depends on the inner diameter of the cane and can vary about 10 centimetres for the same tone.

When all the pipes are finished, the drone and the *mankosa manna* are tied together in a converging position, being kept apart by the help of a small stick wound round with cobbler's thread; the interval between the mouthpieces of the *loba* is filled with wax, and the instrument is ready for playing.

The measurements of 20 instruments are reported in appendix Ia, and pipes of identical tuning are compared in appendix Ib.

The trouble taken with the appearance of a launeddas varies somewhat. Thus on an instrument made by professional launeddas players like Efisio Melis, Aurelio Porcu and Pasquale Erriu, a band is cut round each knot of the cane, the diatom layer over the holes of the chanters is scraped off in a stripe with sides painstakingly parallel, the upper rims of the pipes are rounded in towards the mouthpieces, all strengthenings in cord are carried out meticulously, and the conical fittings of the drone will fit smoothly so that this pipe becomes perfectly straight. In Plate V such a carefully executed instrument is compared to a launeddas made by an old man from the village of Cabras who had maintained the traditions of his youth. It will be noted that on this instrument the knots of the cane are but carelessly cleaned and the diatom layer over the holes is only

superficially scraped away; furthermore, there is no strengthening of the upper rim of the mouthpiece of the *mankosedda*, and the mouthpieces are not fitted straight in the pipes. Much goes to suggest that the difference between these two instruments reflects two distinct traditions in *launeddas*-making, as the village of Cabras in most musical matters is more old-fashioned than the rest of Southern Sardinia. It is thus reasonable to assume that the refinement of the instruments of the professional *launeddas* players is a rather recent feature connected with the development of the *launeddas* music following the rise of professionalism in *launeddas* playing.

Many mysteries surround the art of *launeddas*-making, as an intense jealousy reigns among all *launeddas* players, so that they only rarely hand on their knowledge to others. A man who has discovered some innovation keeps it a secret for his own benefit and to arouse the admiration and envy of others. No wonder that a keen interest is taken in discovering the tricks of the more able *launeddas*-makers, and that the most wonderful qualities are ascribed to the lost secrets of the men of old. Thus the young people at Cabras were aware that the *launeddas* player Felice Pili had some secret which enabled him to make his mouthpieces more durable than their own, and which they were very eager to discover. Similarly Dionigi Burranca related that the father of his master, Bepi Sanna, never needed to tune his instruments before playing, but could take them just out of their case and put them into his mouth. Nobody ever found out how he did it, and he took his secret with him to the grave.

The manufacture of the *launeddas* has never grown into a regular profession, but there were formerly persons who did not

play themselves but had an extra income as instrument makers. If their instruments were exceptionally fine they could almost make a livelihood by selling them. Especially famous was a *launeddas* maker from the beginning of this century by the name of Giovanni Loci, who made regular journeys to visit the various professional *launeddas* players who were all his personal acquaintances. Judged by the standards of his day his instruments were fairly expensive, costing a sum corresponding to 1500–2000 lire (1958 standard); but on the other hand, the buyer was certain that it would not begin to cause him trouble in the middle of a festivity, and their durability was greater than the norm.

Circumstances are now such that a couple of the old *launeddas* players make instruments to order for those less experienced in the art. Thus the *launeddas* players from Cabras go to Felice Pili at Santa Giusta if they want an instrument better than those they can make themselves; and Antonio Lara at Villaputzu provides many of the *launeddas* players in the Sarrabus and Ogliastra, selling about 20–50 instruments a year. The prices vary, according to the purchasing power of the buyer and the quality of the instrument, from 200 to 3000 lire.

The daily care of the instrument

A *launeddas* lives, so to speak, in the hands of its owner, and stays usable only by his constant care to keep it in a fit state. If a *launeddas* has been lying under bad conditions for a month without having been used, it may take more than half an hour to prepare it for playing, as of course it will depend on the quality of the instrument how well it resists fluctuations of temperature and humidity.

In a poor *launeddas* a pipe must be renewed or a fresh mouthpiece cut at regular intervals, and a couple of years after its manufacture not many of the parts will be left that went into it when new. The instruments of the professional *launeddas* players will, of course, have a longer life. To mention an instance of extreme durability, the *launeddas* player Dionigi Burranca owned a *launeddas* in which the upper section of the drone and the whole of the *mankosa* manna had been manufactured at the beginning of this century, whereas it had been necessary to replace the lower section and mouthpiece of the drone and the *mankosedda* (instrument 6, appendix I).

Still, even the owner of a good instrument must be prepared to make some repairs before he can start to play. The life of a split chanter can be prolonged by tying it round tightly with cobbler's thread; a tongue may be prone to stop so that its inner side must be cleaned, if matters cannot be improved by tying a hair under it; it may be necessary to shorten a mouthpiece so that it will stand a greater amount of wax and give the chanter a deeper tuning, or it may be fitted by scraping off some of the diatom layer to make it less elastic.

These never-ending worries are especially apt to cause trouble when two *launeddas* players are to play together at some festivity, and their instruments have not only to retain their tuning separately but must also harmonize. I witnessed how the two perfectionist *launeddas* players, Pasquale Erriu and Efisio Melis, met the day before they were to play in public in order to prepare their instruments. After some attempts, they succeeded in finding some *launeddas* which went well together, and they were tested to determine whether they

could remain in tune during 5–10 minutes playing. They were then laid aside with a moist rag around the mouthpieces, and Pasquale Erriu left his instruments with Efisio Melis so that they would remain under the same conditions till they were to be used the next day.

Kuntsertus

There are a series of basic tunings of *launeddas*, in Sardinian *kuntsertus*, which are each cut for several keys, *puntus*. For a festivity a *launeddas* player will thus bring along 7–8 different instruments which he carries over the shoulder in an oblong cylindrical case called *su strakašu*. 6) In fig. 2 all *kuntsertus* about which information could be gained are listed. As may be seen, they are combinations of pipes with the following sections of a major scale:

a b c d, arrefinu *g*: *Mankosedda* for *punt'e organu* and *su far' e sa monča*. *Mankosa manna* for *mediana*, *mediana a pipia*, *ispinellu*, *ispinellu a pipia*, *fiuda bagadia* and *su far' e sa monča*.

g a b c, arrefinu *d*: *Mankosedda* for *fiorassiu*, *mediana a pipia*, *ispinellu a pipia*, *zampogna*.

f# g a b, arrefinu *d*: *Mankosedda* for *mediana*, *ispinellu* and *mediana falsa*.

ef# g a, arrefinu *d*: *Mankosa manna* for *punt'e organu*, *kontrappuntu*, *zampogna* and *mediana falsa*.

d e f# g, arrefinu *b*: *Mankosedda* for *fiuda* and *fiuda bagadia*. *Mankosa manna* for *fiorassiu*.

Mediana, 'the middle one', is found in G, A, B \flat , C, D, and E. In D-major it may have a drone of double length and it is then called *mediana in re maggiore* by the *launeddas* players who have taken the Italian musical expression *maggiore* and employed it in a misunderstood sense

FIG. 2

	Ispinellu	Ispinellu a pipia	Su far' e sa monca	Fiuda bagadia
Mankosedda				
Mankosa manna				
Tumbu				
	Mediana	Mediana a pipia	Fiuda	Fiorassiu
Mankosedda				
Mankosa manna				
Tumbu				
	Kontrappuntu	Punt' 'e organu	Mediana falsa	Zampogna
Mankosedda				
Mankosa manna				
Tumbu				

FIG. 2. Kuntsertus. The tones in brackets are the arrefinus.

relating to the long drone. Mediana in G has now fallen into disuse everywhere except at the village of Cabras, where it is used for song accompaniment. It has the deepest possible position for a launeddas chanter in its mankosa manna from *g* to *d* demanding a very wide spreading of the fingers which limits technical display.

Mediana a pipia, 'mediana as a little girl', is found in the same keys as the mediana. At the village of Cabras two different mankoseddas were used for these two

kuntsertus in former times, whereas they are now invariably produced on one and the same instrument, as the mankosedda is furnished with 5 finger holes of which the uppermost is closed with wax if mediana is to be played, and the lowest if it is to be mediana a pipia.

Ispinellu, from *ispina* = thorn, with a diminutive suffix, is found in F, G, and A. It is tuned as the mediana, but has the mankosa manna in the same octave as the mankosedda. This derivation is also

evinced in its musical content, and it is probably a young kuntsertu.

Ispinellu a pipia stands in exactly the same relation to the ispinellu as mediana a pipia to mediana. They are found in the same keys and produced on the same instrument by stopping up with wax either the lowest or the uppermost finger hole on the mankosedda.

Sa fiuda, 'the widow', is found in the same keys as the mediana, and a launeddas player would normally use the same loba for these two kuntsertus. It is, however, more often played with the loba of an ispinellu and in the keys in which this kuntsertu occurs. Transposed to this range the fiuda, which is rather melancholy, becomes frisky and it is then called *fiuda bagadia* i. e. the marriageable widow, which has not the least to do with Lehar's musical comedy as exploited ad nauseam by the guides at folklore shows. *Fiuda bagadia* is sometimes called *fiudedda* with a diminutive ending.

Su far' e sa monca, 'the monk and the nun', consists of two identically-tuned chanters, practically the loba for an ispinellu played together with a mankosedda for a punt' 'e organu. It has been extinct for many years and the only person to furnish any information was the launeddas player, Dionigi Burranca, who as a small boy had heard it played a single time by the father of his master, Beppi Sanna. It was not a regularly employed kuntsertu but a combination of pipes played for fun and to show one's skill. A strong mankosa manna and a somewhat weaker mankosedda were preferable, and the various phrases depicted a conversation between a monk and a nun.

Fiorassiu is found in G, A, B \flat , C, D and E. The word is an irregular derivative of the Italian word *fiore* = flower.

Punt' 'e organu may be taken to mean both 'organpoint' and 'the key (= puntu) suited for playing with the organ'. It is produced in D, E, F, G, A, and B \flat . In D-major it may be made with a drone at the half length and it is then called *kontrappuntu* (= counterpoint) at Campidano and at Sarrabus, *frasettu*, from Italian falsetto. Giulio Fara shows *kontrappuntu* as a punt' 'e organu in C-major with a drone of normal length, a kuntsertu which has never been described to me, but which may well have existed 7).

Sa zampogna, 'the bagpipe', is a combination of a loba for a punt' 'e organu and a mankosedda for a fiorassiu, and is found in the keys where these two kuntsertus coincide, i. e. G, A, and B \flat . Though it has a repertory of its own it is probably not an old kuntsertu. It is very difficult to play and was mainly used to perform music for listening to as a pastime and a demonstration of the skill of the launeddas player.

Mediana falsa, 'false mediana', consisted of a mankosedda for a mediana played with the loba of a punt' 'e organu. It cannot be called a kuntsertu, and was not regarded as such, but served to demonstrate one's musical ability by being able to perform the dance phrases of the mediana, accompanying them with a loba of a punt' 'e organu.

Special mention must be made of the conditions prevailing at the village of Cabras, as in many ways they do not coincide with those prevailing in other parts of Southern Sardinia, having in general preserved a more old-fashioned stamp.

We have already pointed to this fact in other connections: the lack of interest in the outer aspect of the instrument, the fact that they did not tie the mankosa manna to the drone, and finally that they used different mankoseddas for playing

mediana and mediana a pipia. As regards the kuntsertus, Cabras stands out in the following points:

It lacked the zampogna, ispinellu and ispinellu a pipia, but had developed or preserved a kuntsertu, called morisku, which, as may be seen in fig. 2, had the same two chanters as the ispinellu, but was played with the higher one in the right hand, contrary to the practice of other places. Morisku therefore was not derived from mediana in its musical content, as in that case the launeddas players should have performed with the left hand what they would otherwise play with the right, and vice versa, which would have been extremely difficult. It must thus have been a kuntsertu of its own. It has been extinct for many years and I succeeded in ascertaining its tuning in the following way: An 80-year old launeddas maker, Domenicu Madeddu, cut by eye the holes for the mankosedda (the mankosa manna was identical to the mankosedda of a mediana) after which a young launeddas player, Giovanni Lai, assisted by a 70-year old colleague, devised some suitable mouthpiece. The measurements of this instrument are given in appendix Ia, instrument 11. The measures of its chanters are compared to chanters of supposedly identical tuning in appendix Ib, tables VII and XI, and a photograph of it can be seen in Plate VI, d. Morisku means Moorish, but nobody could explain why it had obtained this name.

As a further deviation from ordinary South Sardinian usage, the Cabrareses used the word ispinellu to denote the kuntsertu, elsewhere called mediana in re maggiore. Nobody actually possessed a specimen, and no one was any longer aware of its measurements, but its identity with the mentioned kuntsertu was affirmed by a lau-

neddas player from outside Cabras, Felice Pili, and is confirmed by the descriptions of the type given by the village people.

To denote the different keys in which they make their instruments, the launeddas players now use the Italian tone names do, re, mi etc., speaking of a 'punt'e organu in sibemolle', 'fiorassiu in sol' and the like. It should, however, be noted that they do not know the names of the tones on their pipes, and it transpired on several occasions that many of them were not even aware of the fact that, for instance, the mankosedda for a punt'e organu is identical with the mankosa manna for a fiuda bagadia in the same key. Similarly the word 'maggiore' in the expression 'mediana in re maggiore' though undoubtedly derived from 'major', stands for the long drone of this kuntsertu, and Efisio Melis, who had made for himself a fiuda bagadia in F, with a drone of half the normal length, designated this kuntsertu as a 'fiuda bagadia in fa minore'. According to the greatly valued informant, Dionigi Burranca, the Italian names of tones were only introduced to the launeddas players in the first quarter of this century by the famous launeddas maker, Giovanni Loci, and superseded a more ancient terminology still used by old people in his childhood. After my stay in Sardinia in 1958, he undertook some investigations on his own, and succeeded in discovering the following terms: Fiorassiu argentinu, a brilliantly-sounding high fiorassiu. Punt'e kirias, 'the key for the Kyrie Eleison of the Mass'. Punt'e organu, 'the key for playing with the organ'. Mesu puntu, actually 'the middle point', a key near to G. And finally, tertsu puntu, 'the third point', a very deep key such as that of the kontrappuntu.

The relative age of the kuntsertus can roughly be estimated as follows:

The zampogna must be rather young, if not the youngest of all kuntsertus, and gives the impression of having only recently acquired an independent status, as it was never much used for actual dancing, but more for demonstrating one's skill, as such combinations of pipes as the mediana falsa and su far' e sa monça. It is furthermore indicative of a young age that it never reached the village of Cabras, and according to tradition was only introduced to launeddas playing of the Sarrabus in the latter half of the past century by the mythical launeddas player Agostinu Vacca.

Ispinellu and ispinellu a pipia are posterior to mediana and mediana a pipia. They seem to have been most fully developed in the central parts of Southern Sardinia such as the Campidano di Cagliari and the Trexenta, where they probably originated with the rise of professionalism in launeddas playing. It is thus significant that whereas the musical content of these two kuntsertus derives completely from the mediana and mediana a pipia in the district of Sarrabus, the ispinellu, but not the ispinellu a pipia, had a musical content of its own in the district of the Trexenta.

The fiuda and the fiuda bagadia cannot be among the oldest kuntsertus, as their plagal scale in the mankosedda is definitely foreign to Sardinian folk music. It is reasonable to assume that they have come into existence not much earlier than the disappearance of the launeddas in Northern Sardinia, as there are no traces of their characteristic phrases in North-Sardinian accordion playing, which in all respects depends on a launeddas tradition now extinct.

Mediana a pipia may have arisen by the combination of a mankosedda for a fiorassiu and a loba for a mediana. In the village of Cabras the practice of cutting a mankosedda with five finger holes, to be used for both mediana and mediana a pipia, has thus only lately been introduced, and distinct mankoseddas were needed in former times for these two kuntsertus. In its musical content the mediana a pipia has reached a much higher degree of independence and richness than has the zampogna or the fiuda bagadia, although it has drawn to some extent on the fiorassiu and the mediana.

Punt'e organu, fiorassiu and mediana are fundamental and irreducible. Musically they are the richest and most varied of all kuntsertus, and it is conspicuous that the rate of transference of motives between these three kuntsertus is much smaller than that to be found between the other kuntsertus on the one hand and punt'e organu, fiorassiu and mediana on the other. (See p. 65).

Tuning, acoustical properties

A launeddas pipe can be tuned up and down by reducing or increasing, respectively, the amount of wax that lies on the tongue of the mouthpiece. In tuning in this fashion, however, a distortion of the intervals between the tones of the pipe occurs, the higher tones being subjected to greater oscillation than are the deeper. A launeddas player who is preparing his instrument therefore judges the tuning of the pipes from a general impression gained by playing small phrases up and down it, until an acceptable compromise has been reached. The two arrefinus, which should merge with the drone to such an extent as

to be inaudible, must as a rule be re-tuned. This is done by covering them more or less with wax.

These acoustical peculiarities of the launeddas were demonstrated by some experiments carried out at the Sound Technical Laboratory of Copenhagen, where the pitches of the tones of three pipes were measured with varying amounts of wax placed at the tongues of their mouthpieces. It here proved possible to compress the ambitus of a mankosedda for a punt'e organu, which under normal conditions will encompass 700 cents, to 493 cents by loading the tongue with 50 milligrams of wax, while it extended to 961 cents when all wax was removed. By the same procedure the tone of the deepest hole was raised 744 cents and that of the highest, 1213 cents 8). In Sardinia, a comprehensive series of recordings of single tones blown by launeddas players on well-tuned instruments was undertaken to find out the extent to which fluctuations of intonation were tolerated. In Denmark the whole of this material proved, regrettably, to be of no value, as the pipes when blown singly did not react as they do when sounded all three together, for one reason because the air pressure differs under the two conditions, for another because the mouthpieces react on each other when all three are vibrating simultaneously. Luckily we succeeded in rectifying this stroke of bad luck when the launeddas player Pasquale Erriu visited Copenhagen with a folklore group; we exploited this opportunity to bring him to the Sound Technical Laboratory of Copenhagen where we recorded the tones of the instruments he had brought with him under more natural conditions. The tones were blown one by one, with and without cross-fingering, but the pipes were not blown singly, but all

three at once. It was then possible to record the tones with an extremely directional microphone which, when kept close to a pipe, accepted its tone without the tones of the other pipes growing so strong as to prevent the selection of the tone to be measured, for it could be found on a tone generator by means of an oscilator, and its frequency counted on an electronic meter. The results are shown in hz. and cents in appendix II.

It is definitely easier to define a scale on the basis of theoretical considerations of ratios of intervals than, as in our case, to tackle the intricacies of actual practice. Thus even a matter so fundamental as the reckoning of the zero points for the cents values of the intervals gives rise to complicated problems: We cannot use the tone of the drone as there is a general tendency to tune the chanter a little higher than the tumbu—arrefinu system. Neither can we rely on the tones giving the keynote on the chanter for they may well be as "out of tune" as any other tone, and on kuntsertus such as fiorassiu and zampogna where the keynote occurs as a tone on both chanters, it may well have different values. To avoid complicating simple matters I have chosen to calculate the zero as the point giving the smallest maximum deviation from a tempered scale of any interval on the chanters. As a matter of fact these questions do not deserve too much speculation, as a glimpse at the tables in appendix II will reveal that the tolerance of accuracy in intonation is extremely wide, amounting to about 40–50 cents, and the variations do not manifest any significant tendency in any direction, which might allow us to assume that the launeddas players aim at some scale different from the tempered major. Needless to say, they all eagerly maintained that

TABLE I

Instrument*	Tumbu	Arrefinu mankosa manna	Arrefinu mankosedda	Zero of chanters
A	000	000	721	5
B	000	000	726	÷9
C	—	—	404	—
D	000	3	716	10
E	000	414	723	24
F	000	410	724	1
G	000	703	÷3	33
H	000	705	÷5	÷22
I	000	704	30	25

*) The letters refer to the instruments measured in appendix II.

All measures in the table are in cents.

their instruments matched perfectly with an organ or an accordion.

The rather violent inaccuracies in intonation are covered by means of an incessant embroidery of grace notes, trills and strong vibratos which leave ample room for a psychological correction of the harsh physical reality.

The effect of cross fingering, a very common playing technique, is negligible. In many cases it does not influence a tone at all whether the underlying holes are open or shut, and only in one extreme case does the lowering of the pitch resulting from cross fingering amount to as much as 28 cents. (b) on the mankosedda of instrument H in appendix II).

The tuning accuracy of the tumbu—arrefinu system is considerably higher than that of the tones of the chanters, as may be seen in Table I. As a general rule we can see that the arrefinu of the mankosa mannas match perfectly with the drone, whereas there is a general tendency to tune the

arrefinu of the mankoseddas somewhat higher. The same tendency is manifested in the relation of the pitch of the tumbu to the general tuning of the chanters, although it does not appear with the same regularity.

To conclude this section, the absolute pitches of the tumbus and the calculated zero points of the chanters are compared to concert pitch in Table II. It will be seen that the deviations from the normal European pitches but rarely exceed 50 cents. It may well be that a larger material would have evinced a somewhat wider range as, according to the statements of the launeddas players, an instrument could be pressed a half tone up or down from the key for which it was cut. It would not have been surprising had the launeddas players adhered to some old concert pitch, but there is no discernible tendency to tune the instruments to pitches deeper than the ordinary, which is due to the fact that the launeddas for more than a hundred years

TABLE II

Instrument*	Key	Tumbu	Deviation in cents from concert pitch	Zero of chanter	Deviation in cents from concert pitch
	Hertz	Hertz	Cents	Hertz	Cents
A	C = 523	132	+15	529	+19
B	G = 392	102	+69	406	+60
D	A = 440	108	+32	435	+20
E	B \flat = 466	118	+21	482,5	+56
F	C = 523	133,2	+31	533	+32
G	F = 349	84,5	+56	344,5	+14
H	F = 349	91	+72	359,5	+50
I	A = 440	107,5	+40	437	+16

*) The letters refer to the instruments measured in appendix II.

have been played together with accordions and organs, and in this way have followed the development of the rest of Europe.

Playing technique, notation

The launeddas players employ a breathing technique which enables them to keep up a constant and uninterrupted air flow by puffing air into the instrument with the cheeks whilst inhaling through the nose. With some training one can learn to master this technique so that the pressure is kept completely equal, and it will be impossible to hear the breathing. The constant pressure of air in the mouth will badly strain the lip muscles, and untrained launeddas players always complained of lip tiredness after playing for a short time.

In order not to inconvenience one's surroundings overmuch when learning the breathing technique, one begins training by blowing through a thin piece of cane into a pot of water. When with the cane one can blow some five to ten centimetres below the surface of the water without any

interruption of the air bubbles, one proceeds to train on a mankosedda, then on a loba, and finally on all three pipes. It requires months of intense exercise before one has got so far as to be able to blow without needing to concentrate, and then at last one can begin to think of learning how to play. Most of the launeddas players had made this first step in their career when they were boys and helped their parents to care for the sheep in the mountains. The learning of the breathing technique was practised as a sport, and the first successful attempts on a mankosedda always aroused great excitement.

The holes of the chanter are closed with the first or second finger joint which gives the hand a wider span than when using the finger tips. The most common playing technique consists in opening only one hole at a time, keeping the others closed so that the arrefinu sounds in between the single tones. In this way the launeddas players obtain perfect effects of pauses and staccato, for the arrefinu, as mentioned,

FIG. 3



FIG. 4



FIG. 5



FIG. 6



merges with the drone so as to be indistinguishable.

In the transcriptions we have endeavoured to account for this and other peculiarities in playing technique by assigning a special meaning to various notational signs: Pauses mean that the arrefinu is sounding. Staccato dots indicate that the arrefinu sounds after a tone, but not necessarily before it. Ties and "legato" signatures are not primarily indications of phrasing, but only state that the figure or passage in question is played with all holes open below those which are sounding i. e. as is normally the case when playing a wind instrument. When a note carries no indication of staccato or legato performance, it should be implied that it has been produced by lifting one finger at a time, which is in fact the most common way of playing the launeddas, but that it has not been shortened to any extent.

In figures 3 and 4 the same phrase is shown respectively with the arrefinu written out as a tone, and in our notation.

At times a somewhat more complicated technique is used, as one may open one of the deepest holes of the chanter while performing a figure with the uppermost holes by lifting one finger at a time. The auditive impression will then be that the tone of the hole kept constantly open will be heard as an extra voice, distinct from the phrase which is performed with the uppermost fingers, and accordingly we shall notate the sustained tone with a length corresponding to the time the hole is kept open—as if it was not interrupted—and the upper figure precisely as if the arrefinu was sounding between its tones, using staccato dots and pauses to indicate when the underlying tone is actually being heard. The length of the sustained tone is furthermore indicated with a dotted bow \cdots . This is illustrated in figures 5 and 6 where the same phrase is shown as it would appear in a literal transcription, and as written out according to our system.

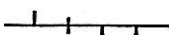
This notational procedure may seem to be unnecessarily complicated, but has the

advantage of combining a description of the actual practice in playing with a fairly good representation of what is heard.

A score can only be an approximation to reality, and it is here a question of the purpose of a transcription as to how far one will go into detail in accounting for the nuances of the rhythmical execution of a number. In general I have chosen not to go much further in this respect than is usual in ordinary prescriptive notation, as it is first and foremost the basic problems of launeddas music which have been our concern, and a more precise transcription would only be a burden when treating these questions.

So much for our methods of transcription—the launeddas players also had a system of taking down dance music, and the last to use it was the old master, Beppi Sanna, who died around 1920. This has come to our knowledge thanks to investigations made by the launeddas player, Dionigi Burranca, who, between my two stays in Sardinia in 1958 and 1962, visited a son of Beppi Sanna, now a man of 80, to collect information on the old traditions in the district of Trexenta.

The system was very simple. The fingers were designated by the following signs put on a line:

Right hand: 

Left hand: 

It was thus possible to indicate which holes on a pipe were to be opened, and a score consisted in two lines, one for each hand, placed over each other. Rhythmics were easily accounted for, as the dance music is always in 6/8, and the measures, indicated by vertical lines, should simply be filled out with 6 units, either tones or pauses. It only remained for the launeddas

player to know which kuntsertu was to be applied and everything would be perfectly clear. As far as we know, no actual manuscripts are any longer extant, and Dionigi Burranca could relate that all the dances of Giuseppe Figus, the master of Beppi Sanna, had once been written down, but that no one could find them any more.

History

The launeddas is a direct descendant of the ancient Egyptian and Sumerian double pipes, and has retained a number of archaic traits both in its playing technique and construction, which make it seem strikingly similar to its antique forerunners—at least at a superficial glance. A 1960 *mankosedda* thus resembles its Middle Kingdom Egyptian ancestor in the appliance of natural cane for the pipes, the use of wax for various purposes, and the construction of the mouthpiece. In the playing technique we may rediscover the practice of lifting one finger at a time, and closing the holes with the finger joints on both Greek and Egyptian representations of double pipe players, and a similar age may reasonably be assigned to the method of breathing through the nose. If we leave aside these archaisms which the launeddas shares with many other popular wind instruments, it may be seen to stand out among all primitive clarinets by virtue of two features: 1. The combination of tuning the pipes by putting wax on the tongues of the mouthpieces with the special method for tuning the *arrefinu*, which makes possible the use of the playing technique mentioned in the foregoing section. 2. The fact that the instrument has three pipes and not two.

Tuning by means of wax on the tongues of the mouthpieces, and the playing technique are common on both double pipes and bagpipes 9). However, I have not been

able to find any other instances of the peculiar method for tuning the *arrefinu*, and we must conclude that the launeddas has no close relatives among recent folk-music instruments.

The other distinguishing feature of the launeddas, its triple aspect, is even more puzzling. It can be observed on a bronze figurine from Sardinia portraying a man playing a wind instrument and holding two pipes in his left hand and one in his right, just as the launeddas players do today (Plate VIIa). Unfortunately the figurine was not unearthed during a scientific excavation and consequently more precise dating is not possible; nevertheless, according to the cautious estimates of Professor Giovanni Lilliu, we can ascribe it, together with the other famous Sardinian figurines, to about 900–300 B.C. There are no other representations from antiquity of triple wind instruments, and nothing can be said as to whence and when the ancestor of the launeddas came to Sardinia.

From the Middle Ages we possess a representation of a triple pipe in the Spanish 13th-century manuscript of Alfonso the Wise, *Cantigas de Santa Maria* (Plate VIIb). This instrument, however, appears to me to consist of a double drone and a single chanter played with both hands, while the launeddas consists of one drone and two chanters. For the rest of Europe

we only have the indirect evidence that the bagpipe, which appears to have gained in popularity rather suddenly in the 13th century, seems to have developed in many places by the appliance of a bag on directly blown pipes, some of which may well have been similar to the launeddas or the triple pipe figured in the *Cantigas* 10).

The early history of the launeddas is thus still completely in the dark, the material leaving us free to form two hypotheses: 1. The launeddas has developed locally in Sardinia in the first millennium before Christ out of a double pipe of common Mediterranean type, being and remaining a unique instrument for the entire span of its existence. 2. The launeddas is a representative of a sub-group among the primitive clarinets which existed in, for instance, the Western part of the Mediterranean already in the first millennium before Christ, and passed an unnoticed existence during the Roman period, to die out at the end of the Middle Ages when they were converted into bagpipes.

However this may be, it can be stated that the launeddas has an unbroken history on Sardinian soil for 2500 years, surviving from the tribal culture of the Bronze-age by adapting itself to the ever changing conditions of a society in evolution, and ending up as we find it today, an integral part of a 20th-century peasant community.

The chain dances of Cabras and Northern Sardinia

In the following chapters the individual genres of launeddas music will be examined singly, and it is here natural to begin with the most important of them all, the chain dances. In the present chapter we shall describe the less sophisticated types, the pass'e dusu and the pass'e tresi of the village of Cabras which will briefly be compared to the dances of Northern Sardinia; in chapter three we shall treat the dances of the professional launeddas players of the Campidano di Cagliari, Trexenta and the Sarrabus, the professional dances as we shall call them; and finally in chapter four we shall examine a heterogeneous group of pair dances, formation dances, tarantella's, and mazurka's which have entered the repertory of the launeddas players at various times during the last two centuries.

The Sardinian word for chain dance is 'ballu'. It should be noted that this word is not synonymous with 'dantsa' which is used to denote one of the mentioned less important dance forms, while 'ballu' is reserved for the original Sardinian chain dance.

Informants

The village of Cabras is situated on the West coast of the Northern part of Southern Sardinia near the city of Oristano. It is a strange community which in many ways has developed a cultural stamp of its own owing partly to the specialization of the major part of the population

in shallow sea fishing, semi-feudally administered by the owners of the lagune, partly to the fact that the village is rather big, having about 8000 inhabitants, and has been both intellectually and materially more self-sufficient than is normally the case for a South Sardinian village. As a whole rather conservative, Cabras has preserved a highly interesting musical tradition, which I endeavoured to explore and reconstruct during a total stay of six weeks where I came in good contact with several musically-active circles.

My informants were:

Peppinu Canu was 27 years old (1958) and contributed very valuable pieces that he had been taught by launeddas players who were either dead or played no longer at the time of my stay in Cabras. He is a lorry driver and openly told me that he did not play the launeddas any more as it did not interest him, and he felt positively ashamed about his former interest vis-à-vis his friends.

Franziscu "su Cau" Castangia, was a shepherd about 24 years old, more a singer than a launeddas player, but an enthusiastically active folk musician, and one of my truest friends at Cabras.

Daniele Casu was a labourer of about 30 years, and very poor. He earns an extra income by playing at the village festivals of Campidano d'Oristano and sometimes also in the villages of Northern Sardinia. With his younger brother, Giovanni, he has several times played at folk-lore shows

such as La Cavalcata di Sassari, and the festival of the Redentore at Nuoro, and they have both been in France and Belgium with the folk-lore groups of the Sardinian tourist organisation.

Daniele Casu has for many years been a pupil of a launeddas player from Villaputzu, Felice Pili, now resident in the nearby village of Santa Giusta, a contact which has brought a series of elements into his playing not native to the tradition of Cabras. Felice Pili is a regular launeddas player for the company of San Giovanni at Oristano, and Daniele is to succeed him. Following the tradition, he already attends all the festivities of the company in order to assist his master.

Daniele Casu has a good technique for a Cabras launeddas player, but is hampered by a lesion of his left little finger so that his playing in the mankosa manna does not correspond to normal practice, a very regrettable fact as he is our main informant on an especially interesting dance type, the pass'e dusu.

Giovanni Lai, was 20 years old, a servant shepherd in 1958, now a worker. Despite his youth he was by far my most important informant. He has a surprisingly good technique and has been taught a series of dances, which no one else is able to play, by an old accordion player, Mocci, who again had been taught them by a launeddas player, su Bricchi, who died about 40 years ago, but whose playing has almost become a legend in Cabras. On his own account Giovanni Lai has also been working with the musical material to be picked up at Cabras, and he has learned what he could from the gramophone recordings made by the Villaputzu launeddas player, Efsio Melis. To test his value as a carrier of the specifically Cabraese tradition, I had two old launeddas players

listen to all his recordings, which they generally judged as corresponding closely to the playing of their youth.

Giovanni Mele, is a grocer of about 45 years who used to play at the big village festivals in former times, but who had not played for 15 years, as deaths had occurred at regular intervals in his family and playing is interdicted during the mourning periods. He only made a few deficient recordings and his value as an informant consisted mainly in assessing the reliability of the material of the younger launeddas players.

Social setting

The sociology of the dances at Cabras conforms fundamentally to the pattern prevailing all over Southern Sardinia. The recurring occasions for dancing were the big village festivals and the weddings during which the dances afforded an opportunity for controlled courtship between young unmarried people, and served as a means of social integration, besides having, of course, a general recreative function. There was, however, the important difference between Cabras and most other South Sardinian villages, that the custom of regularly organizing a common dance in the village square on Sundays had never been introduced there, and the Cabraese dance music has therefore remained almost untouched by the development which has followed the rise of professionalism in launeddas playing, for instance in Campidano di Cagliari, Trexenta and Sarrabus.

At the time of my stay at Cabras, dancing to the music of the launeddas was actually a thing of 10-15 years ago, and the instrument had thus lost its most important social function. My informants, however, had a restricted public in the

wine-lodges where it was not uncommon to use the instrument for song accompaniment, and their presence is still indispensable at the religious processions and the collections for coming festivals. Their pride in playing and the very peculiar relations between them were almost unchanged and the pattern for handing down the tradition could still be observed:

A launeddas player regards his repertory more or less as private property which he neither can nor wants to distribute at random to anybody who may happen to be playing. Direct teaching took place either for money, and this was rare at Cabras, or within a frame of friendship and solidarity between teacher and pupil, who might either be young persons that exchanged their experiences in an informal way, or an old man, about to retire from playing, who wanted to hand over the musical treasure he had built up during his life, and thus selected some young man as his heir. Between such persons there was a tie of solidarity in all musical matters, and often also beyond that. They would not compete for engagements and they would act together against competing cliques of launeddas players. Dances and motives were not the unrestricted property of the pupil, and it was considered bad form to hand them over without the consent of the teacher.

The relations of launeddas players between whom there are no such bonds of friendship are reserved if not directly hostile. A launeddas player will thus either avoid playing or only play the simplest things, when a competitor is about lest he should "steal his secrets", and, of course, on other occasions resort to all kinds of tricks in order to hear the other without his being aware of it, and thus deprive him of some of his private motifs. I, of course,

had to take these attitudes into consideration and avoid playing the recordings of a man for his competitors, and often even keep quiet that I had been given this or that dance lest a teacher might come to hear about it and resent that it had been given away. On one occasion I had the funny experience that I had been promised a recording of a dance which very few persons knew and which the man would only give me on the last day of my stay at Cabras, to exclude the possibility of one of his competitors hearing it. After some time I got the recording and then realized that this competitor already knew it, and had let me record it three weeks earlier – of course on condition that I would not let any other launeddas player hear it. (This dance is transcribed in example 16).

At the present time the jealousy between the launeddas players has the effect of disintegrating the tradition, as a young person who might be attracted by the music of the instrument has no longer any incentive to face the frustrations resulting from the arrogance and hostility of other players, for the prestige and eventual economic profit, the final reward of the successful apprentice in former times, no longer exists.

A further factor operative in the same direction is the fact that all the older launeddas players had stopped playing before the young generation – my informants – had had the opportunity of getting well acquainted with their music. At the time of my stay, the traditions were thus already in a miserable state, and it was a difficult and time-consuming matter to sift the symptoms of decadence from the genuine material.

My position as a collector was not an easy one: The Sardinian moral code prescribes a grandiose hospitality towards

strangers which is, however, often combined with an attitude of formal politeness which keeps them at a distance, and which may be very difficult to get past. Once reasonably well accepted, the difficulty arose that I obtained a status parallel to that of a man eager to learn to play the launeddas and therefore had to be either friend or foe. In these rather precarious circumstances I adopted a policy of being and remaining outside, explaining my purposes, and of course keeping my promise of not playing recordings to a competitor. How well I managed to gain the confidence of my friends and how much of their repertory they kept to themselves I have no possibility of knowing, of course.

General characteristics of Sardinian chain dances

All Sardinian chain dances share a number of features in their basic structure which we shall briefly describe before proceeding to our examination of the chain dances of Cabras.

A Sardinian chain dance is built up of phrases, called *nodas* or *pikkiadas*. A *noda* consists of three motifs each of four or six beats, which we shall call elements, for want of a suitable Sardinian word¹). The last element of a *noda* is called *sa serrada*, 'the closure'. In the transcriptions the *nodas* are numbered, and we shall refer to them with the formula example/*noda*; example 20 *noda* 17 will thus be indicated example 20/17. The division of the *nodas* in elements is shown by bold bars.

The most important difference between the dances of various regions is evinced in the preference for one or the other way of subdividing the single beats. In the most primitive dances such as the *pass''e dusu* of Cabras and the choral dances of Bargaia, the beats may be both bi- and tri-

partite but are often not divided at all, and an element in such a dance will be written as one $3/2$ measure. In the North Sardinian dances performed on the accordion the beats are mostly bipartite, and an element of six beats will be presented as three $4/8$ measures, each beat corresponding to $2/8$. In the South-Sardinian dances beats are almost invariably tripartite and they will accordingly be written in $6/8$.

For convenience we shall in schemes of formal structures of *nodas* denote elements with capital letters, measures with minuscules and beats with Arabic numerals. Furthermore, we shall often refer to the two first elements of a *noda* as *the main elements*, in contrast to the *serrada*, and in a 6-beats element (three measures) we shall call the two first measures *the main measures* to distinguish them from the closing measure. All this will become clear from figure 7.

The chain dances in Cabras

Two types of chain dances are found in the village of Cabras: *su pass''e dusu* and *su pass''e tresì*, of which the former gives the impression of being a musical fossil now preserved only at Cabras, while the latter is closely related to the chain dance of the professional launeddas players. The terms *pass''e dusu* and *pass''e tresì* are rather mysterious as applied to these two dance types; literally they mean, respectively, two-step and three-step, and they are used in Southern Sardinia outside Cabras to denote the two forms which the basic step may take when it is adapted to *nodas* with elements of four and six beats, respectively. In Cabras, however, the *pass''e dusu* is no more binary than the *pass''e tresì*, and nobody could give me a satisfactory explanation of the meaning of these terms.

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FIG. 7

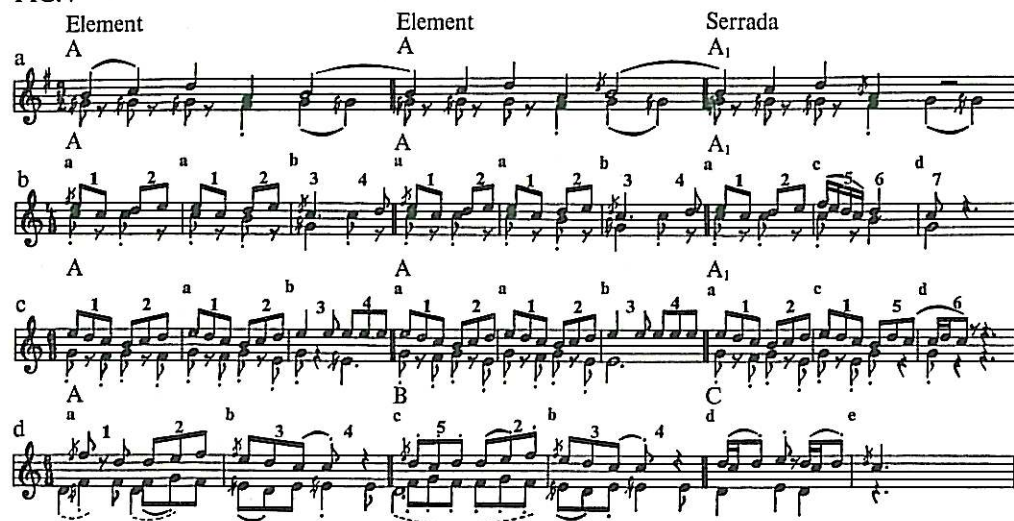


FIG. 7. Basic features of the formal structure of the noda.

a) Pass'e dusu, punt'e organu. The elements are transcribed as 3/2 measures. The beats correspond to the crotchets. b) North Sardinian dance, fiorassiu. The elements are transcribed as three 4/8 measures. c) Pass'e tresu, mediana. The elements are transcribed as three measures in 6/8, one beat corresponds to 3/8. d) Professional dance, mediana a pipia. The elements have four beats, and are transcribed as two measures in 6/8. Note the 3/4 rhythm in measure d.

The choreographic difference between the two dance types reflects the musical; in the pass'e dusu a simple step is followed, which occurs invariably in all Sardinian chain dances (see p. 74); in the pass'e tresu – as far as could be gathered – the choreography resembles closely that of the professional dances.

The pass'e dusu

The discovery of the pass'e dusu is perhaps one of the most important results of my investigations in Sardinia, as it is a musical fossil which takes us back to the starting point of the last 100–200 years' development of all Sardinian chain dances. I naturally endeavoured to have it recorded in as many versions as possible, and it is

represented in the material on the punt'e organu with Peppinu Canu, Daniele and Giovanni Casu, and Giovanni Lai. On fiorassiu, fiuda bagadia and mediana a pipia with Daniele Casu and Giovanni Lai, and on mediana with Daniele Casu. Our knowledge of the performance of this dance is thus very complete and satisfactory in the case of the punt'e organu, but unhappily fragmentary for the other kuntsertus, especially in regard to the correct way of playing in the mankosa manna, as Daniele Casu cannot use his little finger, and Giovanni Lai mixes the pass'e dusu with the other Cabras chain dance, the pass'e tresu.

The over-all structure of the pass'e dusu evinces a free juxtaposition of nodas

FIG. 8



FIG. 9



without any demand that they should follow each other in a definite sequence, as is the case in the more sophisticated dances. In the examples the nodas are therefore not transcribed as they follow each other in the recordings, but are taken out of their context and shown in their most important variants. For the principles underlying the choice, the reader can for each example consult the transcription commentary, appendix IV.

The ternary noda structure is not kept up with any consequence, as it is of no great musical importance, because each element contains a complete theme, and the difference between serradas and other elements is only that the serrada ends on the tonic, whereas the foregoing elements may have other finals. It is, however, of no great consequence how long the tension thus created is upheld and the "noda" concluded.

The elements consist of six beats, and an element is transcribed as one 3/2 measure. The only occurrence of elements of four beats is ex. 1/17.

The rhythm is characterized by a broad movement in which we often find one tone per dance beat, and bipartition and tripartition of the beats occur with about the same frequency, some informants preferring the one, others the second mode of division.

Fiorassiu

Fiuda bagadia

The tonal material is that of a major pentachord.

In the tonal structure one may notice that the fifth, third and tonic are prominent as introductory tones and as finals of elements, and as a whole occur very frequently in accented places.

The ambitus depends on the ambitus of the kuntsertu played, but rarely extends below the keynote. On the punt'e organu it thus comprises a pentachord, on fiorassiu, mediana a pipia, and fiuda bagadia a fourth, and on mediana a third. It is here necessary to make a small digression to explain the rather peculiar way of performing the pass'e dusu on the fiuda bagadia. As mentioned, the melodic of the pass'e dusu is invariably authentic, while the tuning of the mankosedda of a fiuda bagadia is plagal, reaching from the fifth up to the octave. The launeddas players, however, simply play it as if the deepest tone on the mankosedda – i.e. the fifth – was the keynote, transposing the phrases of the fiorassiu and mediana a pipia a fourth downwards, without worrying about the violent dissonances which then ensue. A noda which on the fiorassiu runs as shown in figure 8 would thus be carried over to the fiuda bagadia as shown in figure 9.

In the two examples of pass'e dusu on

fiuda bagadia, which are played on instruments cut in G-major, the melody should be read with *d* as a tonic, and as such we shall regard it in the following.

The melodic movements preferably follow the scale steps and combine with the broad rhythmic outline of one note per beat to give this dance its majestic, primitive character.

The accompaniment performed in the *mankosa manna* can only be established with any certainty for the *punt'e organu* on which *kuntsertu* all *launeddas* players agree on the following points: each beat is sustained by a shorter or longer tone, giving the feeling that the pipe is alive. Some *launeddas* players just open the uppermost hole so rapidly that the tone is not localized and has no melodic or harmonic effect, others use somewhat longer tones and employ the tonic. In a few instances tonic and leading note are used alternately, and an approach to tonic-dominant tensions ensue. Nothing can be said as regards the other *kuntsertus*.

The musical system of the *pass'e dusu* evinces a consistency and regularity that would perhaps allow us to regard the motifs occurring in the *nodas* as the simple outcome of the interplay of rhythmical and melodic rules, so that they might be aligned in a spectrum without any delimitations of themes. There are, however, some discernible thematic cores which occur with great frequency, and which I intuitively feel as stemming originally from the *punt'e organu*. They are shown in fig. 10 both as they occur on the *punt'e organu* and in the form they take on the other *kuntsertus*.

The assumed thematic priority of the *punt'e organu* is important, as the *nodas* appear on this *kuntsertu* in a form which corresponds rather closely to the phrases

of the choral dance music of Central Sardinia, a fact which will be the basis for some of our historical conclusions. It may be substantiated by the following points: The *punt'e organu* is by far the most popular *kuntsertu* for the *pass'e dusu*, and has the richest and most varied musical content. This is also evinced by the fact that six informants could play the *pass'e dusu* on this *kuntsertu*, while only two had ever played it on any of the other. The *punt'e organu nodas* are felt to be freer and more natural than the adapted forms, as shown in fig. 10 models 2-4, and the adapted forms do not occur on the *punt'e organu* although they can easily be performed on this *kuntsertu*.

The freedom to carry over motifs from one *kuntsertu* to another is one of the archaic traits in the tradition of the *pass'e dusu*, as it runs contrary to the ideals prevailing for the other dance forms of Southern Sardinia, where deliberate efforts are made to give each *kuntsertu* a stamp of its own by avoiding transference of themes between them.

Before concluding our exposition of the *pass'e dusu* we shall call attention to the surprising uniformity and integrity of the genre. Both in the stock of *nodas* and in the individual styles the divergencies between the various *launeddas* players are remarkably small. This uniformity must be ascribed to the fact that no strong jealousy adheres to this dance, as it is so easy to play and so limited in its musical content that the *launeddas* players do not find it worth while concealing from others their version of it. It has therefore been transmitted without any restrictions that might cause the development of marked personal styles as has been the case with both the religious music and the other dance form, the *pass'e tresì*, presently to be described.

FIG. 10

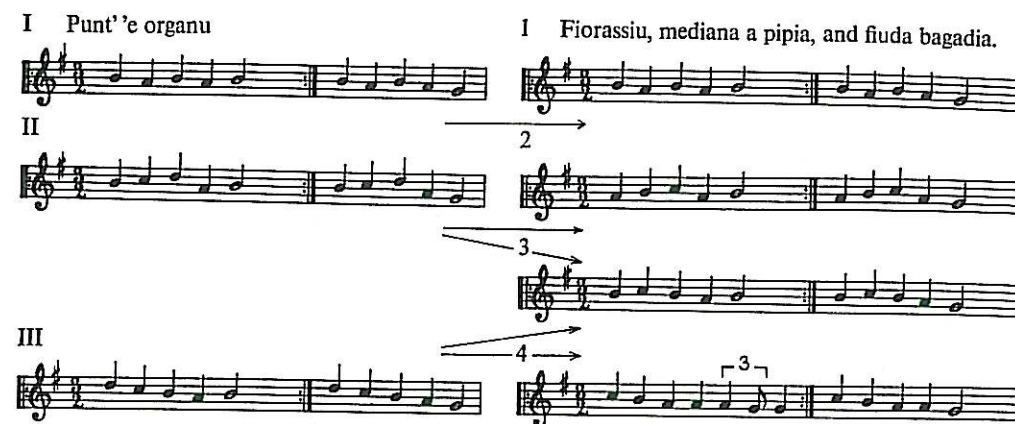


FIG. 10. Thematic material of the *pass'e dusu*.

Model I is found on the *punt'e organu* in example 1/1 - 8, and as it does not extend beyond the third, it has been carried over directly to the other *kuntsertus*: example 4/3, example 5/1 and example 7/1; it is probably fortuitous that it does not appear in example 3.

Model II is found on the *punt'e organu* in example 1/9 - 12. It is adapted to the ambitus of a fourth by transposing the first three tones of each element one scale step down, as shown in model 2. In this form it occurs as the thematic core of example 3/3 and 4, example 4/1, and example 6/2 and 3. It is thus used on all three *kuntsertus* by Daniele Casu, but not by Giovanni Lai.

Model III is found on the *punt'e organu* as the pattern for example 1/13 - 15. It is carried over to *kuntsertus* with an ambitus of a fourth by transposing the first three tones of each element one scale step down, as shown in model 4, which occurs as the thematic core of example 5/2 and example 7/3 on respectively *mediana a pipia* and *fiuda bagadia*, played by Giovanni Lai.

Model 3 may be derived from both model II and III on *punt'e organu* by substituting the fifth with the third. It is the thematic core of example 3/5 and 6, example 4/2, example 5/4, example 6/4 - 7 and example 7/2, occurring thus on all three *kuntsertus* with both *launeddas* players.

The *nodas* which cannot be classified according to this scheme are: *Punt'e organu* example 1/16 - 18. All the *nodas* played in our only recording of the *pass'e dusu* on the *mediana*, example 2. Fiorassiu example 3/1 and 2. Fiorassiu example 3/7 and 8 which correspond to *fiuda bagadia* example 6/8 - 10, both performed by Daniele Casu.

The pass'e tresi

Our knowledge of the pass²e tresi is based almost exclusively on the recordings made by two young launeddas players, Giovanni Lai and Peppinu Canu, as the other informants either lacked the necessary technique to perform it satisfactorily, or mixed it with the professional dances.

I recorded the repertory of pass"e tresi dances of Giovanni Lai in two versions: one which he made as true as possible to the old style he had been taught by his master, Mocci, and another in which he played them in a more "modern" style, i.e. embellished with his own innovations and mixed with the nodas he has picked up from professional launeddas players outside Cabras. To illustrate his playing I have transcribed one of his modernized versions: mediana a pipia example 14, and four of the old-fashioned versions: mediana example 12, fiorassiu example 13, fiuda bagadia example 15, and punt"e organu example 16. Peppinu Canu could add to our collection a very valuable version of the pass"e tresi on the punt"e organu, which he had learned from an old launeddas player, Giovanni Mele, who himself played no longer, but made a short recording of the same dance, which though defective proved the authenticity of Peppinu Canu's playing.

The pass"e tresi is the basic stock of a launeddas player's repertory, and it is according to his versions of this dance that he will be judged by his colleagues and the public. This means that on the one hand he will use all his strength and skill to find new variants of the old nodas and to generally better and develop his playing, while on the other hand doing everything in his power to prevent other launeddas players from hearing what he is able to play and so learning it. As a result, such

wide stylistic differences within this dance type, both from man to man and from kuntsertu to kuntsertu, have developed that it is impossible to find an unambiguous delimitation of it on the basis of musical criteria, and we shall describe it as three stylistically distinct musical systems. 1. A probably very ancient form of the pass'e tresi represented on the punt'e organu by a recording with Peppinu Canu. 2. The versions of the pass'e tresi performed by Giovanni Lai on mediana, florassiu, and fiuda bagadia, representing most typically the core in the style of the pass'e tresi. 3. The pass'e tresi performed on the punt'e organu by Giovanni Lai, a dance highly influenced by the professional dances, but current at Cabras for at least 60 years.

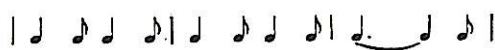
The pass''e tresi on the punt''e organu of Peppinu Canu, example 11, mirrors a form not far removed from the pass''e dusu.

The over-all structure is no different from that of a pass²e du su, as the nodas may be mingled freely and do not follow any definite sequence.

The ternary node structure is maintained with some consequence.

The elements are all of six beats, as in the pass'e dusu, except noda 1.

In rhythemics, tripartition of the dance beats reigns supreme, but the single triplets are not linked to each other into more complicated figures. The recurrent movement:



is a major characteristic of the style of the number.

Tonal material, tonal structure and ambitus are the same as in the pass"e dusu.

The accompaniment performed in the *mankosa manna* supports the rhythmical

pattern of the melody, as the same figure is repeated on each dance beat, though of course without any harmonic effect.

In all its simplicity this number is majestic and integral, and its special characteristics can not be explained away as mere accident. It is tempting to assume that it reflects an early stage in the development of the South-Sardinian chain dances from pass"e dusu- to pass"e tresi-like forms. We may in this connection point to the fact that nodas of a rhythmical-melodical pattern similar to that found in this dance are not uncommon in the professional dances, where they appear in positions that suggest an ancient origin. They are listed in the synopsis fig. 31 p. 55.

Examples 12, 13 and 15 on *mediana*, *fiorassiu* and *fiuda bagadia*, respectively, may be considered jointly as representing most clearly the *pass'e tresi* style. Their musical characteristics are the following:

The over-all structure is more refined than in any of the dances heretofore described, as the nodas are not haphazardly juxtaposed, but care is taken that the thematic differences between nodas played in sequence are not too great. We shall meet this principle, which we shall call the principle of thematic continuity, in the over-all structure of the professional dances in which it is exploited with far more virtuosity than in the pass"e tresi.

The ternary noda structure is maintained with the same consequence as in the professional dances.

The elements may have either four or six beats.

In rhythemics is found a complete exploitation of the possibilities of a 6/8 rhythm; the single triplets are not always simply juxtaposed as isolated beats, but are often bound together into more complicated patterns, and in some instances there

is a tendency to a change of the accent towards a 3/4 rhythm.

The tonal material embraces all tones of both chanters.

The melodics is a third melodics related to the ordinary European major, but also possessing a number of distinguishing features. We shall treat the question more fully p. 54 in connection with the melodics of the professional dances in which the musical system of the pass'e tresi has been preserved as a substratum in a number of nodas which supplement the material from Cabras.

The accompaniment in the mankosa manna is purely linear in character, ignoring harmony. Sadly enough it is the weakest point in the playing of our informant, being faltering and unprecise, and leaving us in doubt as to its reliability as an expression of "correct practice". So much can, however, be inferred that it corresponds in all fundamental respects to a primitive component in the polyphonic system of the professional dances, which is described p. 58, 1., and we shall therefore abstain from a separate analysis at this point.

The pass"e tresi on the fiuda bagadia, example 15, conforms in style to mediana, mediana a pipia, and fiorassiu, but deserves special mention because of the peculiar tuning of this kuntsertu. The plagal ambitus in the mankosedda is used "correctly" in our example, and there is only one instance of a transposition of the keynote similar to that which is practiced in connection with the pass"e dusu: example 15/5, which derives from a noda that may be seen on the fiorassiu, example 13/4 p. 17 and on mediana a pipia example 26/28 p. 68. In the mankosa manna the same scale section is found as that of the mediana and mediana a pipia, and the same standard figures are used.

An amusing tradition attaches to the pass'e tresi on the fiuda bagadia in Cabras, as some of the nodas present a little story: Example 15/1 and 2 p. 22 represent an unmarried girl who has become pregnant, but is gay and merry nevertheless. Nodas 3 and 4 give her betrayed fiancé who expostulates. Noda 5 is the girl's mother weeping inconsolably at her daughter's fall. Old people confirmed that this tradition was known in the village in their youth, and that su Bricchi would play and tell the story in the same way as Giovanni Lai. Outside Cabras, only Dionigi Burranca could relate about similar instances of nodas with programmatic content (see p. 77), and nobody knew the above mentioned story.

Example 16, performed on the punt'e organu by Giovanni Lai, belongs more to the realm of the music of the professional launeddas players than to the pass'e tresi. It is ascribed to the formerly mentioned launeddas player, su Bricchi, who may well have been the one who introduced it into the village. The musical description of this number belongs properly to the next chapter, and we shall just draw attention to the most important facts: The harmonic feeling is introduced. A fully developed 6/8-3/4 rhythm prevails. In the over-all structure the principle of thematic continuity is more prominent than in the other pass'e tresi examples, although it is still not employed with the same elegance as in the professional dances. Notice how beautifully varied the construction of this dance is, with alternating periods of calm and open nodas, and narrow phrases with the main interest around the third, while at the same time the rhythm is intensified ever more strongly by a 3/4 undercurrent which appears with increasing strength towards its end.

In the following sections we shall turn to the dances of Northern Sardinia to provide evidence for the hypothesis that the pass'e dusu is a modern representative of an old system in the Sardinian dance music which has once reigned supreme over the whole of the island, while the various forms of the pass'e tresi are a result of a transformation of this system which has occurred specifically in Southern Sardinia.

The chain dances of Northern Sardinia

The domain of the launeddas was formerly not confined to Southern Sardinia, but extended all over the island. The literary sources of the past century are not quite in agreement in their statements on its distribution; the famous LaMarmora, writing in the eighteen twenties, already describes it as being typical of the Southern districts, while Nicoló Oneto, on the other hand, gives hints about its occurrence in Northern Sardinia about 1840.²⁾ This discrepancy may be taken to suggest a slow process of extinction in district after district, possibly beginning as early as at the end of the 18th century and actually enduring up to the present day, where the launeddas has been able to hold its own until 15 years ago in the North Sardinian district of Ogliastra.

However this may be, the launeddas has left distinct traces of its music everywhere, and its influence on the North Sardinian dance music is quite obvious. In the following pages we shall give a brief description of the two main ways of performing this music, the accordion playing and the choral singing, and conclude the chapter with a comparison of these genres with the pass'e dusu and the pass'e tresi.

The North Sardinian accordion music

I have unfortunately no actual recordings of North Sardinian accordion playing, and I shall have to illustrate this tradition by two examples of North Sardinian dances played on the launeddas. It may seem an odd procedure to demonstrate the derivation of accordion playing from launeddas patterns, by using launeddas versions of the accordion style. The offence, however, is not so grave as might be imagined, as it is a regular practice for the North Sardinian villages to hire South Sardinian launeddas players for their festivals, and these will therefore as a rule have a number of North Sardinian dances in their repertory, which are very near copies of the same dances played on the accordion. Thus the launeddas players from Villaputzu regularly provide the music at the festivals in the villages of Ogliastra; Felice Pili, living at Santa Giusta, is engaged each year for the festival of Sant Antonio in the North Sardinian village of Laconi, and Daniele Casu from Cabras has several engagements in the villages of Barbagia.

Example 9 is recorded by the professional launeddas player, Felice Pili, who uses it at Laconi. It is a very characteristic instance of a North Sardinian dance for the accordion, and similar dances, often the exact nodas, may be heard in a great number of villages.

The over-all structure is simple. The whole dance has only six nodas of which a few variants are formed, and the phrases are played in free juxtaposition.

The ternary noda form is maintained rigorously.

The elements all have six beats.

In rhythmic both bi- and tripartition of the dance beats occur, with a slight dominance of the first-mentioned form. The

figures of the single beats are isolated, juxtaposed units which are not connected in more complicated patterns.

Tonal material and structure are not different from those of the pass'e tresi.

The accompaniment in the mankosa manna is similar to that of the pass'e dusu in having one short tone per beat.

In the thematic material parallels can be drawn with both pass'e dusu and pass'e tresi nodas:

To the pass'e dusu we may refer nodas 3 and 11 on the one hand and nodas 9 and 10 on the other, all of which derive from model I, fig. 10 p. 37.

Noda 12 corresponds to model 3 fig. 10.

Nodas 7 and 8 correspond in their melodic movements to pass'e tresi, mediana, example 12/6 and the related nodas in the professional dances.

This dance and all the other North Sardinian dances may roughly be ranged in the general development of the Sardinian chain dances at a stage parallel to that of the pass'e tresi, a point to which we shall return at the end of this chapter.

Example 10 has been included in the transcriptions to give a more rounded-off picture of North Sardinian accordion music, as it discloses a form which is much simpler than that of example 9, it is actually not far removed from the pass'e dusu and the dances sung by the male choirs of Barbagia. It is recorded on the punt'e organu by Daniele Casu, who had "stolen" it from an accordion player at the village of Ovodda in Barbagia, where he had been playing at a festival during the Christmas days, four days before the recording was made. It is remarkable for its rhythmical pattern and forceful dynamics, which give it a hectic and exciting character.

The Central Sardinian chorus

In Sardinia two different choral traditions are found: one for the central part of the island, Barbagia and the adjacent districts, and another for the northern districts, Logudoru and Gallura, with which we shall not here concern ourselves.

A Central Sardinian chorus consists of a leading voice, *su tenore*, who is accompanied by three voices: *su bassu*, who sustains the tonic one octave below the leading voice, *su kontra*, who is on the fifth above the bassu, and *su mesuboge*, who ornaments around the decime. Bassu and kontra are always on their tones, apart from sections where the whole chorus moves a whole tone up or down. They must sing meticulously purely and be of equal strength, so that they stand together "like a pillar", while the mesuboge must stand out brilliantly above them.

During a dance the chorus will stand in the center of the chain of dancers, and the leading voice sings as many stanzas as the text demands, each of six beats like the elements of a launeddas noda, after which the chorus falls in with an interlude giving the leading voice a pause. Part of such a dance is transcribed in example 8, where we may observe an incontestable similarity with the pass'e dusu. Elements of six beats, a broad rhythmic outline with one-tone-to-one-beat movements, and a major melodics mostly following the scale steps. The singing style is definitely instrumental in character; the tones are produced with utmost pressure to make them resemble an instrument in timbre and to imitate its emphatic attacks.

The similarity between the pass'e dusu and the North-Sardinian choral dances can only be explained on historical grounds; there is, however, insufficient material at present to treat the question in any detail,

and I shall only point to some relevant facts:

Two of the oldest literary sources on Sardinian folk music, namely the works of Matteo Madao and J. Fuos dating from the end of the 18th century, describe the Central Sardinian chorus in a way which tallies very well with present day traditions. There is thus nothing unlikely in the assumption that the launeddas has exerted an influence on this style in the 18th century or earlier, when the instrument presumably was still played in Northern Sardinia. The point of departure for the development of the Central Sardinian four-part chorus may well have been a simpler choral style, still heard in Sardinia today, which consists in solo singing alternating with a deep vocal drone on one single tone, closely resembling the singing with a drone found, for instance, in the Persian Gulf and in the Azores.

Conclusion

We shall end this chapter with a hypothesis on the development of the launeddas dance music during, say, the last 200 years:

1. The pass'e dusu and the North Sardinian choral dances are relics of an old musical system which is the basis of the later development of the launeddas dances. They are not unchanged fossils, but close to the original form of this system which must have possessed the following characteristics:

Over-all structure and form: Free mingling of phrases of the length of six beats (elements). The present noda form not yet developed.

Elements: Invariably six beats.

Rhythm: The single beats can be both bi- and tripartite, one-tone-to-one-beat movements dominate.

Tonal material and structure: Authentic

major pentachord. The third occupies a dominating position.

Melodics: Scale movements are frequent. Dominated by the one-tone-to-one-beat outline of the rhythm.

2. The pass'e tresu, as seen in examples 12-15, and the style represented by the North Sardinian accordion playing, are developed on the basis of the above-mentioned musical system. The general features of this development are:

Over-all structure and form: Passage from the anarchic mingling of single elements in the old system to a grouping together of the elements three and three in nodas. A dance is made up of a number of distinct nodas with their variations.

Tonal material and structure: All tones of the given kuntsertu are used. The dominance of the third in the old system is not so pronounced.

Rhythmics-melodics: The one-tone-to-one-beat system gives way to more complicated patterns in which the single beats are divided into more lively rhythmical figures within which the melodic movements unfold freely.

3. The similarity between the pass'e tresu and the North-Sardinian accordion dances is only a general one, which suggests that they have to some extent developed independently in Northern and Southern Sardinia. Their main differences are the following:

Form of elements: In Northern Sardinia only elements of six beats occur; in Southern Sardinia elements of four beats are not infrequent.

Rhythm: In Southern Sardinia the single beats are invariably tripartite, and a 6/8-3/4 rhythm is about to be introduced, in all probability due to Spanish-Italian influence. In Northern Sardinia both bi- and tripartition of the single beats occur, and the one-tone-to-one-beat system is still felt to some extent.

4. These statements on the development of the Sardinian dance music refer only to main trends. With the material available we cannot reconstruct the old musical systems, as they may have had qualities which have been lost without leaving any imprint on the later forms. We know nothing, for instance, about the early use of the mankosa manna, which is likely to have been more complicated than is the case in the pass'e dusu of today, and it is probable that launeddas music has made use of types of polyphony and dynamic effects which are now almost completely obsolete. The strange pass'e tresu performed on the punt'e organu by Peppinu Canu (example 11 p. 12), and the imitation of a North-Sardinian accordion dance by Daniele Casu, example 10 p. 12, both of which contain such elements, may perhaps give an idea of what these lost qualities may have been like.

The chain dances of the professional launeddas players

Outside the village of Cabras, in an area comprising at any rate Campidano di Cagliari, Trexenta and Sarrabus, the dance music was performed by semi-professional launeddas players, often true artists, who had developed a highly sophisticated tradition far more complicated than the dance types treated in chapter two.

Informants

I visited and made recordings with all the professional launeddas players I could trace, six in all. Besides these there are many persons who have been playing the launeddas for their own amusement but are not proficient enough to be used as informants. My informants were:

Dionigi Burranca was born 26/8 1913 at Samatzai in Trexenta. When he was nine he was taught to play by the famous launeddas player, Beppi Sanna, but the training was quickly interrupted by the old man's death. From his twelfth to his fourteenth year Burranca had lessons and learned the cobbler's trade, which was traditionally combined with launeddas playing as a subsidiary occupation, from Beppi Sanna's son, the equally famous Franzischeddu Sanna.

He had engagements as a village launeddas player for only a few years in the beginning of the thirties, and when the professional launeddas playing began to decline, he moved to the village of Ortacesus in 1936 to live as a cobbler and an unskilled labourer with an ever-decreasing

income from playing at village festivals. Dionigi Burranca was a most valuable informant, as he had gained some theoretical knowledge of music when once attempting to learn to play the accordion. He could read notes and even write down the old launeddas players' music which he still remembered, although he was not able to play it himself. He showed a keen interest in my studies and has himself collected precious information about the old traditions.

Dionigi Burranca is the last representative of the style of playing which prevailed in Trexenta in former times. He adheres very consciously to this tradition, especially as opposed to the manner of playing of the Villaputzu launeddas players, which has dominated the launeddas dance music everywhere in Southern Sardinia during the last forty years.

Pasquale Erriu was born 13/11 1912 at San Nicoló Gerrei. He was sent to play with the famous launeddas player, Giovanni Pireddu, at Sinnai, when eleven years old. He began playing professionally immediately upon his time with Pireddu, first in his native village, later in other places. He now lives as a cobbler in Cagliari, and has until recently maintained a clientèle of villages in the Campidano di Cagliari, which engage him regularly for their yearly festivals. He plays with the folklore groups of the tourist organisation and has travelled widely in Europe with folklore propaganda shows.

Pasquale Erriu was raised musically in a tradition peculiar to Campidano di Cagliari, but contrary to the attitude of Dionigi Burranca, he has not endeavoured to preserve this style in any state of purity, but has taken much inspiration from the music of the launeddas players of Villaputzu. This influence has been the more intense as he has been a protégé and pupil of the great Villaputzu launeddas player, Efisio Melis, for many years.

Efisio Cadoni who figures as an informant on some less important groups of music, is not a professional launeddas player, but a proficient amateur. He was born near Cagliari, and now lives in the village of Pirri. He is a retired soldier of about sixty.

Antonio Lara was born 10/8 1886 at Villaputzu. His father, Giuseppe, and his brother, Emanuele, were also launeddas players, and Antonio was taught playing by his father, and the cobbler's trade by an ordinary cobbler.

He has been actively playing since around 1900, and has thus fully experienced the days "when our instruments ruled," when letters and telegrams arrived all during the summer from villages begging him to play at the festival for their patron saint, and when all the villages around Villaputzu competed to secure the best men as their permanent musicians.

He has remained all his life at Villaputzu where he has worked his way up as an independent farmer, so that he had his land to fall back upon when times changed and he could no longer obtain bread for his family with the cane. Yet he has been playing at festivals and weddings up to the most recent times when an opportunity offered. Thus when I visited him in the summer 1962, he would still take an occasional engagement. Aged 76, he had a

pupil, and also made launeddas, providing all amateurs in Sarrabus with instruments.

Antonio Lara has a thorough knowledge of the musical repertory of all kuntsertus, so that one can be completely certain of the value of his performances as an expression of correct practice. He plays in a somewhat old-fashioned style, and does not have the creative genius of his fellow villager Efisio Melis. According to the judgement of everybody he was playing as well in 1962 as he had ever done.

Efisio Melis was born about 1890 at Villaputzu. He was taught playing by the famous Gioaniccu Cabras, also from Villaputzu, at the age of twelve, and paid for his tuition by his earnings from playing at weddings and festivals. He was early known as an infant prodigy; at an age of sixteen he won the prize at a competition where both Gioaniccu Cabras, and Franzischeddu Sanna, the teacher of Dionigi Burranca, took part.

The biography of Efisio Melis is a romance, the details of which are not suited for printing. Artistically and intellectually highly gifted, his whole life has been one of violent ups and downs, dominated by clandestine schemes and fantastic projects. Born in a very poor family at Villaputzu, Efisio Melis managed by his musical talent as a launeddas player to work his way out of the misery of his childhood. From his late boyhood till the middle of the twenties he played for the wealthy villages in Campidano di Cagliari, which were willing to pay the ambitious salaries he demanded. For a period he returned to the village of his birth, Villaputzu, where he bought some vineyards and set himself up as an owner of a wine-lodge. After a few years, however, he was expelled from the village by his fellows, and moved to Quartucciu near Cagliari.

With the decline of launeddas playing he has tried various professions: he has been a hotel owner at Cagliari, a miller, and lastly he has invented a machine for making gnocchetti, a sort of noodles, and has started a small factory, from the proceeds of which he now lives.

Efisio Melis has spent much of his energy and money on making all sorts of inventions such as destructive weapons and electric launeddas, and for many years he has been experimenting with the construction of a perpetuum mobile driven by water and atmospheric pressure. In 1962 he told me that he had finally succeeded; he was now applying for a patent, and I suggested that he should make a feast for all the inhabitants of Villaputzu when he obtained it. "As a matter of fact, they do not deserve it", he answered, "but I will build a home for orphans with funds for their education, and then I will build a church, at the place where the road to the sea branches off". "To which saint will you then have it consecrated?" I asked. "Look—all the saints are great, but none of them can be compared to the Madonna."

Efisio Melis is the most prominent figure among the launeddas players of this century, and now is already legendary for his jealous and violent temper and for his almost incredible musical and technical excellence. There is no doubt that his talent would have carried him to a high position as a musician or composer had he had access to a higher musical education. Instead, he must unfold his gifts within the narrow limits of launeddas music, which he has also carried forward to the utmost limit of its possibilities. It is to be hoped that one day he will receive the recognition he deserves.

Felice Pili was born at Villaputzu about

1910. He has had lessons from Efisio Melis and from Antonio Lara, but has never succeeded in attaining the high standard set for a real professional launeddas player.

He has been a village launeddas player in Armungia and Mogoro in his younger days, and is now a resident of Santa Giusta, where he lives as a cobbler and fishmonger. He still plays at a festival now and then, as for instance at Laconi in North Sardinia every year, and he often accompanies the processions of festivals in the surrounding villages. He is attached to the fraternity of San Giovanni at Oristano and plays for the annual festival arranged for this saint.

Aurelio Porcu was born 12/12 1914 at Villaputzu. He was taught to play when 19 years old by Antonio Lara, and by the latter's brother, Emanuele. He has also had some instruction from Efisio Melis. He has been engaged as the village launeddas player of San Vito and Villaputzu and now lives as a cobbler and barber at Villaputzu. He still counts on being able to earn about 200 000 lire a year by playing at the festivals in the villages of Sarrabus and Ogliastro.

The material, choice of transcriptions

The material collected is fairly extensive and should allow us to answer most of the main questions presented by the dance music of the professional launeddas players. It suffers, however, from the irremediable weakness that the only style preserved today with any vigour is that of the village of Villaputzu in the Sarrabus, from which we have recordings with four informants: Antonio Lara, Efisio Melis, Felice Pili, and Aurelio Porcu, whereas the styles of the Trexenta and Campidano di

Cagliari, which differed from that of the Sarrabus, are only represented by Dionigi Burranca and Pasquale Erriu, which are not proficient enough to give us an insight into the details of their traditions.

The transcriptions of dances of the professional launeddas players cover only a fragment of the existing repertory, and have been chosen on the following considerations: One substantial example is given on each kuntsertu with either Antonio Lara or Efisio Melis, who are the only two men who can meet the requirements of technical skill and knowledge of the traditions. An exception to this is made with the kuntsertu of ispinellu a pipia, which is represented by a transcription of a recording with Aurelio Porcu. In addition, three shorter examples are given of the manner of playing of Dionigi Burranca and Pasquale Erriu on fiorassiu, mediana and punt'e organu, to give an idea of the range of variation within acceptable performances of launeddas dances.

The iskala, introduction

We shall start our description of the dances of the professional launeddas players, the professional dances as we shall call them for the sake of brevity, by supplying a general image of the fundamental principles of their over-all structure: the concept of *s'iskala*. A professional dance consists of a series of noda groups, each of which contains a main theme or main noda which is developed through a greater or smaller number of variants. In refined playing the noda groups are composed according to an interesting aesthetical principle, which we shall call the principle of thematic continuity. This consists of the minimum requirement that there should be musical consistency between no-

das following upon each other. For a good launeddas player, however, mere consistency is not enough, each variant should also grow out of the preceding and foreshadow the following in one steady line of progression. Sudden breaks in the succession of motifs must only occur as special effects, the ideal being, in fact, that the differences between nodas played in sequence be minimal. The noda groups are thus organized consciously into aesthetical wholes which may be very intricately constructed. Great musicians, such as Efisio Melis, may sometimes, so to speak, account for each and every step he takes in the progression of the musical line, and carry the listener from one theme to another along completely explicit lines of innovation. To play according to this ideal is called in Sardinian 'sonai a iskala'. Besides the main theme some characteristic variants will always make part of a noda group as it is ordinarily played. This will become clear by a comparison of example 24 p. 62, example 25 p. 63 and the first group of example 26 p. 64, where it may be seen how Efisio Melis, Aurelio Porcu and Antonio Lara have formed the same group viz. the first group of the mediana a pipia.

The main noda is noda 1 in all three examples. Lara's noda 2 is a variant which the two others do not play. Melis and Porcu have a common variant in 24/2 and 25/2 which Lara does not play, and they both then repeat the main noda. Lara's noda 3 is found in Melis' noda 3, Porcu does not play this variant, but has another in 25/3 which corresponds to Lara's 26/5, but is not played by Melis. Porcu then finishes the group with the main noda. Melis plays in 24/4 a variant not found with the others. Lara plays in 26/4 equally a variant which neither of the two others play, he then proceeds to noda 5 which corresponds as

mentioned to Porcu's noda 3. Finally he repeats nodas 2 and 3 and finishes the group with the main noda.

For each kuntsertu there exists a fixed sequence of noda groups which is called the iskala of the kuntsertu. The launeddas players emphasized that an iskala should be specific for the kuntsertu on which it is performed, and transference of noda groups from one kuntsertu to another is strongly frowned upon. The only recognized exceptions to this rule are the iskala of the ispinellu a pipia and, in Sarrabus, also the iskala of the ispinellu, which are close copies of those of the mediana a pipia and the mediana, respectively. The iskalas of the various kuntsertus are of different lengths, punt'e organu and fiorassiu having about 32 groups, mediana and mediana a pipia about 25, and fiuda bagadia and zampogna about 16.

In the transcriptions the beginnings of noda groups are marked with roman numerals which are meant for reference and do not indicate the actual place of the groups in question in the complete iskala of the kuntsertu which could not always be ascertained. The nodas are referred to with arabic numerals; it should here be noted that the launeddas players do not always maintain the prescribed ternary form of the noda, and in such cases I have attempted to enumerate the rounded-off sections of the music. When a complete noda is repeated or taken up, its number is written over the staff. When a noda is repeated, but with a new final measure, the number of the noda is written over the staff and the final measure is indicated by a ^r, for instance:



means that noda 18 is played with the measure following the angle as a final measure.

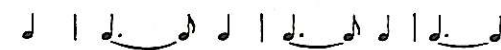
When performing a dance, a launeddas player will play a section of the noda-group sequence of the iskala of the chosen kuntsertu. According to his skill he may develop each main noda more or less elaborately, and if he can do it with sufficient elegance he is completely free to go his own ways, jump over groups, and make his own lines of development. The main noda sequence of the iskala is only a guide for his playing which leaves him ample room for individual creativity. The elasticity of the system may be seen by comparing example 18, which is a short version of the first five groups of the iskala of the fiorassiu played by Dionigi Burranca, with the version of the same groups in example 17, the fiorassiu of Efisio Melis.

It takes some time to become sufficiently versed in the professional launeddas music to be able to feel intuitively where a launeddas player passes from one main noda to another. To acquire the necessary insight into the tradition, I used to re-play each recording and have the informant himself indicate the transitions to me. By means of a revolution counter I was then able to find the same points again after the pieces had been transcribed, and there is therefore complete certainty that the divisions in the transcriptions are in accordance with the Sardinian feeling of the music. In cases of doubt, appendix III may be consulted. In this I have accounted group for group for the course of each of the dances transcribed.

THE MUSICAL STRUCTURE OF THE NODA

Rhythm

The rhythmic of the professional dances display an exhaustive exploitation of the possibilities in a 6/8-3/4 rhythm, ranging from calm majestic phrases to excited syncopated patterns. Pure 6/8 patterns are by far the most common; they are, however, not infrequently enlivened by a 3/4 undercurrent, which generally takes the form shown below (see figure 11).



Other patterns of such 3/4 counter rhythms occur, but are rare. Figure 12 features a beautiful example.

Pure 3/4 rhythm (see fig. 13) seems to be a recent phenomenon in launeddas music. It is infrequent and occurs only in connection with variation, never in main nodas. It is found in the material in the following instances:

Ex. 17/11, 13, and 14, which are variants of noda 10, p. 30-31.

Ex. 18/3 a variant of 18/2, p. 37.

Ex. 21/2-4 p. 46-47, derived from 21/6.

Ex. 22/5 p. 51. The first measure of the serrada is derived from the first measure in the main elements.

Ex. 22/10, p. 51. The final measure of the main elements is derived from the final measure of the main elements of 22/11.

Ex. 22/12 p. 51. The main elements are derived from the main elements of 22/13.

Ex. 29/29 p. 84. The main measures of the serrada are derived from the main measures of the second element of the same noda.

The apex of polyrhythmic mastery is reached by Efisio Melis, who in two instances in our material displaces a whole phrase by one quaver as a means of variation and a test of the skill of the dancers. Out of the noda shown in figure 14, he thus makes the variant shown in figure 15. Example 30/41 is derived in like manner from ex. 30/40. Antonio Lara plays a similar phrase, though not so complicated in example 20/1 p. 41, shown in figure 16, which the dancers would tend to hear as if it sounded as shown in figure 17.

Metrics

The pulse of the beats of the dance rhythm—the 3/8 figures in the transcriptions—is structured binarily into trochaic, iambic or combined iambic-trochaic patterns.

Trochaic patterns are by far the most common:



Iambic patterns are not so frequent and may take the two forms shown below, which are also exemplified in figures 18 and 11:

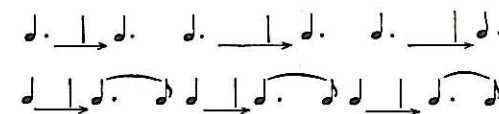


FIG. 11

Fiorassiu Ex. 17/8



FIG. 12

Punt'e organu Ex. 21/20



FIG. 13

Mediana Ex. 22/12



FIG. 14

Fiorassiu Ex. 17/30



FIG. 15

Fiorassiu Ex. 17/34



FIG. 16

Punt'e organu Ex. 20/1

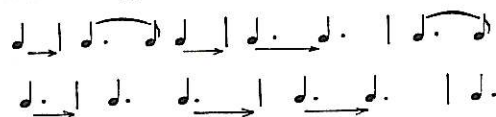


FIG. 17

Punt'e organu



Combined iambic-trochaic. Here the first measure is iambic and the rest trochaic as shown below in the two occurring forms. See also fig. 19:



Upbeats may extend to the length of $\frac{1}{2}$ beat, as can be seen in figure 20.

There are a few instances in the material of curious nodas which are constructed in a tricky way, making them musically more meaningful when heard as though they commenced on the second measure of the elements instead of the first. They are inserted consciously by the launeddas players to test the musicality of their audience. In the second group on the mediana a pipia we thus have as a main noda, the noda shown in figure 21, out of

which the variant shown in figure 22 is formed.

The formal structure of the element

The most important melodic unit in the professional dances is the element. Although the noda is the smallest musical entity which can be heard alone, the three elements which it embraces remain semi-independent motifs, which are rarely completely integrated into one musical whole.

An element may have either four or six beats = two or three measures. Out of a total of 162 nodas in the material, excluding repetitions and insignificant variants, 76 have elements of four beats and 86 elements of six beats.

The formal structure of the element is marked by the almost autonomous character of the minor constituent motif units such as measures and beats, which are

FIG. 18

Zampogna Ex. 30/23



FIG. 19

Fiorassiu Ex. 17/27



FIG. 20

Mediana Ex. 22/6



FIG. 21

Mediana a pipia Ex. 26/7



FIG. 22

Mediana a pipia



FIG. 23

Mediana



put together like building blocks in regular repetitive patterns. This can be observed most clearly in the elements of six beats in which we find the following forms (the notation using minuscules for measures and arabic numerals to design beats has been explained p. 33):

a a b or **a a a₁**. Elements of this form make up over half of the phrases in the material i.e. 69 out of 132 elements counted. Of these, 25 motifs have the even more regular structure 12 12 11, as shown in fig. 23.

a a₁ b 15 instances.

a a₁ a, or **a b a** 15 instances. For an exemplification of elements of this form see fig. 24.

a b c. i.e. no repetition of previously played motif units. 33 instances.

The elements of four beats are not so musically self-contained as those of six

beats, and are thus too short in themselves to reveal any significant regularities in their formal patterns. On the other hand, the elements of four beats are more easily integrated into the bigger whole of the noda, and on this level the use of the formal pattern designed by the minor motif units becomes operative again as a frequently exploited means of melodic integration. The occurring forms are, however, very numerous, and each is represented by very few instances. I shall therefore abstain from making any exhaustive presentation.

The distinctiveness of the minor motif units and the simplicity of the formal structure of the elements is of fundamental importance for the whole structure of the professional dances. These features make it possible to arrive at one theme from another by altering only some parts of the

FIG. 24

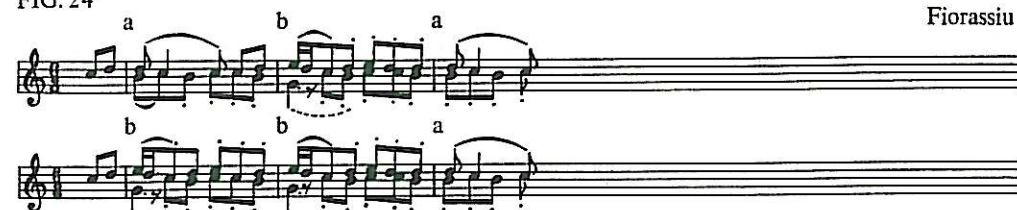


FIG. 25



FIG. 26



motifs at a time, re-combining figures which have already been played etc., and it is largely by means of such techniques that the launeddas players succeed in establishing the thematic continuity in the noda sequences which is so important as a guiding principle for the over-all structure. The interest which the launeddas players take in the formal aspect of their music is also evinced in a curious technique of variation which we shall call variation by permutation, in which one motif is constructed out of another by altering the order of the measures or figures without changing the measures or figures themselves. We shall illustrate this by means of two examples shown in figures 24 and 25. The two elements shown in fig. 24 are the first and second elements of example 17/41 p. 35. The first has the form a b a, while the second has the same measures, but in the order b b a. Another instance of this type of permutation can be seen in example 21 group IV p. 48, where the first element of

noda 10 has the form b b a, while the elements in the other nodas of the group have the form a b a.

The two elements shown in fig. 25 are taken from example 20/24 and 25 p. 44, respectively. The first is of the form a b c, while the second has the same constituent units but in the order a a 11.

There are many other instances in the material of such derivations; all have been commented upon in appendix III.

Form of nodas

The ternary noda structure is the rule in the professional dances and the form which the launeddas players themselves regard as the correct one. Out of 162 phrases counted in the material only 17 constitute a breach of this rule, having only two elements, and of these again 16 have elements of six beats and 1 has elements of four beats. In the table p. 53, the forms occurring in the regular nodas are surveyed together with their numerical distribution.

	six beats	four beats	total
AAA ₁ ...	48	31	79
AAB ...	27	20	47
ABC ...	2	14	16
AA ₁ B ₂ ...	11	4	16
AA ₁ B ...	8	6	14
ABA ...	1	—	1
ABA ₁ ...	1	—	1
ABB ₁ ...	2	—	2

AAA₁ is by far the most common form (see for example fig. 14 p. 50), prevailing in almost half of the nodas in the material. In 64 out of these nodas (40 with elements of six and 24 with elements of four beats) the main elements and the serrada differ only in the turn taken in their final measures, while the remaining 15 nodas approach the form AAB with different motifs in the main elements and the serrada.

AAB is not so common, but occurs with sufficient frequency to stand out as a well-distinguished form (see fig. 13).

ABC occurs almost exclusively in nodas with elements of four beats in which the melodic line is integrated into one through-composed phrase, as evinced in fig. 26. This is not the case with the two nodas with elements of six beats which appear to have ABC form, as a six-beats element is too heavy and independent to submit to throughcomposition.

ABA, ABA₁, and ABB₁ are not fixed formal patterns, but occur fortuitously in loosely integrated nodas consisting of three juxtaposed elements. This is also the case with most nodas of AA₁A₂ and AA₁B form, and the two six beats nodas of ABC form.

Melodics

The ambitus is in principle only limited by the ambitus of the chanters of the kuntsertu played. If we disregard the fact that the melodic line may jump from one octave to the other, for instance start on the fifth in the mankosa manna and continue down to the keynote in the mankosedda in the octava above, as in many nodas on the mediana and the mediana a pipia (see for instance fig. 20), we can observe that the tonal field extends from fifth to fifth and is divided by the keynote into a plagal and an authentic area. The only kuntsertu on which it is possible to bridge the dividing line set up by the fifth in consecutive melodic movements is the fiuda bagadia, but this possibility is only rarely exploited, see, however, example 29/2 p. 80, and other nodas in the same group which have an ambitus extending from the keynote down to the third, and example 29/19 p. 83, in which the ambitus encompasses the tones from third to sixth.

The melodic movements are generally small. Movements in scale steps and thirds are by far the most common, and jumps bigger than a fourth are rare.

The tonal structure is founded on the principle of tonality, i.e. the attraction of the melodic line to a tonal center or tonic on which it must sooner or later be brought to rest. This principle operates within different frameworks of tonal relations depending on the ambitus, the complexity of the melodical configuration, and the accompaniment pertaining to the single phrase at issue, and it is therefore convenient for descriptive purpose to distinguish between a number of differential tonal structures, which we shall first briefly resume and then illustrate one by one on the following pages.

FIG. 27 Zampogna Ex. 30/37

FIG. 28 Mediana Ex. 23/13

FIG. 29 Zampogna Ex. 30/18

FIG. 30 Fiorassiu Ex. 17/28

FIG. 31 *legato* Mediana a pipia Ex. 26/33

Fiorassiu Ex. 17/42

Fiorassiu Ex. 19/4

Fiuda bagadia Ex. 29/20

Punt'e organu Ex. 11/7

legato

1. In the simplest phrases we find a primitive tonality based on the tensions between the tones in the immediate neighbourhood of the tonic.

2-5. In phrases with a more extended ambitus the tonal field is ordered into some type of third structure, and we have here distinguished between triad structures (2), interlaced third structures (3 and 4), and harmonically-cadenced structures (5).

6. A tetrachordal frame may sometimes be emphasized in a phrase. Tetrachordality is, however, rare, and always integrated into a third structure when it occurs.

7-8. The plagal area may be structured according to harmonic principles (7). Plagal phrases can also be downward transpositions of authentic ones (8).

1. *Primitive tonality.* In many phrases the melodic line is strung around a narrow two or three tone nucleus anchored to the tonic. These phrases may well be rhythmically complex and difficult to perform, but from the viewpoint of tonal structure they are based on the simplest known principles of melody building. Some instances are given in figures 27-30. In fig. 27 the nuclear tones are *d* and *c*. In

FIG. 32 Mediana Ex. 22/44

FIG. 33 Mediana a pipia Ex. 26/28

FIG. 34 Mediana

a Punt'e organu

b Mediana Ex. 22/48

c Ispinelu Ex. 28/16

d

fig. 28 we have the movement *b-c-d-c*. In fig. 29 the movement is *d-e-d-c*. And in fig. 30 *e-d-c*.

2. *Triad structures.* In a small group of nodas the tones of the triad *c-e-g* stand out as a core, while *b-d*, and *f* have a transitional or prosodic function. We have illustrated this structure in the synopsis fig. 31. Other instances in the material of nodas with this structure are: 17/19-21, 17/22, 22/27, 23/10, 26/18, 26/31, 26/32, 28/4, 29/36, and 30/30.

3. *Simple interlaced third structures.* In phrases with this structure the melodic emphasis shifts alternately between two pairs of interlaced thirds. Note for instance in the main elements of fig. 32 the contrast between the two thirds *e-c* and *d-b*.

And likewise in fig. 33 the emphasis on the area *f-d* in the main elements and *e-c* in the serrada.

4. *Complex interlaced third structures.* In motifs with a more complex melodic configuration the two chains of thirds *c-e-g* and *b-d-f* assume a function which may call to mind the function of tonic and dominant in a simple harmonic cadence, but the lack of a harmonic accompaniment in these nodas militates against an interpretation of the tonal relations in harmonic terms. The best examples of nodas of this type are shown in the synopsis fig. 34c and d, where they can be readily compared with truly harmonically-cadenced nodas.

5. *Harmonically-cadenced structures.* A considerable number of phrases are quite

FIG. 35

Mediana Ex. 22/12

Zampogna Ex. 30/11

Punt'e organu Ex. 20/16

Mediana a pipia Ex. 26/1

FIG. 36

Fiorassiu

Fiuda bagadia

clearly governed by simple harmonic cadences, more precisely the following three: I V I illustrated in fig. 34 a and b. V I illustrated in fig. 35. And IV V I illustrated in fig. 36.

6. *Tetrachordal phrases* are not very common. They seem in most cases to have come into existence as a natural result of the four-tone ambitus of a chanter, and tetrachordality almost always appears, imbedded in a third structure, as a secondary emphasis of a fourth frame. Two instances are given in figures 37 and 38; notice also the importance of the area *g-d* in fig. 31e, and the area *e-b* in fig. 31b.

7-8. *The plagal phrases* form a problem apart: They are prominent in the repertory of the fiuda bagadia, but are also found on the fiorassiu, and in a few instances on the punt'e organu. The tones of the plagal area of the octave may be structured in two completely different ways:

7. Within a *harmonic framework*, as evinced in fig. 36b.

8. *Downward transposition*. Some plagal phrases are close copies of authentic phrases which have been taken from the mankosedda of a fiorassiu or mediana a pipia, having the ambitus *c-d-e-f*, and which have been transposed one fourth downwards to the area *g-a-b-c*; we have described this phenomenon in connection with the analysis of the pass'e dusu p. 35. Figure 39 features the most striking instance of such a downward transposition occurring in the professional dances, showing two phrases belonging respectively to the mediana a pipia and the fiuda bagadia:

A note should be made on the relation of the tonal structure of the professional dances to that which is found in the pass'e tresì. The difference between these two dance forms is a difference of degree. In the pass'e tresì, the simpler structures prevail, such as primitive tonality and triad

FIG. 37

Zampogna Ex. 30/43

FIG. 38

Zampogna Ex. 30/27

FIG. 39

Mediana a pipia Ex. 26/26

Fiuda bagadia Ex. 29/34

structures. The interlaced third structures are not so prominent as in the professional dances and do not occur in the more complex forms, while harmonically-cadenced structures are absent if we disregard the pass'e tresì on the punt'e organu transcribed in example 16, which is clearly a recent importation into the village. There is not, on the other hand, one single pass'e tresì noda which could not possibly be played in some group in the professional dances. This seems to indicate that the professional dances have developed on the basis of a musical tradition akin to the present day pass'e tresì; the musical repertory has been extended partly by an elaboration of the primitive fundament made possible by the greater technical proficiency of the professional players, partly by the integration of harmonic cadences into the new musical system; the substratum has, however, been preserved unimpaired. This hypothesis can also explain the composite character of the tonal structure in the professional dances.

Use of the mankosa manna

The polyphony of the professional dances presents us with problems similar to those encountered in connection with the tonal structure, being a composite system which can only be understood by regarding it as the results of a development initiated by the advent of professionalism in the sociology of the launeddas music. As a substratum preserved in many nodas, we find a simple linear polyphony corresponding to the system of accompaniment which reigns supreme in the pass'e tresì as far as can be judged from the material at our disposal concerning this dance form. The innovative efforts of the professional launeddas players have to a great extent been directed towards the elaboration of the already existing fundament, and we thus find a number of nodas which, although still harmonically neutral, evince a polyphonic structure which far surpasses in complexity anything which can be heard in a pass'e tresì. Finally, the element of harmony has been incorporated into the music, appearing as a polyphonic dimension

FIG. 40



FIG. 41



FIG. 42



FIG. 43



which is sometimes taken into account and sometimes disregarded, and which is very elegantly fused with the non-harmonic elements into a single polyphonic system. We shall below describe the polyphony of the professional dances as outlined above:

1. The primitive linear forms.
2. The complex linear forms.
3. The harmonically-cadenced forms.

1. *Primitive linear forms.* In this type of accompaniment we find a core of fixed ostinato figures. These recur in *noda* after *noda* and are surveyed in fig. 40, in some of the forms they take on the three occurring *mankosa manna* tunings, line A featuring the *mankosa manna* for the *mediana*, *mediana a pipia*, *ispinellu*, *ispinellu a pipia*, and *fiuda bagadia*, line B featuring the *mankosa manna* for the *fiorassiu*, and line C the *mankosa manna* for the *punt'e organu* and the *zampogna*. One can notice a strict parallelism in the figures shown in

columns I and II. The figure shown in column II is called in Sardinian '*su sutt'e mani*' i.e. the nethermost part of the hand, because it is performed with the second, third, and fourth fingers. This figure is almost never used on the *fiorassiu*; instead, we have shown another figure in column III which is extremely common on this *kuntsertu*.

In the simplest form of linear accompaniment, the same figure is repeated throughout, or almost throughout, a whole *noda* or whole element with a purely rhythmic-dynamic effect. This is illustrated on the *mediana* and the *fiorassiu* in figures 41 and 42; for other instances see fig. 30 and 31 a.

Most commonly the ostinato figures are combined two and two, underlining the binary character of the metrical structure, and in some cases entering into a simple interplay with the formal pattern of the

FIG. 44



FIG. 45



FIG. 46



FIG. 47



FIG. 48



FIG. 49



melodic line. An example from the *punt'e organu* is given in figure 43; for instances on the *mediana* and the *fiorassiu* see figures 28 and 31 c.

2. *Complex linear forms.* A harmonically neutral accompaniment can, however, also take highly developed forms in which the two lines enter into a complex interplay. On the *fiorassiu* and the *zampogna*, such an accompaniment is mostly built up of figures with a narrow ambitus revolving around the tonic which design a rhythmical and tonal pattern of their own which sometimes runs counter to, sometimes runs parallel with, that of the melodic line. Two instances are given in figures 44 and 45.

On the *kuntsertu* with an ambitus in the *mankosa manna* ranging from second to fifth i.e. *mediana*, *mediana a pipia*, *ispinellu*, *ispinellu a pipia*, and *fiuda bagadia*, the emphasis rests not so much on the formal structure as on the interplay between

the directions of the melodic movements in the two hands. Counter-movements are frequent, as illustrated in fig. 46, while fig. 47 features a common movement in which the line in the *mankosa manna* curls around the melodic line like a garland. (Remember that the *ispinellu* is transcribed with the stalks pointing upwards for the *mankosa manna*, and downwards for the *mankosedda*).

In the complex forms of linear polyphony the line in the *mankosa manna* is not always subordinated to the melodic line. The two lines can have equal weight, and in some instances the line in the *mankosa manna* can become the leading one, the *mankosedda* providing an ostinato accompaniment. An instance is given in figure 48.

3. *Harmonically-cadenced forms.* In this system of accompaniment we find the three cadences I V I (fig. 34 a and b), V I (fig.

35), and IV V I (fig. 36). In what concerns such aspects as formal structure and directions of movements, most of the harmonically-cadenced nodas do not differ radically from the nodas with a linear accompaniment. Simple binary combinations of ostinato figures prevail as the most common form, and parallel movements and counter-movements occur with almost equal frequency. Polyphony in the traditional sense of the word occurs commonly

OVER-ALL STRUCTURE

The principle of thematic continuity

The over-all structure of the professional dances is completely governed by the aesthetic ideal of thematic continuity embodied in the Sardinian expression *sonai a iskala*, consisting in the requirement that there should be no repetitions of the nodas in a group, only the main noda may be taken up a few times, and furthermore that there should be the least possible difference between nodas which succeed each other.

The launeddas players are quite conscious about this musical ideal and repeatedly stressed its importance in our discussions. The quality of a musician is, in fact, judged almost exclusively by his ability to create intricate developments of the all too well-known main nodas of the *iskala*. In practice it requires a degree of compositional genius, which is only possessed by the few, to live up to this ideal throughout a whole dance, and many groups consist simply of juxtaposed variants of a main noda. However, such great launeddas players as Efisio Melis may apply the principle of thematic continuity with a mastery which evades all attempts

with the cadences I V I and IV V I, as can be seen by comparing fig. 34a and b, and fig. 36a and b.

4. Finally it should be mentioned that the melodic line can shift between the two hands. This is often done in order to extend the ambitus as for instance in fig. 20 p. 51, but can also be used as a special effect, as in the noda shown in fig. 49. See also fig. 27.

at comprehensive analysis. We have accounted for these developments in appendix III, which may be used as a guide to the reading of the examples.

Especially critical in a dance performance are the points of transition from one group to another which, ideally, should entail no greater breaks in the thematic continuity than those tolerated between the variants of a main noda within a group. These points may be overcome by means of simple devices: the motif for the main elements of the main noda in one group may for instance appear as the motif for the serrada in some of the variants in the preceding group. This is the case in example 22 where the serrada of the last noda in group II which is n. 7 p. 51 appears as a motif in the main noda of group III, for instance n. 8 p. 51. Good launeddas players may, however, level out the transition between the main themes in two groups over long series of variants so elegantly that it is almost impossible to determine when the one is finished and the next commenced. The best instance in the transcribed material is the transition from group IV to V in example 30, the *zampogna* per-



FIG. 51. Thematic similarity between main nodas in the beginning of the *iskala* of the *fiorassiu*.

1. The main nodas of groups II and III are shown in fig. 51 a and b. The first measure in the elements of a corresponds to the main measures of the elements of b, and both nodas are furthermore dominated by movements between tonic and third.

2. The motif for the main elements of the main noda in group IV, for example n. 15 or 16 p. 31 is not related to any other of the main nodas, and is not shown in the figure, but corresponds especially in regard to the phrase in the *mankosa manna* to a *passeggü* in group II: n. 7 p. 30.

3. The serrada for the main noda of group IV is shown in c; it may here be noted that the two last measures of this motif are like the motif for all three elements of the main noda for group V shown in d.

4. The main nodas of groups V and VI shown in d and e have many points in common with those of groups II and III; the melodic is dominated by movements between tonic and third, furthermore b and e have the same rhythmic pattern in the main measures of their elements.

formed by Efisio Melis. On many kuntsertus, the levelling of the critical points of transition is made easier by the existence of a thematic similarity between the main nodas of the iskala sequence. The main nodas of two groups in sequence may simply consist of elements which are respectively four- and six-beat versions of the same motif as illustrated in the two nodas shown in fig. 50, which are the main nodas for groups III and IV in example 22, respectively nodas 9 and 10 p. 51. Other instances of this type of relationship are example 23 groups IV and V p. 60 and example 30 groups V and VI p. 93-94 cf. the commentary in appendix III.

The thematic similarity between main nodas in sequence may be much more subtle and difficult to account for than the instances cited above, and it may dominate extensive parts of a performance. This is illustrated in fig. 51 where the main nodas for groups II to IV on the fiorassiu, example 17, are compared. Other instances of such intricate similarities between main nodas in sequence are found in the beginning of the iskalas on the zampogna and the fiuda bagadia, they have been accounted for in appendix III respectively p. 129 and 131.

The concept of main theme

As mentioned in our section on the form of nodas, a noda is not one motif or one theme, but an agglomerate of the three motifs which appear in its elements. By the main noda of a group, we must therefore understand a noda, which in its elements contain the motifs which are the points of departure for the formation of the variants of the group. In the majority of the groups, the main noda is easily singled out; it may introduce and end the group and be clearly felt as thematically prior to the

other nodas played. Matters are, however, not always so simple, as the launeddas players sometimes do not play any concrete noda which can be indicated as the main noda of the group, but only hint at a main motif in one or two elements of a noda. A good example of such a group is example 26 group IV p. 67 where the main motif appears in its basic form in one single element (19 p. 67, cf. appendix III p. 127). In a few cases it is a matter of sheer abstraction to speak of a main noda or a main motif at all, as no noda in the group can be regarded as thematically prior to the others. In these instances it is highly probable that the launeddas players have left out essential parts of the groups wilfully in order "not to give away everything". See for instance example 21 group II p. 46 (cf. appendix III p. 123). Such groups where the existence of a main noda or main motif may be doubted, are not numerous, and the legacy of applying the concept of main theme in the professional dances cannot be questioned, among other reasons because it exists in the launeddas players' own conception of their music.

Group types

The compositional possibilities in the professional dances are so enormous that it is quite impossible to give a systematic account of the forms encountered in the groups contained in the material. In this section we shall therefore only point out some recurrent techniques and salient features without trying to be exhaustive.

In its simplest form, a group consists of a main noda which is more or less elegantly developed in a number of variants. According to the launeddas players there should be at least three nodas in a group.

In groups where the main noda is of AAB form, i.e. where the motif for the

serrada is thematically distant from that of the main elements, the two motifs are generally used independently for variant formation, and their order may also be reversed in some variants so that the motif which appeared in the serrada of the main noda is used in the main elements of the variant and vice versa. The best instance of such a group is ex. 17/IV p. 31. The main noda is clearest in noda 16, and has the variants 15 and 18, while 17 is built of the serrada motif. Other instances are example 20/I p. 41. See also how the motifs for main elements and serrada are reversed in ex. 21/II nodas 4 and 5 p. 47.

Some groups are formed over two thematically distant nodas which may either be of equal weight in the group, or be felt as a main noda and a supplement. The best instances are:

Mediana ex. 22/V p. 51, compare nodas 12 and 13.

Mediana ex. 22/X p. 54, compare nodas 34 and 36.

Fiuda bagadia ex. 29/IV p. 83, compare 18 and 19.

A group may also contain a noda or a section of nodas which is thematically distant from the main noda, to which the launeddas player must work up in the development of the group. As Antonio Lara put it, there may be "punti da passare", 'points which should be passed'. As instances of such nodas we may point to 26/39 p. 70 in group VIII or 17/32 p. 34 in group VII. Even more striking are 26/28 and 29 p. 68-69 in group VI which are of four beats while the main noda, noda 26 p. 68, is of six beats.

Other types of phrases which should be mentioned are the nodas called *passeggus* by the launeddas players: small interludes which are introduced into a group to break rhythmic or melodic monotony and which

contrast strikingly with their surroundings. See for instance 17/7 p. 30, 22/6 p. 51, or 28/16 p. 77.

Is furias

Mention must be made of a section appearing in the iskala of all kuntsertus, not possessing the traditional form of a group. It is called most commonly *is furias*, but may also be denoted by the expressions *sa marginesa*, *sa bell' arosa* (the beautiful rose) or *s'arrošada*. Characteristic of this section is a type phrase, which does not have the ordinary form of a noda, during which able dancers execute sheer acrobatic exercises. A dancer was held firmly by two men and kicked his legs forwards or backwards high up in the air, clapping his feet together as many times as he could before they reached the ground, this was called *sa šampitta*. He might also execute the ordinary dance steps with his body lying horizontally backwards from the knees, propped up by two other dancers.

Normally the type phrase for *is furias* was played thrice, one or two nodas being inserted between each repetition. In some villages every single couple had to demonstrate its ability and the launeddas player walked from couple to couple playing the type phrase for *is furias* to each of them. Those who could not execute *sa šampitta* would carry out the ordinary dance step with as intricate variations as possible the women dancing the basic step in decent fashion, the men showing off.

The type phrase for *is furias* is found in the material in three places: 17/44 p. 36, 26/43 p. 71 and 23/27 p. 62. With Efisio Melis and Antonio Lara, respectively examples 17 and 26, who come from the region of Sarrabus, it has the following form: There are first two introductory measures which are coupled on as the

serrada on the previous *noda* independent of whether this is of four or six beats. This is marked **a** in the transcriptions. The first element is of six beats and is called *s'entrada*, the entrance, during which the dancers make ready for *sa šampitta*, noted **b**. Then follow two elements of six beats during which the dancers execute *sa šampitta*, or what else may be invented, noted **c**. The phrase is then ended in two elements of four beats, called *su passu*, the step, noted **d**, where the dancers return to the ordinary dance step. While the type phrase for *is furias* is the same in all *kuntsertus* the *nodas* played between its repetitions should differ.

Dionigi Burranca executes *is furias* in a slightly different manner, his type phrase falling into six elements of four beats. The similarity to the version current in *launeddas* playing of *Sarrabus* is incontestable, but it is difficult to compare the single parts of the phrases from the two districts.

Sardinian terminology

I succeeded in obtaining the following technical terms, which are used by the *launeddas* players when speaking about their music:

Tone, or rather, finger hole, is called *krai*-‘key’.

The very common figure in which the first and the third tones are the same while the middle tone is a second or a third above or below them, is called *arapikku*.

Arapikku a krai de susu - ‘*arapikku* with a tone upwards’:



Arapikku a krai de sotto - ‘*arapikku* with a tone downwards’:



Appreḡḡu is a figure such as this:



The word corresponds to Italian *arpeggio*; the *launeddas* player Dionigi Burranca was aware of this etymology.

The term *sutt*’*e mani* is explained p. 59.

For the consonant intervals, the sixths and the thirds, is used the expression *is kantsonantis*, a curious mixture of Italian ‘consonare’ and ‘canzone’.

The tonic is called *sa krai sonanti*.

There is no word corresponding exactly to what we have called element, the term *passu* - ‘step’ may be used but has more choreographic than musical connotations.

The word *noda* is well known to the reader, as is also the term *serrada*. Instead of *noda*, the *launeddas* players commonly use the term *pikkiada*.

There is no word in Sardinian to denote a *noda* group, this is a term which we have had to introduce ourselves. A *launeddas* player will design as a *noda* both a main *noda* with its variants, and a *noda* in the restricted sense. Neither is there any word for main *noda*, the term which comes the closest being *pikkiada maista*, ‘a master *noda*’, which means a *noda* with numerous possibilities of variation, not exactly a main *noda*.

For variant, the *launeddas* players have the word *floriḡḡu*, and in a similar sense may be used the expression *pikkiadedda*, which rather means an insignificant *noda* with few possibilities of variation.

The terms *iskala* and *passeḡḡu* need no comment.

In explaining the over-all structure of their music, the principle of thematic continuity, the *launeddas* players used to compare it to speech or poetry. We shall return to these metaphors on p. 77.

RESIDUAL PROBLEMS

The use of the melodic material

In appendix III we have listed all the affinities which are found to exist between the *nodas* in the examples of professional dances, and in this section we shall review the results of this examination in order to clarify how the *launeddas* players use the melodic material at their disposal. It must here be admitted that the conclusions that can be reached should not be regarded as final solutions to the problem we have posed, as the transcribed material only covers a fragment of the total musical repertory of professional dances; however, they still possess some value as general indications of the prevailing situation. We shall first review the *kuntsertus* singly:

Fiorassiu, *punt*’*e organu*, and *mediana*.

The *fiorassiu* shares no motifs either with the *punt*’*e organu* or with the *mediana*, while these latter have only one motif in common, i.e. the polyphonic *mediana-punt*’*e organu* phrase (see p. 55 fig. 34, a and b), which occurs in numerous places in the material in diverse musical contexts, not only on the *kuntsertus* mentioned, but also on the *mediana a pipia*, *ispinellu* and *ispinellu a pipia*. The instances are:

Punt’*e organu* ex. 20 group I p. 41, group IV p. 42.

Punt’*e organu* ex. 21 group II p. 46, group V p. 48 ff.

Mediana ex. 22 group VI p. 52.

Mediana ex. 23 group III p. 59.

Mediana a pipia ex. 26 group IV p. 67.

Ispinellu ex. 28 group VII p. 77, group X p. 79.

The thematical independence of the *fiorassiu*, *punt*’*e organu* and *mediana* corroborates the general impression that they are the oldest of the eight *kuntsertus* of which the *launeddas* players dispose today. They also have the longest *iskalas* and the greatest area of diffusion.

Mediana a pipia.

In common with the *fiorassiu* are:

Mediana a pipia ex. 26 group I p. 64, which has in recent times been taken over from the first group of the *fiorassiu*, ex. 17 group I p. 29.

Mediana a pipia ex. 26/47 p. 71, a *noda* inserted between two repetitions of the type phrase for *is furias*, corresponds to *fiorassiu* ex. 17/8 p. 30 main *noda* in group III.

In common with the *mediana* is:

Mediana a pipia ex. 26 group IV p. 67 which corresponds in its entirety to *mediana* ex. 22 group VI p. 52.

In common with the *punt*’*e organu* is:

Mediana a pipia ex. 26/7 p. 65, main *noda* in group II which corresponds to *punt*’*e organu* ex. 20/7 p. 42 main *noda* in group III. The two groups are, however, differently developed.

Ispinellu

In the tradition of Villaputzu the *iskala* of the *ispinellu* is a close copy of the *iskala* of the *mediana*. This is not evinced in the transcribed material as the piece chosen to exemplify the *mediana*, ex. 22, belongs to the beginning of the *iskala*, while that on the *ispinellu* is a partly free creation of Antonio Lara, which in outline follows a section from the end.

Points in common with the mediana are:
Ispinellu ex. 28 second element of 5 and 7 p. 75 corresponds to mediana ex. 22 second element of n. 2 p. 50, in both places this motif recalls a passeggu.

Ispinellu ex. 28/17 p. 77 main noda in group VI corresponds to mediana ex. 22/36 p. 54 a motif in group X.

Ispinellu ex. 28 group X p. 79 corresponds to mediana ex. 22 group VI p. 52.

In common with the punt'e organu is:
Ispinellu ex. 28/27 p. 78 main noda in group IX corresponds to punt'e organu ex. 21/7 p. 47 main noda in group III.

Fiuda bagadia

In common with the fiorassiu is:

Fiuda bagadia ex. 29/30 p. 84 main noda in group VI which corresponds to fiorassiu ex. 17/4 p. 29, main noda in group II.

Downward-transposed phrases for which there are models on the fiorassiu, mediana a pipia and zampogna are:

Fiuda bagadia ex. 29/31 p. 85 a variant in group VI. Confer North Sardinian dance, fiorassiu ex. 9/7 p. 10.

Fiuda bagadia ex. 29/34 p. 85, main noda in group VII. Confer with mediana a pipia ex. 26/26 p. 68.

Fiuda bagadia ex. 29/44 p. 87, main noda in group IX. Confer with mediana a pipia ex. 26/41 p. 70.

Fiuda bagadia ex. 29/45 p. 87, a variant in group IX. Confer with zampogna ex. 30/27 p. 92.

Phrases performed in the mankosa manna:

Fiuda bagadia ex. 29/20 p. 83 a main motif in group IV which corresponds to mediana a pipia ex. 26/18 p. 67, a variant in group IV.

Fiuda bagadia ex. 29/32 p. 85 a passeggu in group VI which corresponds to mediana a pipia ex. 26/44 p. 71 which is inserted be-

tween two repetitions of the type phrase for is furias.

Zampogna

The zampogna is probably the youngest of the kuntsertus. It has a very short iskala and was mostly used for free performances intended to show the skill of the launeddas player, as it was too difficult to dance to. Its repertory is, however, remarkably independent; there is in fact not a single noda in our example which corresponds at all closely to other nodas in the material, we may, however, point to:

Zampogna ex. 30/20 p. 91, main noda in group IV which corresponds to mediana ex. 23/28 p. 62, which is inserted between two repetitions of is furias.

On the background of the preceding presentation of the instances in our examples of transference of musical material from one kuntsertu to another, it might seem strange that the launeddas players stubbornly insisted that only coarse launeddas players would carry over a noda from one iskala to another, the requirement that each kuntsertu should be given a distinct character being indeed one of the cornerstones of the aesthetics of their music. Once, for instance, when I pointed out to Dionigi Burranca that the launeddas players in Villaputzu used the same group in the beginning of the iskalas on the fiorassiu and the mediana a pipia, he declared that this was typical for the decadence of the playing in this village, and that it was very wrong to resort to such practices: "Bisogna rispettare il fiorassiu", "one must respect the fiorassiu". But although the launeddas players as a matter of fact apply the same thematical material in the iskalas of different kuntsertus, they still in a sense do not violate the ideal of keeping these iskalas distinct

from each other, as they very rarely use a noda in the same musical context in the different places where it occurs. Once again we can see how the over-all structure is given priority over the single motif in their conception of their music. There are thus only three instances in the material of groups which have been carried over in their entirety from one kuntsertu to another:

Fiorassiu ex. 17/I = mediana a pipia ex. 26/I.

Mediana ex. 22/VI = mediana a pipia ex. 26/IV and ispinellu ex. 28/X.

In four instances we find the same motif used in the main nodas in different groups, which are, however, without specific resemblances in their development:

Ispinellu ex. 28/4 = fiorassiu ex. 17/8.

Ispinellu ex. 28/27 = punt'e organu ex. 21/7.

Mediana a pipia ex. 26/7 = punt'e organu ex. 20/7.

Fiuda bagadia ex. 29/30 = fiorassiu ex. 17/4.

In three instances we find a motif in the main noda in one group and in a variant in another:

Fiorassiu ex. 17/8 main noda in group III corresponds to mediana a pipia ex. 26/47 which is inserted between two repetitions of the type phrase for is furias.

Fiuda bagadia ex. 29/20 main noda in group IV corresponds to mediana a pipia ex. 26/18 a variant in group IV.

Zampogna ex. 30/20, main noda in group IV corresponds to mediana ex. 23/28 which is inserted between two repetitions of the type phrase for is furias.

In two instances a motif appears in subordinate positions in the two groups where it occurs:

Ispinellu ex. 28 second element of 5 and 7 which corresponds to mediana ex. 22 second

element of n. 2. In both places this motif is reminiscent of a passeggu.

Fiuda bagadia ex. 29/32 a passeggu in group VI corresponds to mediana a pipia ex. 26/44 which is inserted between two repetitions of is furias.

Finally we find two instances of nodas which appear as variants of different main nodas in different groups:

Mediana ex. 22/18 p. 52 corresponds to mediana ex. 22/48 p. 56.

Mediana ex. 22/51 p. 57 corresponds to mediana ex. 23/26 p. 62.

These instances are interesting as they indicate that the priority of a main noda in a group over the variants which seemingly derive from it, is purely aesthetical and not necessarily historical. The above-mentioned noda, ex. 22/18 is probably a very ancient one in Sardinian dance music, a typical representative of the pass'e tresi style of Cabras (cf. ex. 12/6 p. 15), which has been a part of our instrument's repertory far longer than have the main themes from which it derives as a variant in the groups, where it is now played in the professional dances.

Stylistic amplitude, ideal and practice

For the sake of brevity, we have described the professional dances as a well-defined and uniform tradition. In reality one can discern divergencies in playing style and repertory both among launeddas players raised within the same musical tradition and in the different "schools" of playing which formerly existed in the various regions of Southern Sardinia. There are also indications that the repertory of the various kuntsertus embodied in the group sequences of their iskalas was in a slow but steady process of change.

The only place where we have had occasion to observe divergencies within a village tradition was at Villaputzu in the Sarrabus, from which we have recordings of four launeddas players: Felice Pili, Aurelio Porcu, Antonio Lara, and Efisio Melis. Of these a distinction must be made between Antonio Lara and Efisio Melis on the one hand, who both master the tradition thoroughly, and Felice Pili and Aurelio Porcu on the other, who are insufficiently instructed and coarse in their playing. Felice Pili does not play the difficult kuntsertus such as ispinellu, ispinellu a pipia, and zampogna at all, and cannot really be regarded as a professional launeddas player. Aurelio Porcu has learned the fundamental parts of all the iskalas, the main nodas and the most important variants, but makes his versions too short, and often plays quite wrongly with his left hand.

Antonio Lara and Efisio Melis are representatives of the solid artisan and the musical genius, respectively. This difference is manifest in two ways. First of all Antonio Lara is not as technically proficient as Melis, is slower in tempo and rhythmically inaccurate. His manner of performance is always a little bit shabby, and much more difficult to transcribe than the perfect style of Efisio Melis. Secondly, Antonio Lara is more blurred in the construction of his versions of the iskala. Some groups are too short, variants occur suddenly without preparation through the preceding nodas, and the principle of thematic continuity is often violated when he passes from one main noda to another. In the dances of Efisio Melis, on the other hand, every group is well developed, it is always clear which is the main noda and which the variant, and step by step he justifies each new motif he introduces.

This is shown very clearly in the analyses of the dances in appendix III, where it has mostly been possible to describe in exact terms the structure of the groups in the dances of Efisio Melis, while those of Antonio Lara have often left us in doubt on many points. To the untrained ear the masterly exploitation by Efisio Melis of the principle of thematic continuity is often felt to be monotonous, and the simpler but more contrasted pieces of Antonio Lara are preferred. However, this is contrary to the Sardinian conception of this music. It is characteristic of the spirit of professional dance music that the differences to be found in the individual playing styles are to be defined mainly along lines concerning technical skill and mastery in the construction of groups, while the launeddas players do not differ saliently in their capacity for emotional expression.

The repertory of a launeddas player consists primarily in the more or less elaborate versions he is able to perform of the traditional sequences of noda groups laid down in the iskalas of the various kuntsertus. There is, however, no requirement that a man should always follow the iskala; if able to do so, he may very well compose sequences of his own *fuori iskala*, 'outside the iskala', and most launeddas players have such pieces of their own which they jealously guard as their private property. Antonio Lara, for instance, did not personally like the iskala of the punt'e organu, which bored him for some reason, and usually played some sequences of his own when performing on this kuntsertu.

It is also doubtful whether the iskala sequences are so well-defined as the launeddas players consider them to be. In most comparisons which I have made between the recordings with different launeddas players of the same section of the

iskala of a given kuntsertu, divergencies appear, groups are jumped over, completely different lines are taken etc. The agreement is always best in the first groups of a kuntsertu. I must frankly admit that I did not succeed in ascertaining whether the launeddas players simply cheated me, whether the fixed iskalas exist as systems for reference which are never followed slavishly in practice, or whether no such systems exist except in outline, the sayings of the launeddas players expressing an ideal situation. So much is certain, that the iskalas in Villaputzu have been in a slow process of change during the last fifty years. Antonio Lara for instance remembered "an old iskala" on the mediana which his father used to play, and which no one any longer knew, and he could give various instances of noda groups which had been added or discarded from the time of his father up to the present day, among these the first noda group on the mediana a pipia, which is a close copy of the first group of the fiorassiu.

Our material concerning the stylistic differences which formerly existed in the playing of the various regions of Southern Sardinia is extremely scanty, consisting mainly of verbal statements exemplified by the short demonstrations which could be obtained from Pasquale Erriu of the traditions of the Campidano di Cagliari and Dionigi Burranca of those of the Trexenta. The principal features of the situation could, however, be secured: The regional differences of old are to be regarded mainly as "schools" of playing upheld by powerful dynasties of teachers and pupils, as will be described p. 87. Thus the character of the playing in the Trexenta, the Figus - Sanna - Dionigi Burranca line is very fluttery and light. That of the Campidano di Cagliari, Giovanni Pireddu, his

cousin Beniamino Palmas, and to some degree his pupil Pasquale Erriu, was slow in tempo, but vigorous in rhythm and a bit sentimental. Thus the old Beniamino Palmas whom I visited in 1958 stated that the playing in the Campidano was more correct and more moral - "era uno suonata piú giusta e piú morale". "When Giovanni Pireddu played you could not miss a step", the wife of Pasquale Erriu said. The style of Villaputzu carried on through the line Agostino Vacca, Gioaniccu Cabras and Efisio Melis is hectic, stressing the formal element of the music, and generally quick in tempo. It is thus said that the playing of Efisio Melis is very difficult to dance to, being too complicated and excited. The launeddas players of other regions of Sardinia reproached him for going on too fast all the time; Franzischeddu Sanna from the Trexenta expressed this with the following words, reported to me by Dionigi Burranca: "Suona come una tempesta, ma anche la pioggia comincia fine" - "He plays like a thunderstorm, but also the rain falls sparsely to begin with".

We have mentioned that these styles in playing were connected with dynasties of launeddas players rather than with geographical areas. A factor which may have been operative in counteracting their blending together is the choreographic habits of the villages which differ from region to region, requiring differential adaptations of the music. The Villaputzu player Aurelio Porcu thus stated that he could not play in the Campidano as he did in the Sarrabus. It remains to say that these stylistic differences, so important in the ears of the South-Sardinian peasants, are barely discernable to strangers.

We have almost no concrete material concerning the differences in the musical repertory of the three schools of playing

which have come to our notice. Relying on verbal statements and comparisons between the performances of Dionigi Burranca from the Trexenta and those of the Villaputzu players, we can establish that the iskalas of these schools often had some sections in common but that they differed in their general make-up. This is at least the situation indicated by the following facts: A recording of the complete iskala of the fiorassiu made with Dionigi Burranca corresponds as a whole to the iskala on this kuntsertu in Villaputzu. It is said that the Villaputzu player Agostinu Vacca stole it from the father of the master of Dionigi Burranca, Beppi Sanna, one night during a festival in the village of Serramanna, where Beppi Sanna was engaged to play. A similar agreement is found to exist in the versions of the first part of the iskala of the mediana a pipia, as performed by Dionigi Burranca and Antonio Lara. A recording of the mediana of Dionigi Burranca has no points in common with the Villaputzu tradition. Once, however, when I played a noda sequence on this kuntsertu, which Antonio Lara had learned from his father, to Dionigi Burranca, he declared that the same sequence had also been performed by his master, Franzischedu Sanna. On the ispinellu there existed in the Trexenta tradition a distinct iskala, while the iskala on this kuntsertu is a close copy of that of the mediana in Villaputzu. For the remaining kuntsertus we have no indications at all.

The picture of the situation we can build up on these facts shows us once again that the iskalas of the various kuntsertus have been slowly shifting. New groups and variants freshly stolen from launeddas players from other regions encountered during engagements in distant villages have been incorporated into the

standing repertory, outworn and tedious group sequences have been discarded etc.

History

Our comparison between the dances of Northern Sardinia and the archaic style of launeddas playing preserved in the village of Cabras revealed the existence of two ancient stages in the evolution of the Sardinian dance music, the pass'e dusu and the pass'e tresu stage, as described in chapter two. The musical system of the professional dances represents a further advance in the same line of development brought about by the professional launeddas players who, under the influence of the music of continental Italy or Spain, have transformed a primitive tradition similar to the pass'e tresu style now preserved only in Cabras. In this process of transformation the old strata have not been eradicated, but the repertory of nodas has been considerably extended as a result of the increased musical possibilities ensuing from the introduction of harmonic cadences and the full exploitation of the possibilities of the 6/8-3/4 rhythm. To the same phase in the evolution of the Sardinian dance music we may furthermore ascribe the development of the characteristic over-all structure of the professional dances, the iskala system. We shall produce below the evidence to support this hypothesis:

The number of nodas in the professional dances which go directly back to the pass'e tresu stratum is quite extensive. In many cases they appear in the material from Cabras, in others they can only be singled out because of their stylistic similarity to the old stratum. We can enumerate the following instances of simultaneous occurrence of nodas in Cabras and in the professional dances:

Pass'e dusu, pumi'e organu ex. 1/5 p. 1 corresponds to fiorassiu ex. 17/28 p. 33, a variant in group VI.

Pass'e dusu, mediana a pipia ex. 5/2 p. 6 corresponds to fiorassiu ex. 19/1 p. 38.

Pass'e tresu, fiorassiu ex. 13/4 p. 17 and pass'e tresu fiuda bagadia ex. 15/5 p. 23 correspond to mediana a pipia ex. 26/28 p. 68 which makes part of group VI.

Pass'e tresu, mediana ex. 12/1 p. 14 corresponds to mediana ex. 23/13 p. 60, main noda in group IV.

Pass'e tresu, mediana ex. 12/2 p. 14 carries a close resemblance to mediana a pipia ex. 26/7 p. 65, main noda in group II.

Pass'e tresu, mediana ex. 12/6 p. 15 occurs as a variant in two groups in mediana example 22: noda 18 in group VI p. 52 and noda 48 p. 56.

Pass'e tresu, mediana ex. 12/7 p. 15 corresponds to mediana a pipia, ex. 26/31 p. 69 in group VII.

The clearest instances of nodas which must be ascribed to the pass'e tresu stratum although we do not have their prototypes in any recording of a primitive dance, are the body of nodas evincing a melodic structure dominated by movements between fifth, third and tonic. They have all been mentioned p. 54, 2., and there is no need to enumerate them here.

In the total noda repertory of the professional dances the pure pass'e tresu phrases constitute only a minor part. The ancient motifs have been elaborated and completely modified, and new nodas have been composed by launeddas players exploring the field of musical possibilities opened up by the general transformation of the musical system. In figures 52 and 53 we have shown two instances of nodas in the professional dances which are "modernized" versions of ancient musical ideas.

Our material does not allow us to resolve the mystery of the development of the iskala system, and here we shall merely submit some evidence which may help us to clarify the problem some day.

A confrontation of the over-all structure of the pass'e tresu with that of the professional dances produces some parallels worthy of notice. Thus the principle of thematic continuity which is one of the fundamentals in the musical system of the professional dances is not totally lacking in the pass'e tresu. So far as they can, the launeddas players of Cabras avoid breaking the melodic consistency between nodas played in sequence, although they do not exploit this principle with the elegance attained by their professional colleagues. It is also curious that the nodas played in sequence in the pass'e tresu on the mediana a pipia and on the fiorassiu often evince a thematic similarity which corresponds completely to that found between the main themes of the first groups in the iskalas of the fiorassiu, fiuda bagadia, and zampogna in the professional tradition. For the pass'e tresu it should suffice to read through examples 13 and 14; for the professional dances we have described the phenomenon p. 62. Meagre as this evidence may be, it still indicates that the basic principles for the over-all structure of the professional dances may well have existed in rudimentary form in the primitive dances which antecede the development of the professional dance music as we know it today.

A part of the pass'e tresu style nodas found in the professional dances occur in positions as minor variants or passegghus which seem to have been incorporated into the groups at a date when the iskala system had taken the form it has today. We may explain the phenomenon suggest-

FIG. 52



FIG. 52. a) Pass'e dusu, punt'e organu ex. 1/13. b) Pass'e tresì, punt'e organu ex. 11/1. c) Pass'e tresì, punt'e organu ex. 16/1. d) Punt'e organu, Antonio Lara, ex. 20/19.

ing that these nodas have belonged to local dance traditions which have been superseded by the professional dance music at a time when this was already fully developed. We can mention:

Pass'e tresì, mediana ex. 12/6 p. 15 which occurs as a variant in two different groups in the mediana of Antonio Lara, ex. 22/18 p. 52 and noda 48 p. 56.

Pass'e dusu, fiorassiu ex. 3/6 p. 4 which corresponds to a single element inserted as a *passèggu* in group VI on the *fiorassiu*, ex. 17/26 p. 33.

Pass'e dusu, punt'e organu ex. 1/5 p. 1 which recurs in a somewhat elaborated form in *fiorassiu* ex. 17/28 p. 33, a variant in group VI.

Mediana a pipia ex. 26/18 p. 67, a variant in group IV which conforms in playing style with *pass'e tresì, punt'e organu* ex. 11, p. 12.

Mediana a pipia ex. 26/44 and 45 p. 71 which are inserted between two repetitions of the type-phrase for *is furias*, and which correspond to the *pass'e dusu* motif evinced in ex. 4/2 p. 5.

Mediana ex. 22/VII p. 53 which was

indicated to me as an independent group, but which has the function of connecting two other groups in a *passèggu*-like manner. There are no direct prototypes for these nodas in the material from Cabras, but they are all intriguingly primitive.

In a single instance it seems as if a local dance of *pass'e tresì* style has been incorporated in its entirety in an *iskala*. This concerns the two groups, *mediana a pipia* ex. 26/VI and VII, which deviate markedly from the other groups in the professional dances in their over-all structure, and which consist entirely of primitive nodas. Heard in isolation, these two groups might well be mistaken for a dance from Cabras. Thus we find as a quite unique instance in the material that two inserted variants in group VI are of four beats, while the main noda has six. In group VII there is no main noda at all, and it consists simply of different nodas played one after the other exactly as in a *pass'e tresì*. Three of the nodas in these two groups correspond to phrases in the material from Cabras:

Ex. 26/26 p. 68 corresponds to *pass'e*

FIG. 53



FIG. 53. a) Pass'e dusu, fiorassiu ex. 3/6. b) Fiorassiu, Dionigi Burranca ex. 19/6. c) Fiorassiu, Efisio Melis ex. 17/26. d) Zampogna, Efisio Melis ex. 30/40.

tresì, fiorassiu ex. 13/5 p. 17, this last is, however, of four beats while ex. 26/26 is of six.

Ex. 26/28 p. 68 is almost identical with *pass'e tresì, fiorassiu* ex. 13/4 p. 17.

Ex. 26/26 and 28 on the one side and ex. 13/4 and 5 on the other constitute the only instance in the material of two nodas which belong together both in a *pass'e tresì* and in a professional dance.

Ex. 26/31 p. 69 corresponds to *pass'e tresì mediana*, ex. 12/7 p. 15.

Choreography

I did not succeed in getting to the bottom of the very complex choreography of the South-Sardinian dances, as this would have required a technical equipment not at my disposal. But as almost nothing has been published hitherto on the topic I shall briefly present the observations I was able to make.

The South-Sardinian dance, *su ballu*, is danced either in a closed chain or in small rows of two to six persons. Men and women not closely related hold each other's

hands, while men and men, women and women, and married or affianced couples hold each other under the arm, fingers interlaced.

The scene for a dance performance will be the village piazza, the dancing people in the center surrounded by a crowd of spectators. Today the *launeddas* player will sit at a balcony playing into a microphone, alternating with an accordion player who executes the ordinary, international dances, for some strange reason styled '*su ballu tsivili*' in Sardinian. The rule is that three civil dances are played for each Sardinian dance. In the old days, the *launeddas* player stood in the center of the piazza, he would start taking a *kuntsertu* out of his *strakašu* and begin to tune it, passing gradually from the tuning phrases to the introduction and then to the dance. During the introduction, the dancers sway their bodies to and fro, waiting for the moment when he bursts into the first noda and begins playing the dance. At first in a slow and serious tempo, around 130 beats pr. minute, accelerating in the course of the first three or four groups up

to full tempo which is generally around 160 beats pr. minute. The dance may last from 15 minutes to about an hour, according to the physical strength of the launeddas player, who ends his performance abruptly right in the middle of a noda, adding sometimes a short tuning phrase as a finish. If the dancers are content they applaud, clapping their hands and shouting "Evviva su sonadori".

Although the steps of all the Sardinian chain dances are related to each other, the choreography changes markedly from region to region, each village having a style of its own. According to the launeddas player Aurelio Porcu's information, there is a province comprising Ierzu (but not Ullasai and Bari Sardo), Tertenia, Villaputzu, San Vito, Muravera and Villaggio Giuriati. Burcei is already reminiscent of the Campidano; and Perdasdefogu and Villasalto, of the Trexenta. Campidano di Cagliari and Trexenta are very closely related in their dancing styles, while Marmilla again constitutes a fresh province.

In each choreographic province there are a number of basic steps which are executed in their simplest form by the women, while the men elaborate on them and strive to surpass each other in intricate variations. In building up their dances the launeddas players must take into account also the choreographic aspects, as the changes of the step follow changes in the character of the nodas played. I only succeeded in understanding the connection between step and noda in Dionigi Burranca's playing pertaining specifically to conditions in the Trexenta, but probably representative in outline of the general situation.

There are two fundamental steps in the dancing of the Trexenta, *su passu torrau* (from 'torrai', 'to return') and *su pass' ap-*

puntau (from 'puntu', 'point'). I shall describe these steps, giving the position of the feet for each beat in an element. The beats are indicated with the arabic numerals to the left.

Passu torrau, six beats

1 and 2: Left foot is advanced, the weight rests on the left foot. The right foot is kept behind the left foot slightly raised.

3: The weight is shifted to the right foot, while the left foot is drawn back alongside the right.

4: The left foot is put to the ground, the weight is on the left foot. The right foot is raised slightly from the ground and may be carried slightly backwards.

5 and 6: The right foot is set to the ground, the weight is on the right foot, while the left foot is carried forward to be ready for position 1.

On this basic pattern all possible variations can be performed; 3 and 4 may be executed as small chassé steps. The right foot may be held slantwise behind the left leg on two and the left foot slantwise behind the right leg on 6. The left foot may graze the right foot while carried forward on 5 and 6 and so on. This step is found all-over Sardinia and belongs probably to the oldest choreographic heritage of the island.

Pass' appuntau is executed with the right foot slantwise to the left of the left foot and close to it while standing on tiptoe, the weight on the left foot. In this position the dancer makes a tiny hop for each beat. A proficient dancer may get the time to tap the ground a couple of times with the right toe tip for each beat, or hop like lightning into the air and change the position of his feet so that the left foot will come to stand before the right foot.

A dance step to a noda of four beats is called *pass'e dusu*, one to a noda of six beats is called *pass'e tresi*, expressions which have nothing to do with the two dances of the same names at Cabras. Su pass' appuntau can easily be matched to nodas of both forms. Su passu torrau is not well fitted to nodas of four beats, it may, however, be executed thus:

Passu torrau, four beats

1: The weight on the left foot that stands advanced.

2: During the first two quavers of this beat the weight is shifted to the right foot, while the left is carried backwards; at the third quaver the left foot is put to the ground with the weight resting on it, and the right foot is carried slightly backwards.

3 and 4: The weight is on the right foot while the left is carried forward, ready for position 1.

Besides su passu torrau and su pass' appuntau there exists a third, which is approximately a combination of these two. It is called passu strisau (Of Italian 'striscio', 'a line') or passu skuesau or skošau (of 'koša', 'thigh', thus meaning: 'out of joint, slantwise'). It is executed in this way:

Passu skošau

1: The left foot is advanced, the weight rests on it, while the right foot is carried to the left until resting behind the left foot.

2: The weight is shifted to the right foot, while the left foot is carried a little towards the left.

3: The weight is shifted to the left foot, the right foot is carried behind the left foot as in 1.

4: The weight is shifted to the right foot, while the left foot is carried a little towards the left as in 2.

5: The left foot is put to the ground, while the right foot and the whole body is moved back to the initial position.

6: The right foot is put to the ground, the weight on the right foot, while the left foot is carried forward, ready for position 1.

Finally it should be remembered that no dance was complete without the special section called is furias, of which we have described both the music and the choreographic peculiarities on p. 63.

Dionigi Burranca gave as a chief rule for the connection between these steps and the character of the noda, that passu torrau was executed to nodas whose serradas ended on the tonic, and pass' appuntau to nodas ending on the third. This rule holds only in general, as it was the joint character of the noda which induced the dancers to choose a certain step; passu torrau goes with calm nodas, pass' appuntau with excitable ones. Neither could he formulate any rule about when to dance the passu skošau.

In ex. 19 p. 38 some nodas have been transcribed with a statement of the step that would have been danced to them.

One cannot help asking how the dancers could know which step to take when this was not stated in the music till the last measure of the serrada. To this question the launeddas players explained that a change of step was often announced beforehand by a passeġġu or a characteristic variant, and that the dancers furthermore knew every nook of their launeddas player's music. The young people of today mostly keep on performing the same step of six beats all through a dance; to nodas with elements of four beats, having twelve beats in all, the step is simply danced twice, counter to the division of the noda into elements.

The choreography of Villaputzu, which

I had occasion to observe, is far more complicated than described above. I could thus notice that the *passu torrau* is performed counter to the musical accents, starting on beat 5 or 2 instead of beat 1; and with able dancers, the basic pattern is often so obscured by elaborations that it becomes almost unrecognizable. The fundamental step in Villaputzu which is followed monotonously by the major part of the dancers is, however, very simple, consisting in a trivial trotting forwards and backwards. It is called locally *pass'e tresi*:

Pass'e tresi

- 1: Left foot one step forward.
- 2: Right foot one step forward.
- 3: Left foot one step forward.
- 4: Right foot one step forward.
- 5: Left foot one step forward.
- 6: Right foot one step backward.
- 1: Left foot one step backward.
- 2: Right foot one step backward.
- 3: Left foot one step backward.
- 4: Right foot one step backward.
- 5: Left foot one step backward.
- 6: Right foot one step forward.
- 1: Left foot one step forward.
- 2: Right foot one step forward.
- etc.

At Ierzu the *passu torrau* is performed starting with the right foot instead of the left. In this village they denote as *pass'e tresi* a step where the *passu torrau* is danced walking forwards and backwards analogously to the *pass'e tresi* of Villaputzu. As mentioned, our research on choreographics is incomplete, and may even be wrong in some details. If the material is to be rescued, it will be necessary to visit a number of villages in each region, bringing along a series of good recordings of *launeddas* music, and then to persuade the old people to perform the dances as

they did in the twenties, filming their elaborations of the steps and noting down how they correspond to the music.

The aesthetics of professional dance music

We shall treat the aesthetics of professional dance music from two points of departure as we shall first examine the criteria whereby the quality of a performance is evaluated, and next explain how the *launeddas* players express their ideas of the character of the content of their music.

From a musical point of view, a piece will be judged almost exclusively by the elegance of the over-all structure; each group should be well developed, no *nodas* should be repeated, and the principle of thematic continuity should not be broken. "Non é a iskala" was the most severe criticism which could be expressed about a recording when a *launeddas* player was allowed to hear the performances I had been given by one of his colleagues. The emphasis laid on perfection in sheer construction completely overshadows the other aspects of the music which might possibly be taken into account when judging it.

The other criteria for assessing a performance concern its quality as actual dance music. Thus the playing of the virtuoso Efisio Melis was generally taken to be too complicated for the dancers and in contrast, people frequently mentioned his competitor of old, Giovanni Pireddu, whose playing was so firm that nobody could miss a step; similarly, Antonio Lara was praised for giving good support for the dancers with his left hand. Another line along which the dancers will judge is the axis *serio* – *allegro*, serious, moral, decent versus vivid and brilliant, reflecting the ever-present conflict between the young

bucks, who wanted a quick and hectic dance, and the old people who required a display of decency and style. Physical strength cannot be wholly omitted in this connection, as it possesses a certain importance among the qualities appreciated in a *launeddas* player. Thus a bad artist may hold his own if able to play a dance of unusual duration. Felice Pili, for instance, related that he obtained his first engagement as a village *launeddas* player once he had shown the young people that he was able to play for four hours without taking the instrument out of his mouth!

The *launeddas* players feel strongly that their music possesses a discursive content, as became explicit at numerous occasions during our discussions. Thus when they explained to me the principle of thematic continuity, they tried to make it clear by means of metaphors which compared their music to speech. Efisio Melis for instance once said to me: "When you write a letter, you do not write 'Dear friend, I am well, how are you', and then once again 'Dear friend, I am well, how are you'; you go on and tell him new things all the time. In the same way, you cannot repeat the same *nodas* again and again when playing." On another occasion I asked whether he would play to me some *nodas* which he had himself composed, and he answered: "No, you cannot make new *nodas*, they have already been made, all of them, – and I can play them all. But it is just as with poetry: you do not alter the words of the language, they remain always the same; what counts is the manner in which you put them together!". All the other *launeddas* players expressed a similar view, and repeatedly told me that a dance was a conversation, and that each *kuntsertu* had a topic of its own (*un argomento*). In one case the lack of musical continuity in a

performance was criticized with the words: "Ha mancato d'argomento", "He had no topic". Today these comparisons of music to speech express only a general notion. There are, however, traces that formerly the "topic" of a *kuntsertu* was explicit in some sections of its *iskala* in which the *nodas* would depict the conversations between two or three persons involved in a small everyday drama. On the *kuntsertu su far' e sa monça*, one would perform a discourse between a monk and a nun. On the *mediana*, the litigation between a poor and lazy man and his wife who is rich, the man speaking in the phrases in the *man-kosa manna* and the harsh replies of the wife appearing in the *mankosedda* (this is probably group VI in example 22). On the *ispinellu* was shown the situation of a man whose wife had died and who was left behind with a small girl. The only instances today in which the *launeddas* players could indicate the exact meaning of a *noda* are example 26/28 on the *mediana* a *pipia* which represents a small girl who is weeping, and the story told with the *fiuda bagadia* at Cabras, in which the participants are an unmarried girl who has become pregnant, but is happy and gay all the same, her fiancé who is trying to explain himself, and the mother who is weeping over the fall of her daughter. (Example 15).

Music and magic

Although the ecstatic element is not very prominent in the aesthetics of the professional dances, there are still a few reports in the lore relating to the instrument about *launeddas* players whose musical abilities were reinforced by means of charms, or whose playing was endowed with magical powers. There thus existed – and exists – the belief that a *launeddas* with mouthpieces of silver obtains a sound

which penetrates the brains of people and makes them crazy, pregnant women abort, and the young girls loose their self-control and cede without resistance to the desires of the launeddas player upon hearing it. Agostino Vacca from Villaputzu was said to have owned an instrument of this kind, which was confiscated by the legal authorities, and Efisio Melis has made several attempts in his youth to construct one.

Antonio Lara could tell of several instances of launeddas players whose playing had been so powerful that no natural explanation could be given. We shall illustrate his attitude with a transcription of a recorded legend and a selection of the following interview:

"Fedele Corda was a master of launeddas, and he went to play for the novena before Christmas in Cagliari as they used to do in the old days, because there was no other music. It was the most distinguished – that of the launeddas. When he had done his duty at Cagliari, he went on his way – he was from the parts of Settimo, actually from there, from those parts – he stopped to rest a little at a well to drink water, and there three or four gentlemen, well dressed, presented themselves and addressed him: "Oh, are you the launeddas player So and So?", "Yes sir", "Please, play a little, as we would like to hear you. You are famous and we do not know you yet". And he says: "Please, I am too tired. I have done nothing but playing for the novena, I haven't ...", "Oh, come along, just a little. We want to hear you". Well, they pressed him so long that he gave away and started to play. Whilst he was playing, in the middle of the dance, they lifted him up in the air, and carried him away at least two kilometres, throwing him down in a vineyard. When he got to his feet, completely confused – certainly in despair, he

did not know how it had all happened. He returned home and told his family. "Those", they said, "must have been devils who took you up", "Eh, I do not believe it", he says, "They seemed to be three or four fine gentlemen." "Yes, yes, they were devils". Finally he went to bed and remained ill for some time. He nearly died of this despair".¹⁾

I: "But who were those gentlemen?"

A.L.: "Nobody knows, the family said that they were devils and that they danced".

I: "And he played better because he had a charm? He was in fact a better launeddas player than the others?"

A.L.: "Yes, yes, a good launeddas player ... They said that he had a charm and thus ..."

Antonio Lara's wife interrupts.

I: But zio Antonio, were there many launeddas players who had a charm in former days?"

A.L.: "Yes, they all said that they had them. I have spoken with a priest, a good canon, one who always travelled around to preach, his name was Don Luigi ... He had some relatives, and he went to the festival for Sant Antonio at Tuili, and I was to play at the festival. All the relatives – they had been baking bread the night before, they were tired, they had gone to bed. We were myself and this priest, Don Luigi ... Marras. Don Luigi Marras. He was cavaliere by birth, believe me, of the Marras from Barumini. I said to him: "Tell me something Don Luigi ...", "And what would that be?", "... Could you do something for me. I want none in my profession to be my equal". And he did like this (Antonio Lara slaps my shoulder). "My dear boy, if I could do that, I would do it for myself, not for you". And he said to me: "We have this faculty of making the devil retreat. We have

always this power. Do you want to see him? I will make him come down on this table, and I will make him write ... He will not touch you, but you must have courage. Do not look at him timidly, however". And he put on his stole and took the breviary, and I said: "Stop, stop Don Luigi, I feel that my heart begins to fail". And then he said this to me: "We can make a prayer to the Lord, and if the Lord wants to, he can give this grace, if not, we cannot guarantee it. If I could do the good, I would do it for myself."

I: "But there were launeddas players who had a charm?"

A.L.: "They said that Agostino Vacca had one."

I: "But how did one know?"

A.L.: "Oh, but it is something ... Oh, until eighteen years old he was a swineherd, then when he was eighteen years old there

came somebody, somebody who ..."

Antonio Lara's wife: "It must have been the hand of God".

A.L. angrily: "But when the launeddas was sounding, it was as if also the earth was trembling ... from the energy of the sound. My father tried, and he was a good launeddas player. Gioaniccu Cabras tried. They could not give him so much breath" (Antonio Lara lifts his little finger).

Antonio Lara's wife: "And his instrument ..."

A.L.: "It was empty, that instrument. They could not give enough breath, they could not breath in it. It was an empty instrument, they did not succeed. They have thrown it away. But! You could go to jail! and he, he took it ... He was only half a man." (Antonio Lara shows his height). He played like a ... Madonna Santissima!"

THE WORLD OF THE LAUNEDDAS PLAYERS

The institution of the Sunday dances

The economic basis for the professional launeddas playing was the custom of arranging a public dance each Sunday in the church square, a custom which constituted an important institution of village life in Campidano di Cagliari, Trexenta and the Sarrabus, until it was abolished in the middle of the thirties. In general the launeddas player would arrive at the village Saturday afternoon to play a dance in which only the young men participated on Saturday evening and night. On Sundays he might play a brief dance immediately after Mass, *su ball'e missa*, a custom which was ever a thorn in the flesh of the priest; then lunch was taken and in the afternoon when the heat was over,

dancing was resumed, ending sometimes only at midnight. In some villages various entertainments were arranged in between the dances: like for instance, the singing-game *s'andimironnai* in which men and girls passed around in a circle holding hands and improvising short couplets, *mutettus*, in turn, walking in time to the music, or they might play the well known children's game to pass the ring.

The public dance had the explicit function of providing a means of contact between the young unmarried people, who on this occasion were allowed to meet under general supervision. There were strict rules as to how close the sexes might approach each other; after an official engagement, a man was allowed to hold his girl under the

arm with fingers interlaced; before the engagement, he was only allowed to hold her hand. A breach of these rules would evoke criticism and scandalization, and sometimes even violent reaction from the family of the girl.

The social values guiding the behaviour of unmarried men and women found their expression in the choreographic habits where the women executed the steps of the dance in their basic form, while the men were required to show off. As a musical correlate to these values, we may regard the restrained and formal character of the whole style of the professional dances, completely devoid of sentimentalism, and well suited to the decency and restraint required of the female dancers, while at the same time room is provided in the music for the display of masculine temperament in sequences of exciting *nodas* and in the section of *is furias* which summoned the young bucks to show the best they could produce in the way of complicated steps and difficult exercises. The older and steadier people in the village fully realised the importance of the dance as a means of stressing the norms for good behaviour, and a regular tug-of-war frequently ensued between the younger men, who wanted the *launeddas* player to play in an impassioned manner, and the more elderly, who attempted to influence the choice of a man with a more dignified style. One of the many occasions I had to observe this attitude was in a talk with the eighty-year-old *launeddas* player Beniamino Palmas, who described the style of playing in the Campidano as being more correct and more moral "*Era una suonata piú giusta e piú morale*". Once, he told me, he had met a monk from the Italian continent who had declared the Sardinian dance to be "beautiful, - in

chain, and honest", "*é un ballo bello, tondo e onesto*".

To play at the Sunday dances, a *launeddas* player was engaged by the village youth on a contract. A certain amount of grain was fixed, to be collected among the unmarried men after the harvest, normally ranging from 30-50 *starelli* wheat, one *starello* equalling 50 litres. The *launeddas* player was sometimes also paid a sum of money. The maximum amount I heard of was received by Efisio Melis who in 1910 obtained 50 *starelli* wheat and a thousand lire in cash, a large sum in Sardinia at that time. The girls did not pay directly to participate in the dances, but at the chief village festival a collection was started among them, to which they contributed loaves, cakes and eggs. The collection took the form of a festive procession with the *launeddas* player at the head of the young men of the village. As a rule there was a decorated oxcart for carrying the gifts, and the people went playing and dancing from house to house wherever there were young girls. The girls were free to hand out gifts or refuse, but the girl who appeared at the dance without having contributed to the collection incurred the risk of being greeted with the shout: "*ballada sents'e kokoi*", "she dances without bread".

The contract with the *launeddas* player was signed by a few young men, *is obligausu*, chosen by their friends to be responsible for the payment of the grain and for the arrangement of the collection of gifts from the girls, furthermore they were to direct the amusements during the Sunday evening dances. In compensation they were invited once a year to a feast given by the *launeddas* player. Apparently there was not an undue amount of intrigues involved in the election of the persons to

become *obligaus*, as this position conferred little prestige upon its holders; the job simply passed in turn among the young men. The Sardinian term for playing as a fixed *launeddas* player of a village is: *sonai a tserakkia*, from 'tserakku', 'farm-hand or shepherd for another man's herd'.

Besides the income deriving from the *tserakkia*, a *launeddas* player had engagements for playing at weddings, and his contract would always allow him to dispose of three or four weekends in a year during which he could play at festivals in villages that had no *launeddas* player of their own. The renowned *launeddas* players were much in demand for these occasions and could obtain 500 lire for two days' playing in the twenties, and about 20 000-40 000 lire in the post-war period.

Formerly the religious confraternities also had their own *launeddas* player, but the only recent case I know of is that of Felice Pili, who receives a yearly sum of money for accompanying the procession arranged by the confraternity of San Giovanni at Oristano, and for playing after the meal with which they celebrate their patron.

In order not to be unoccupied during the week the *launeddas* players traditionally worked as cobblers, and learned both to play and to mend shoes from the same master.

The institution of the public dance on Sundays, which provided the economic basis for the professional *launeddas* playing, can be regarded as the primary social fundament for the maintenance and development of the musical system of what we have called the professional dances, as a musical style of such complexity could never have been carried on without a group of persons who could allow them-

selves to devote their full energy to their playing.

The complex Sunday dance-professionalism, must have taken form already at the end of the 18th century, and is probably not much older. Its existence in the 1820's is briefly attested in Alberto La Marmora: *Voyages en Sardaigne de 1819 a 1825. Cagliari 1826* p. 252: "... dans tout les villages du Campidano les jeunes gens se cotisent pour salarier un joueur de flûte, afin de danser le dimanche ... "In all the villages of the Campidano the young men join together to pay a flute player for the Sunday dance". The genealogy of masters and pupils in the Trexenta school of playing given to me by Dionigi Burranca takes us back to the same period, a matter of six generations. (See p. 84).

The mutual relations of the *launeddas* players

Right up to the beginning of the 1920's the dances of the professional *launeddas* players marked the apex of the instrumental music ordinarily to be heard in a South-Sardinian village; the good musicians were few, and the *launeddas* players were therefore treated as *fêted* artists to whom all doors were open. The admiration for their music was not confined to the lower strata of society, and the old *launeddas* players could all relate how their playing had given them access to the houses of the wealthy and the nobility. I could thus record two cases of *launeddas* players of the lowest extraction who consorted on an almost equal footing with upper class cliques. One such was Agostino Vacca, a swineherd in his boyhood, who later on as a *launeddas* player was taken around by the young noblemen and landowners in Muravera playing for their parties and participating in their amusements. Another

was Efsio Melis, whose parents earned their living selling wine and nougat at the village festivals – a rather despised occupation – who came to participate in leading fascist circles in Cagliari in the thirties on account of his playing and gift for discovering ways of amusing himself and others.

The profession of launeddas playing would thus not only offer a man an easy life and a reasonably good economic situation, it would also make him the center for everybody's admiration, and even allow him to cross the social barriers. This explains to some degree the impressive competitiveness and jealousy which stamped their mutual relations:

Among the professional launeddas players, bitters struggles were waged in order to obtain the greatest fame and to secure the best engagements. Compared to these, the intrigues of the amateurs of Cabras, described in chapter two, can only be regarded as the games of children.

The relative proficiency of the launeddas players was decided upon by means of contests which were mostly informally arranged at casual meetings during village festivals or in the wine-lodges. More serious and decisive for the fame of a man were the great competitions set up at times by the committee arranging a village festival. In these competitions all the best players in the island would participate – and it would be regarded as cowardice for a man to stay away. A big prize would be given to the winner, amounting to about 60 000 lire in postwar currency. At a contest in which only two launeddas players took part they played together either on the same kuntsertu or on two different kuntsertus. One of them then led from noda to noda and the other had to follow him; afterwards they would change roles, and

he who had the smallest repertory of nodas would be done for and get flustered when the other played a motif he did not know. If the two contestants were musically equal, the leading launeddas players could change the competition into a contest of physical strength and continue playing until the other was exhausted by the strain of the breathing technique; "fare la sfida del fiato", as Dionigi Burranca expressed it. In general such contests did not stop until one of the contestants threw the instrument away, the blood flowing from his mouth and nose.

In the big competitions in which many players took part they would play a piece in turn on the same kuntsertu, and a committee of judges would decide whom was to be given the prize. The looser of a contest would feel utterly humiliated, and sneak off alone with his bitterness to avoid the teasing looks and cold attitude of the public, sometimes crying with rage if he felt the decision of the committee of judges to be unjust (as he generally would). No wonder that the launeddas players were always on guard that their colleagues got no opportunity to hear them and learned their repertory of nodas, as once happened to Beppi Sanna, according to tradition, who unknowingly had the whole of his iskala on the fiorassiu stolen by Agostinu Vacca during a festival in the village of Serramanna.

During the competitions, any means were employed to outdo the other and no spirit of fair play prevailed. Once, for instance, the ablest player in a competition was prevented from taking part as the man playing before him gently bit the tongue of the mouthpiece of one of the pipes before passing over the instrument, so that it stopped functioning after some minutes' playing, and he became the laugh-

ing stock of the public. Similar instances have occurred during the latest years at folk-lore shows during which the launeddas players easily adopt the old competitive attitude. Thus during a show a few years ago, one of the two launeddas players who were to play together, saw to it that the other man's instrument was out of tune, so that it appeared to the public that he could not play and was the cause of the show becoming a fiasco. A more serious incident took place in the thirties when the two most able launeddas players of Sardinia were brought to Rome to play in the Italian broadcast. Immediately before the time of playing, one launeddas player's instrument suddenly disappeared so that he was unable to take part; it was never discovered what had become of it, but nobody doubts that the other had spirited it away.

Sometimes there would be a bitter aftermath to a contest; thus Dionigi Burranca had been told by his master Beppi Sanna about a competition held around the beginning of the past century between all the greatest launeddas players of Sardinia, where the winner, Palmerio Figus, was found the next morning with a knife in his back, killed by one of his inferior colleagues. A more innocent sequel to a contest took place in the middle of the twenties when the two great players, Gioaniccu Cabras from Villaputzu and Giovanni Pireddu from Sinnai, had competed against each other, Pireddu being the winner. When they had returned to their villages Cabras sent a telegram to Pireddu: "If you want to learn playing, come to Villaputzu". And Pireddu wired back in return: "If you want to learn to behave like a signore, come to Sinnai". The now fifty-year-old launeddas player Pasquale Erriu can confirm the tale. He was then about twelve

years old and lived at Pireddu's as his pupil, and it was he who took the telegraphic reply to the post-office.

The jealous mentality of the launeddas players sometimes resulted in the most bizarre intrigues, an example of which occurred in a case in which I was personally involved:

In the summer of 1962 when I came to Sardinia to revisit my friends, Efsio Melis brought me the sad news that Antonio Lara at Villaputzu had had a fit of apoplexy so that he could play no more – a few days before, he had been visited by three representatives of a committee arranging a village festival, who asked him to come and play as Lara, whom they had recently seen, was seriously ill. Suspecting a trick, I telephoned at once to Lara's son, who confirmed my idea that the whole story had been invented by Efsio Melis to prevent me from visiting his worst rival. As a matter of fact, I came to stay the next two months with Antonio Lara who, although aged 76, was able to make some of the best recordings in my material. Later it came out that the joke was old and well-tried, and that it had been successfully applied some forty years earlier against Efsio Melis himself by Antonio Lara, his brother Emanuele and his father Giuseppe, who were all three launeddas players. For some time they consistently let it be known in the villages of Campidano that Melis was dead, the mortal malady from which he had suffered being described in detail, with the result that Melis began to experience a mysterious decline in the requests for his playing, and had to travel around in Southern Sardinia to show that he was alive, when one of his friends had revealed to him the true reason for the apparent decrease in his popularity. Still earlier, the teacher of Efsio Melis, Gioaniccu Cabras,

played the same joke on Franzischeddu Sanna.

As we can see, such tricks were resorted to by everybody, and although the injured parties bitterly resented the damage they had suffered, they continued to meet their old adversaries, waiting for an occasion to return the blow. The villagers followed the caprices of their launeddas players with amused interest, devoid of condemnation.

The musical instruction

The first step for a boy on the way to become a launeddas player was to learn the breathing technique, which he would generally practice as a pastime. To obtain the first playing instruction he would then have to find an elder friend or relative who was willing to teach him; which might often be difficult, as jealousy was rife not only among the adults but even among eight- to ten-year-old boys.

If a boy displayed sufficient skill to become a professional he was sent to a teacher, often in another village, who was highly paid and would teach him to play and mend shoes. The normal age for being sent to a teacher was between twelve and fourteen, and the training, which lasted for two years, was as a rule paid by the parents. The price of tuition with board and lodging was approximately one thousand lire from 1910–20, a severe economic burden for an ordinary family, but a gifted boy would often be able to pay his teacher by playing in a neighbouring village. Efisio Melis and Aurelio Porcu paid their training in this way.

Two out of my six informants met objections from their family about their choice of profession, as their parents did not want them to lead the irregular life of a musician. In one case, the objections were

overcome and the parents paid the boy's instruction. In the other case the boy sold two cows which had been given him as the basis of an independent existence when he was seventeen years old, and invested the money in two years' tuition, plus a bicycle which would serve him when travelling around for his future engagements. He was immediately thrown out of his home, but never resented his choice.

All these difficulties did not exist, of course, when the profession was handed on within the family, which seems to have been rather common if not actually the rule. Thus both Antonio Lara and his brother Emanuele were taught playing by their father Giuseppe; Gioaniccu Cabras handed over his music to his son; Franzischeddu Sanna learned his art from his father Beppi, and in the genealogy of masters and pupils in the Trexenta tradition, recorded by Dionigi Burranca, figures the proud dynasty of three generations of launeddas players: Palmerio – Antonio – and Giuseppe Figus.

The teaching was an odd compromise between the jealous mentality and the necessity of having the music carried on: According to the articles of apprenticeship, the boy was to receive training every day, but the teachers would let weeks pass without giving lessons, excusing themselves that they were tired, had important things to do and the like. The poor twelve- to fourteen-year-old pupils thus had to urge them to fulfil their obligations. During the lessons, the teacher would impede the progress of the pupil by awkward teaching, and would give a simplified, and sometimes even defective version of the *iskala*. During the first period of my field work I came to feel this attitude when I lived for three weeks with Felice Pili. I had counted on having the best working

conditions imaginable, where I could make daily recordings and have ample time for discussing moot points, but my high expectations were quickly disappointed, as Felice Pili treated me as if my sole object was to steal his secrets, take the bread out of his mouth, and defeat him at the next competition. During the three weeks I lived with him I only managed to record twenty minutes' playing in all, and his response to my questions concerning the details of the playing technique was mostly somewhat embarrassed, as if I did not know that questions about such things were not really asked.

To give the pupil a chance, it was customary in most places for the teacher to take him along to his engagements, so that he would get an occasion to hear him playing at his best; for the rest the pupil might see for himself how much he could pick up. But not all teachers were so broadminded, and then their pupils had to resort to the most incredible devices in order to hear them:

The teacher of Efisio Melis, Gioaniccu Cabras, was so jealous that he used to place sentries when he was playing in his village to prevent Efisio Melis and Antonio Lara from learning his secrets. Once, during a wedding, Efisio succeeded in cheating him by hiding before his arrival in the big brick oven in the courtyard of the house where he was to play, so that he could sneak off in the morning with a marvelous harvest of freshly stolen *nodas*. In another instance Pasquale Erriu's teacher, Giovanni Pireddu, was to play in a village a few kilometres from his own, and to prevent the boy from running over there, he hid his shoes in the cobbler's shop under the pretence that they needed repair. Pasquale, however, succeeded in stealing the key, getting at his shoes, and running over to

the village where Pireddu was playing. Well hidden underneath the stand, he heard his teacher excelling with all his most intricate *nodas*, and when he had picked up enough, he rushed home, all the time whistling what he could remember in order to impress it on his memory, put back the shoes in the shop and went to bed. The next day Pasquale imprudently rose early and began going to school an hour before the usual time, his instruments well hidden under the jacket. The teacher became suspicious, followed him, and quite right, the lad was rehearsing his most intimate musical secrets, *nodas* that he had thought no other person would ever play until he himself had grown old and passed them on to his favourite pupil. Beside himself with wrath, he gave the boy a thorough beating with the very instrument he had brought along, and sent him back to his parents, though the teaching contract had still two months to run.

The dramatic end of the period of instruction experienced by Pasquale Erriu is no isolated instance. It seems to have been fairly common for a teacher to turn out his pupil under some pretext before the stipulated expiration of the contract, should he appear to be becoming a dangerous rival. This has happened to three other of my six informants. Later on there was always bitter strife between the two, the teacher speaking deprecatively about the pupil: "I could see in his face the first day he came that he was not a launeddas player". The pupil only waiting for the day he had grown musically mature and could beat the teacher in a competition. Efisio Melis had this satisfaction already when sixteen years old, and a similar success fell to Pasquale Erriu who, after having painstakingly filled out the holes in the material taught him by Giovanni

Pireddu, could inflict on the latter a crushing defeat at a competition he had to leave in tears.

The pedagogical methods varied with local tradition and the willingness of the teacher to help his pupil. Thus during some lessons which I personally had with Antonio Lara, he taught me first the right hand and then the left hand urging me to perform the *noda* with all trills and elaborations from the very first moment. In general, however, a teacher would not take such pains with a pupil; he might take off the mouthpiece of the drone to make it easier to catch the voices of the chanters, and he would play the *noda* together with the pupil a couple of times, without giving him much help in learning to perform it.

At Villaputzu, it was the rule that a boy should learn the *iskala* from the beginning to the end of a *kuntsertu* with all important variants and *passeggus*, irrespective of their degree of difficulty, beginning with the introduction which is in fact the most difficult part of a dance to perform. This rule gave the pupil the advantage that he would know the *iskala* well on the *kuntsertus* he had succeeded in learning during his apprenticeship. On the other hand, it might take a beginner several months to work his way through a difficult introduction, and he might be stuck for weeks on a *noda* which exceeded his technical abilities, thus losing precious time, as his master would not allow him to proceed further in the *iskala* until he had learned it.

The teacher of Dionigi Burranca, Franzischeddu Sanna, was not so conscientious about his pupils learning to perform the *nodas* correctly, and only taught them a simple version of the *iskala*; on the other hand, they were taken up according to their degree of difficulty, and later on their order in the *iskala* was shown.

As we can see, the boy who wanted to become a *launeddas* player found himself in a world hostile to his endeavours almost from the moment he began to learn the breathing technique, and it is significant that three of my informants showed unusual talent at a very early age: Dionigi Burranca and Pasquale Erriu could both play at the age of six, and Efsio Melis was able to present himself at the age of sixteen, in a competition in which his master also took part – and win it. The immediate reward to a boy who succeeded in reaching his goal was on the other hand enormous. Pasquale Erriu thus had his first engagement, the fee paid being 250 lire (around 1920), when only twelve years old, and at the age of 15 Antonio Lara earned 50 lire playing at a carnival, enough to have two fine suits made by the village tailor. Enormous sums to earn for boys of their age!

The young *launeddas* player, no longer an apprentice, could always find engagements enough to earn a living, but he would still have to work hard to become a mature musician and obtain the well-paid *tserakkias* in the richest villages. He might, when studying with his master, have missed two or three *kuntsertus*; there might be holes here and there in the *iskalas* to be filled out, and he would have to work up the *noda* groups of which he had only learned the fundamental components.

To pick up new material, the young man would travel from festival to festival to try and discover the secrets of the famous *launeddas* players, but he could also be so lucky as to make friends with an old master about to retire from active playing, who wanted a musical heir. In such cases the master taught everything without reserve, and the protégé followed him at his engagements to hear him play and at

the same time took the major part off his hands for half payment or for nothing. The teaching did not take the form of lessons but rather that of friendly discussions during which the master would help his protégé in working up his versions of the *iskala* and give him his own compositions *fuori iskala*. There would be absolute confidence between the two, and there would of course be no question of payment.

In bringing up such a protégé, the old men seem also to have had in mind the creation of rival to some person they disliked. Thus Gioaniccu Cabras from Villaputzu made friends with Dionigi Burranca to tease his old foe, the master of Burranca, Franzischeddu Sanna, and to set him up against his own bitterly hated pupil, Efsio Melis. In the thirties, Efsio Melis made himself the teacher of Aurelio Porcu, who was stationed in Cagliari as a soldier, in the hope that he would return to Villaputzu as a thorn in the flesh of Antonio and Emanuele Lara. Later he tried to teach his playing to Pasquale Erriu with the same intention. Antonio Lara is the only one who has taken some pupils of his own to his heart, giving away his secrets to Luigi Lai and later on to the young Mario Cancedda, probably to ensure that his earlier pupil, Aurelio Porcu, with whom his relations are strained, shall not be the only *launeddas* player on the scene in Villaputzu after his own retirement.

We can correlate the most fundamental aspects of the musical system of the professional dances, such as the principle of thematic continuity and the elasticity of the *iskala* system, with the jealousy and competitiveness which was so decisive for the mutual relations of the *launeddas* players and the peculiar pattern governing

the handing down of the music. The principle of thematic continuity thus lays out very clear lines for the judgement of the ability of a *launeddas* player, defining it as technical skill in group-composition, and at the same time provides ample room for the display of virtuosity required during the competitions. The elasticity of the *iskala* system permits a man to extend or shorten a *noda* group at will, and makes it possible for a *launeddas* player to hide a part of his repertory at a festival when a musical thief is suspected to be around, or when giving lessons to a pupil he dislikes. On the other hand, he can also show his generosity towards a relative or a protégé with whom he is in sympathy, regaling him with the most treasured of his *nodas*.

The schools of playing

Although a *launeddas* player would in general be on bad terms with his own master, he would still feel himself an adherent of the school of playing in which he had been instructed and regard it as superior to all other styles of playing. This attitude has resulted in continual strife during the last fifty years between the *launeddas* players from Villaputzu in the Sarrabus and those of the Trexenta and the Campidano di Cagliari. Dionigi Burranca from the Trexenta would thus miss no chance to express his disrespect for the Sarrabus players, whom he held to be parvenues who had corrupted the music they had stolen from his masters, and the old Beniamino Palmas from the Campidano also felt repelled by their hectic style, declaring that the music of his tradition had been more correct and more moral. On the other hand, the *launeddas* players from Villaputzu have been able to dominate the musical scene in Southern Sardinia for more than fifty years on account of their

number and the general popularity of their style, and they treat the few representatives of the dwindling traditions of the Campidano and the Trexenta with crushing arrogance. Efisio Melis, for instance, once insulted a man with the following words: "You are no launeddas player, and you cannot be one, because you are not from Villaputzu, but from a small village where they do not know what the cane is". "Tu non sei suonatore, e non lo puoi essere, perche tu non sei di Villaputzu, ma di un paesetto dove non sanno che cosa é la canna".

The launeddas players' interest in the prestige of the school of playing in which they have been raised is evinced in the fact that they generally know the descent of their style in the form of a genealogy of masters and pupils.

The most impressive of these is that for the Trexenta tradition which comprises six generations: Dionigi Burranca – Franzischeddu Sanna – Beppi Sanna – Giuseppe Figus – Antonio Figus – Palmerio Figus. Palmerio Figus, who was killed by a colleague after having won a playing competition between the best launeddas players in Sardinia, had learned from a man who did not know the breathing technique, but had to take breath in between the nodas, who again had learned the music from a man who did not play himself but could whistle all the dances. This had happened in a period when launeddas playing had almost died out.

The tradition for the Sarrabus seems to be more recent. It was founded around the middle of the past century by Agostino Vacca; in his time, the only player was an old man in Muravera who only knew the mediana and the punt'e organu. Vacca was a swineherd for a certain dott. Onnis, who could whistle the nodas to him, and

he later travelled around in the Campidano and the Trexenta stealing dances during the festivals. The people of the village of Serramanna still speak of his biggest feat when he stole the whole iskala on the fiorassiu overnight from Beppi Sanna. The music introduced into Villaputzu by Vacca was taken over by his pupil Gioaniccu Cabras, the master of Efisio Melis, and by Giuseppe Lara, the father of Emanuele Lara and our informant Antonio, who again have been the masters and models for Aurelio Porcu, Felice Pili, the young Luigi Lai, now emigrated to Switzerland, and Mario Cancedda.

The launeddas players of old tend to become mythical figures: Nobody today can do what they did; they took their secrets with them into the grave:

We have already mentioned the magical atmosphere which surrounds the memory of the playing of Agostino Vacca in the section on the connection between music and magic, p. 78, and similarly there was no end to the stories Dionigi Burranca could tell about the father of his master, Beppi Sanna, whom he had known himself as a child. He knew a secret which made it possible for him to begin playing without tuning his instrument. He could play an entire dance on the punt'e organu with the two uppermost fingers of his hands, and his repertory was so rich that he could play for all the dances during a three-day festival exclusively on the fiorassiu without repeating a noda. Still more mysterious is the secret of the master of Beppi Sanna, Giuseppe Figus who was able to change kuntsertu right in the middle of a performance; nobody ever found out how he did it.

The mythical atmosphere which clings to the names of the dead launeddas players is shown very clearly in the

following little incident: I was sitting one day on a bench in the open, speaking with an old launeddas player, and asked whether he had ever heard Giuseppe Figus playing. He never had, and we found out that Figus must have died shortly before or after his birth. Then he turned to me, hesitated a moment, and then it burst out of him: "Yes I have heard him play ... In a dream. I dreamt that I was walking along the road, the strakašu over my shoulder; a man came walking toward me, and stopped me: "Oh, launeddas player, where are you going?" "I am going to play for the festival in this village". "But if you are a launeddas player, why do not you play something for me?" I took a kuntsertu out of the strakašu, tuned it, played a good introduction and some nodas. The man nodded: "That's not too bad, what is your name?" "My name is ... , and what is your name?" "My name is Giuseppe Figus", "But then you are also a launeddas player?" "Yes ... I am a launeddas player", "But now that I have been playing for you, cannot you play something for me also?" "All right, why not". And he then played a dance, which was something impossible, a web of nodas the like of which I had never heard in my life". "Do you still remember it?" I asked my friend. "Yes" he replied with a slight trembling of his voice, "I remember it". "Can you also play it?" He made a small hop in excitement, "Yes, I can play it, now I can play it".

There were no insurmountable barriers to the diffusion of the peculiarities in playing style or the innovations in the musical repertory which might be introduced within a dynasty of masters and pupils such as the Figus-Sanna line from the Trexenta or a village tradition like that of Villaputzu, as the launeddas

players would frequently take tserakkias and engagements for festivals in villages distant from their own, and it was not unusual for an old launeddas player about to retire to choose a musical heir brought up in a competing school of playing. The whole body of professional dance music therefore appears as a uniform tradition in which the differences in the musical repertory mainly consist in the divergencies in the make-up of the iskalas on the various kuntsertus mentioned p. 70. It seems, however, that the launeddas players were more conservative in changing the stylistic habits of their school than the repertory of nodas as such. Thus the spread of the Villaputzu style in playing, which has occurred within this century, was brought about because it caught the interest of the village public, and not because the launeddas players from other regions wanted to take it over. Dionigi Burranca, for instance, much to his personal annoyance, was urged by the young men of the village in which he had his tserakkia to buy the records of Efisio Melis in order to imitate his playing, and similarly Pasquale Erriu has been forced to copy the style of Melis, being his protégé, in order to live up to the demands made on launeddas music today.

The decline of professional playing

The decline of professional playing started in the beginning of the thirties, when the Sunday dances were prohibited by the authorities as dangerous to the maintenance of public order. The launeddas players lost their tserakkias from which they had hitherto derived the bulk of their income, and had to live by shoemaking and what they could earn from engagements at village festivals and weddings. Without the prospect of an economic reward only few young persons felt inclined to undergo the

hardships of an apprenticeship, as the old masters simply refused to recognize the fact that the music into which they had put all their ambitions was about to lose its prestige for ever. One sometimes gets the impression that they sit and wait for each other to die so that they can be alone on the scene!

By this sudden stroke from outside the social death of professional dance music was advanced by some twenty years, as it might well have continued to function in many villages in the Sarrabus and the Campidano until the beginning of the 1950s. At present the young people are allowed to walk in couples or groups of friends up and down the villages' main roads on the Sundays, go to the cinema etc., and they would certainly not unite for a dance at the church square instead. Neither is there any place for the music of our instrument in the dances now in vogue, as it is all too stiff and formal to express the feelings of romantic love which are formulated in "su ballu tsivili", the international dances, which are required from dance music by the Sardinian youth today.

This does not mean that the launeddas has lost all social basis whatsoever. There is still in some villages a need for the traditional dance music at the festivals, especially among people over forty who neither can nor want to dance the modern dances. Furthermore, the instrument is about to gain a new function, as the Sardinian regional government, which regards the development of tourism as one of the main solutions to the economic problems of the island, wants to preserve the spectacular sides of the Sardinian folk culture, and promotes the use of traditional dances and customs at the village festivals by offering economic aid to such local manifestations

which may act as tourist attractions. A school of launeddas playing has also been established at Cagliari with Pasquale Erriu as a teacher, and there are plans to open another at Villaputzu.

When I visited Villaputzu during the festival for Santa Vittoria in October 1965, I met Aurelio Porcu who had been out playing for two weeks at a stretch, and told me that he had engagements in villages which had not had a launeddas player at their festivals for more than twenty years. On the first day of the festival for Santa Vittoria one could observe a curious blending of the old and the new setting for the music of the instrument: In the afternoon a folk-lore show: "La prima sagra del ballo sardo" was arranged, in which organized folk-lore groups from various South Sardinian villages competed for a prize for the best dance performance. They were dressed in folk costumes and presented diverse Sardinian dances, which were, of course, greatly modified to be suited for stage performance. The arranging committee wanted Antonio Lara to participate, but had great difficulties in persuading him to don the old Sardinian dress which he had never worn in his life, and which he declared to be a custom for madmen. In the evening there was then the ordinary public dancing in the square for which a small orchestra had been engaged: Tony Vadin e i soui mamuthones. The usual arrangement was followed: two or three "ballus tsivilisi" for each dance on the launeddas where Antonio Lara, now in his everyday suit, was placed before the microphone between electric guitars, drums and loud speakers, and the public formed a huge chain for the traditional dance, Tony Vadin and his mamuthones occasionally participating.

CHAPTER FOUR

Other dances

The repertory of a launeddas player contained a number of dance types of minor importance which were played at the festivals and the Sunday afternoon dance gatherings, for the sake of variety, between the chain dances, with which, however, they could not compete either in musical complexity or in popularity. I shall briefly mention them one by one.

Sa dantsa

The word *dantsa* in Sardinian is not synonymous with the word *ballu*, but is used to denote one specific dance type which we have exemplified in examples 31 and 32 on the punt'e organu performed by Felice Pili and Efsio Cadoni, respectively, and in example 33 on the mediana performed by Aurelio Porcu. In form and over-all structure it is reminiscent of a primitive chain dance as it consists of a few phrases of noda form repeated ad infinitum with small variations. The phrase shown in figure 54 can be regarded as the type phrase for the dance type. It is found in various elaborations:

Example 31/1, 2, and 4 p. 95-96 corresponding to example 32/1 and 3, p. 97 and example 33/1-3 p. 98,

Other phrases are:

Example 31/3 p. 96 which corresponds to example 32/2 p. 97 and example 33/4 p. 98.

Example 31/5 p. 96 which was denoted is passus; during this phrase the dancers rested themselves by walking forwards and backwards in step to the music.

Example 31/6 and 7.

At Cabras it was stated that it was danced by couples that stood facing each other, holding each others hands, and making a small hop for each beat with their feet in the position described for su pass' appuntau.

It is difficult to establish the original diffusion of sa dantsa, as the folk-lore groups which have been formed in later years are especially apt to copy dance types such as this at the festivals. It was not much in vogue in the area of professional launeddas playing, yet Pasquale Erriu knew it from his native village, San Nicoló Gerrei, and it is certain that it has been danced in many villages both in Northern and Southern Sardinia.

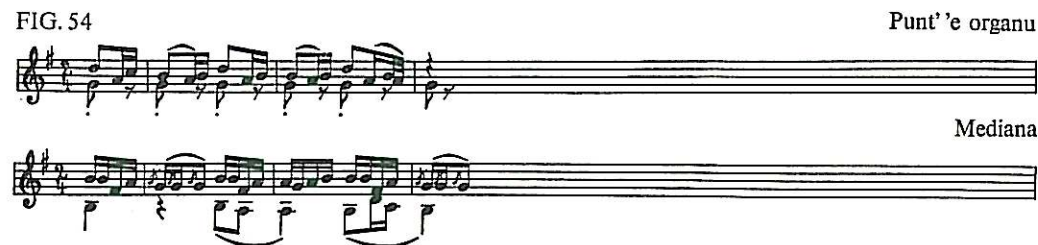
S'arrošada

This is a formation dance where the dancers dance singly in and out between each other. It was presented for the first time around 1950 at La Cavalcata di Sassari, a yearly folk-lore festival in the provincial capital of Northern Sardinia, by a group from the village of Samugheo. It has now been taken over by the group from Quartu S. Helena and is played on the launeddas by the player attached to the group, Efsio Cadoni. It has also been taken up by the launeddas players from Cabras who play it mixed with phrases from sa dantsa. It is exemplified in example 34 p. 99.

Su pass' 'e dusu

A dance of this name in which the dancers walked in pairs in a long row was per-

FIG. 54



formed in San Nicoló Gerrei, the native village of Pasquale Erriu. Antonio Lara also knew it, as his father had had a tserakkia in this village. For some reason it had always irritated both Lara and Erriu and they refused to let me record it. Still Lara could be persuaded to whistle it to me, and the result is shown in example 35 p. 99. It has, of course, nothing to do with the pass'e dusu of Cabras.

Sa tirantella napoletana

Around the turn of the century the South Italian tarantella, 'sa tirantella napoletana', was danced in the village of Villaputzu, and Antonio Lara could still remember a piece which was played in his youth, example 36 p. 100.

Dances played during the Mass

According to Antonio Lara it was formerly customary during prolonged functions, such as, for instance, the Mass on Palm

Sunday, for the launeddas player to divert the congregation with small solo performances of dances while the priest read to himself in Latin, thus keeping the audience silent. The two recorded pieces transcribed in examples 37 and 38 p. 101 and 102 seem to derive from upper class dances from the past century. The ordinary ballu could not be used at these occasions; "Non é nemmeno consigliabile", "It is not even to be advised", as Antonio Lara himself put it.

Su ballu tsivili

When the international dance forms, su ballu tsivili, began to find their way to Sardinia from the end of World War I and onwards, the launeddas players tried to keep pace with the situation adding fox-trots, polkas and mazurkas to their repertory. Example 39, p. 103 is a polka performed by Antonio Lara.

CHAPTER FIVE

The launeddas in song accompaniment

Until the beginning of World War I, the launeddas was almost the only instrument used for song accompaniment in Southern Sardinia. It was regularly played in the wine-lodges to the satirical songs of the men, it was used for serenades late in the night, and it would accompany the popular religious hymns which were sung at the village festivals, and often even be heard in the church during the Mass.

The only place where these traditions are now functioning sufficiently to allow us to understand their former importance in the South-Sardinian village life is the conservative community of Cabras, in which I naturally collected the major part of my material.

Material, informants

My main informants in Cabras made up a loose group of friends centered around the person of the shepherd *Francesco "su Cau" Castangia* (born 1933) and consisting of:

Giovanni Lai (born 1937), who was also one of the main informants of the dance traditions of the village. He was an intimate friend of Castangia, with whom he shared without jealousy his repertory of dance nodas. They had come to know each other as shepherds, and in 1958 grazed close to each other and helped each other with the sheep when necessary.

Salvatore Manca is a well-to-do farmer who is both a good singer and a good

accompanist on the launeddas. He worked together with Castangia in 1962.

Salvatore "Batata" Murtas (born 1923) is a mason, but actually works as a docker at Oristano. He is known as the best singer of serenades with launeddas in Cabras. He lives in the same street as Castangia and they have known each other since childhood.

Michele Madeddu (born around 1905) is a wine-lodge veteran and one of the best singers and guitar players in Cabras; he would often associate with Castangia and his friends at the wine-lodges and for private bouts.

Occasional informants were:

Antonio Efsio Sciddu, a wine-lodge owner and a friend of Michele Madeddu.

Giuseppe Trogu, a farm hand working on the same estate as the launeddas player Daniele Casu.

Additional information was obtained from another group belonging to a higher social level than the former. These people would not generally sing with launeddas themselves, but made up a semi-professional team which had engagements during the summer, singing North-Sardinian songs with guitar accompaniment at the village festivals: the school attendant Peppino Deiala, the watch-maker Giovanni Porcheddu and the fisher Barata.

In the villages of the professional area, singing with launeddas was no longer a living tradition, and I only made a few recording sessions with the professional

launeddas players and various friends of theirs who had sung in their youth, in order to check the general validity of the results of my investigations at Cabras. I will just note that the professional launeddas player, Aurelio Porcu, is one of the best singers with launeddas I met.

The song types, a general introduction

The repertory of songs with launeddas accompaniment is made up by a small number of song types each of which is characterized by a distinct melodical formula which fits certain metrical forms and is associated with certain types of text content.

Most of the melodical formulas can be conceived as a type-phrase, corresponding in length to a line in the text, which may be subjected to variations by the performer. A coarse singer may repeat such a type-phrase monotonously, line for line throughout a whole song, while a more sophisticated one may make his performance both varied and aesthetically pleasing by means of his elaborations.

The relations of the melodical formulas to the literary metrics depend primarily on the inner structure of the text lines, i.e. the number of syllables, while the patterns for end rhymes and the permutations of words and lines, so important in popular Sardinian poetry, are immaterial in this respect.¹⁾

The texts, which may be sung to the accompaniment of our instrument, may in general also be performed in other ways. The two most important melodical formulas for singing with launeddas are thus today more often than not sung to the accompaniment of accordion or guitar, and for all the poetic forms there exists a number of unaccompanied melodical for-

mulas which are used in situations where no instrument is at hand.

The launeddas accompaniment for songs is called *su pass'e kantai* (Cabras) or *su somu de kantai*. From the point of view of the launeddas players, it is an entirely subordinate part of the music played on the instrument, as it offers no technical difficulties nor gives any possibility for a higher musical development, the phrases of accompaniment are therefore no secrets in the way that the nodas of the dance music are.

All kuntsertus may be used for song accompaniment, except the fiuda bagadia whose plagal ambitus in the mankosedda renders it unsuited. Otherwise, it depends solely on the pitch of the voice of the singer which type is chosen in a given case. For the deepest voices must be used the punt'e organu, the sole kuntsertu found in F Major. For the fairly common pitch G Major there are the punt'e organu, the fiorassiu, the ispinellu and the ispinellu a pipia; at Cabras the mediana in this key was also produced for exclusive use in song accompaniment. For high voices the fiorassiu, the mediana and the mediana a pipia, from A Major to C Major, are used.

When people at a wine-lodge or at an occasional gathering are going to sing, the launeddas player will as a rule begin with an introduction, often in direct continuation of the phrases for tuning the instrument, as is the case in playing for a dance. When the introduction is at an end, the launeddas player begins the phrases of accompaniment, which he keeps on playing till the singer joins in, often at a quite fortuitous place. It is always the launeddas player who follows the singer and not the other way round, and the player often has to adjust his phrases when the singer does not keep up the length of pauses at the end

of a verse. The singer will often rest between verses or stanzas – especially when improvising the text he is singing – and the launeddas player then fills in with accompanimental phrases or with snatches of dance nodas or introductory phrases.

The style of singing with launeddas is guttural with high tension of the vocal chords and lack of ornamentation, i.e. the tones are emphatically attacked one by one, often with explosive shouts at the beginning of a verse, and may even be set off with a glottal stop. One often has the impression that the singers unconsciously imitate the timbre of the instrument. This singing style differs markedly from the style employed in singing the North-Sardinian song types with guitar accompaniment, which is nasal and melismatic. Thus at Cabras the launeddas singers were not ordinarily able to sing the North-Sardinian songs, while the group which was dedicated to the latter regarded singing with launeddas as coarse and a little ridiculous.

With the exception of the melodical formula for singing serenades at Cabras, the narrow stylistic limits of the song types with launeddas preclude the display of artistry. A singer is judged by the local public according to his voice and his skill in building up a song changefully and with good form. The musical side of a song with launeddas accompaniment is not much stressed, provided the singer fulfills certain minimum demands, such as singing true and having a strong voice. The music is conceived only as the medium to carry the text.

There is no word in Sardinian for 'song type', and in order to handle the concept, I had to find for each launeddas player a word we could use in our conversations, such as *modo di cantare*, *melodia*, *kadentsa*,

or *tono*, but these are not common denotations. The single song types have no names to indicate the musical form but are denoted according to the poetic type with which they are normally used. As this entails certain inconsequences in terminology, we have preferred to refer to them with formulas indicating their rhythmical structure in the cases where confusion is likely to arise.

We shall on the following pages describe the melodical formulas one by one.

The 4 × 4/4 formula

This formula is found over the whole of Southern Sardinia, and of all the melodical formulas in the launeddas song repertory is the one most frequently used. It is exemplified in examples 40–45 which should cover the most important variations in personal and regional styles. The characteristics of the type-phrase will appear from figure 55.

There is a characteristic difference between Cabras on the one hand and the professional area on the other in the melodic contour of this type-phrase, which may be summarized as follows: At Cabras (fig. 55a–c) the melodic center of gravity in the second measure is most frequently tonic, third or fifth, the melodic movements are falling both in measures one and two and in measures three and four, the pitch is higher in measures one and two than in measures three and four. In Ortacesus and Villaputzu (fig. 55d–e) and in all other villages in the professional area where I have occasionally heard this melodic formula, the melodic center of gravity in the second measure lies most frequently on the second or the fourth, the melodic movements are often rising in measures one and two, and the pitch is often higher in measures three and four

FIG. 55

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than in measures one and two. The principal features of the launeddas accompaniment for the $4 \times 4/4$ formula are exemplified in figure 56, where the most characteristic phrases of the various launeddas players may be compared.

In general, a launeddas player has at his disposal a fundamental phrase which he varies in accordance with the variations of the singer. The only exception to this rule is the playing of Antonio Lara who uses three different phrases (fig. 56e-g) which he only alters to a slight degree.

The differences in style between the single launeddas players whose phrases are listed above, may reflect constant stylistic traditions. Thus the predilection of Dionigi Burranca for unisono and staccato (fig. 56d) may well have been a habit characteristic of the region of the Trexenta, and the mentioned structure of the playing of Antonio Lara has probably been typical of the manner of playing in the Sarrabus. Within the village of Cabras there is a marked difference between the manners of the brothers Daniele and Giovanni Casu on the one hand (fig. 56b and c), and the whole group of my main informants Gio-

vanni Lai, Salvatore Manca, Francesco Castangia and Peppinu Canu on the other (fig. 56a). The phrases of the brothers Casu thus differ slightly from those of the others in their melodic structure, as is evinced in the emphasis on the fifth in the playing of Daniele Casu (fig. 56b) and the habit of both of finishing each phrase not directly on the tonic but with figures moving from third to tonic, features which recall the peculiarities of the melodic structure found in the pass'e dusu.

The relation of music to textual metrics is simple: one type-phrase corresponds to a text line of two senaries or one double senary. A senary is a group of at least five syllables in which the first and the fifth syllables are accented; after the fifth syllable one to three unaccented syllables may be added without bringing about any change of the metrical structure. One senary corresponds to two measures of the type-phrase, the text accent of the first and fifth syllable coinciding with the first crotchet in each measure as illustrated in figure 57.

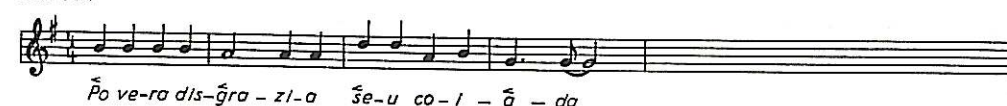
The poetic forms which employ text lines of this structure have been insuffi-

FIG. 56

Punt'e organu



FIG. 57



ciently studied. The most common are the *kantsone a kurba*: song in verses, *kantsone longa*: long song, without division into verses, and *repentina*, a denotation which covers a whole number of poetic forms in Southern Sardinia.

The *kantsone a kurba* and *kantsone longas* are mostly ballads and satirical, often obscene, songs; in the material there is, however, also one instance of a religious song, and a hymn to Mussolini and fascism.

The $3 \times 3/4$ formula

This formula is very common in the major part of Southern Sardinia but is not known in Cabras. It has been exemplified with

examples 46 and 47. The type-phrase is shown in fig. 58.

There is not much to be said about the launeddas accompaniment which is similar in structure to that of the $4 \times 4/4$ formula in that a launeddas player will have a fundamental phrase which he varies and adapts to the ways of the singer.

The type-phrase for the $3 \times 3/4$ formula corresponds to a text line of seven syllables, a settenary. The poetic forms employing text lines of this structure, the group of the *mutettus*, comprise a large number of metrical types ranging from simple stanzas of two verses to monstrous constructions used by professional improvisors at the

FIG. 58

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public poetic contests arranged for the village festivals. They have been excellently studied in a recent publication of Prof. Alberto M. Cirese: *Stuttura e origine morfologica dei mutos e dei mutettus sardi*. Cagliari 1964, and I shall therefore refrain from any further comment.

The $3 \times 3/4$ formula is probably not an old one. Dionigi Burranca could tell me that it was about to oust another way of singing in his youth, and that it was called 'mutettus, a sa tempiesa' indicating a North-Sardinian origin (from the village of Tempio in Gallura). A further hint in the same direction is the fact that it does not occur in conservative Cabras, and we shall probably look to the North-Sardinian song types with guitar accompaniment for its origin. The prototype, however, still remains to be identified.

The $6 \times 4/4$ formula

This is a rare formula known only at Cabras, where it serves for a song type which in this village is called *repentina*. There was no longer anybody able to sing a real *repentina*, but I prevailed upon a singer to compose a nonsense text just to get the melodic and metrical characteristics of the type. The result is transcribed in example 48, p. 119.

Both the vocal type-phrase and the *launeddas* accompaniment are derived from the $4 \times 4/4$ formula, only extended

by two measures and stiffened in a more narrowly defined melodic form.

It should be noted that the poetical form called *repentina* at Cabras is different from the forms denoted by the same term in other regions of Southern Sardinia.

Free rhythm 1

This melodic formula is known only at Cabras, where it is used exclusively for serenades. An approximate transcription of one of my recordings is shown in example 49, p. 120.

There is no actual type-phrase with this song type, but the singer draws out the text lines over long melismatic phrases without dynamic accents for extended stretches. The tonal material and the melodic structure is the same as with the other melodic formulas. The *launeddas* player improvises up and down the instrument following the singer as best as he can. It is music to be sung and heard; it cannot be written down, much less read.

The text lines are of seven syllables i.e. *settenaries*, and the poetic forms thus belong to the group of the *mutettus*.

Free rhythm 2

This formula is similar to free rhythm 1, but possesses a firmer rhythmical and melodic structure. It was told that it was a feature of this song type that the *launeddas* accompaniment should all the

time move in very swift passages, and that it went better with an accordion than with *launeddas*.

It is found only at Cabras, where it is used for ballads, and not for serenades. My informants used to call it 'kantsonetta kabrarese', a term which may well have been invented in my honour. It is exemplified with an approximate transcription in example 50 p. 121.

North-Sardinian song types with *launeddas*

We cannot completely exclude from this examination the habit in Southern Sardinia of singing North-Sardinian song types to the accompaniment of our instrument. It is not any firmly established tradition, but is done occasionally for the sake of diversion. The singer sings in the Logudorese dialect and imitates the North-Sardinian singing style as well as he can, and the *launeddas* player follows him much as when accompanying one of the two free-rhythmical formulas.

The only North-Sardinian song type which really goes with the *launeddas* is the *muttu logudorese* (example 51, p. 123), which evidences a striking similarity to the $4 \times 4/4$ formula of Southern Sardinia. The phrases of the singer could very well be $4 \times 4/4$ type-phrases which are stiffened in a fixed melodic form, and the *launeddas* accompaniment is the same as that for a *kantsone a kurba*. It is thus not impossible that some of the North-Sardinian song types with guitar accompaniment are based on a substratum of melodic formulas originally accompanied with the *launeddas*.

Goččus 1

This melodic formula is used over the whole of Sardinia for singing the popular

religious hymns generally known as *goččus* (North-Sardinian *gosos*). Most of these hymns were written by Sardinian village priests in the last century, and are sung at the festivals for village patron saints whose lives they describe. Their origin can be traced back to the Spanish *gozos* and the Catalan *goigs*. Of the melodic formula no prototype outside Sardinia has as yet been found.

In the transcriptions, this song type is exemplified in examples 52 and 53, p. 124 and 125, to which have been added two examples of the accompaniment on respectively *punt'e organu* and *fiorassiu*, examples 54 and 55, p. 127 and p. 128.

The type-phrase appears in its simplest and most common form in the phrases of the singer in example 53, but may be subject to variations along the same lines as the type-phrases of other song types with *launeddas* accompaniment; compare the simple versions given in example 53 with the more varied performance transcribed in example 52.

Although the *goččus* 1 melodic formula is primarily intended for singing the religious hymns referred to, it is not infrequently used with texts of secular content which are mostly, but not always, obscene and regarded as blasphemous.

Goččus 2

This song type cannot be regarded as an ordinary Sardinian melodic formula, but is a hymnal melody which is accompanied by the *launeddas*. I did not succeed in finding anybody who could sing it anymore. It is exemplified in example 56 with the transcription of the *launeddas* accompaniment.²⁾

I could only establish the existence of this melody in Villaputzu and the villages near Cagliari.

The launeddas accompaniment for the Mass

The launeddas formerly had an important function as a liturgical instrument, and the repertory of a launeddas player contains a whole group of hymns and marches which are used in the church and during the processions, as will be described in the next chapter. Whereas these hymns and marches are still widely used, the tradition of having the singing of the Mass accompanied with our instrument is now totally obsolete, and can only be reconstructed by uniting aged priests and launeddas players who still remember the old liturgy. I only succeeded in getting the launeddas accompaniment without voice for a part of the Mass at Cabras, transcribed in example 57, p. 129. In other instances, when I asked the old launeddas players to play as they had done in church, they simply improvised up and down the instrument as if they were following a free-rhythmical recital.

Social aspects

If we leave aside the religious songs with which we shall not concern ourselves here, we may divide the repertory of songs with launeddas accompaniment according to their functions into songs which serve as simple entertainment, and serenades. We shall treat these two categories separately.

The songs for entertainment may be heard at any festive gathering of men, and belong typically to the musical repertory which flourishes in the small wine-lodges where the men gather in the evening to have a glass of wine and pass a few hours in company. The songs with launeddas accompaniment were formerly preponderant among the genres experienced in this milieu, and in several public-houses of Cabras there will still be a couple of kuntsertus lying at the disposal of the

customers. Today, however, our instrument has normally been replaced by a guitar or an accordion.

In Cabras which has about 8000 inhabitants, there are more than 20 public houses which can be divided into three main categories according to the type of their material equipment, and the differences these types impose on the behaviour of the customers.

As a first type, we may mention the ordinary Italian bars with coffee machine, a polished zinc counter and possibly a juke-box. They are associated with a modern style of life, women may enter, and singing in Sardinian is discountenanced, though not actually prohibited, by the owner.

The second type is a bare room with a marble slab and a basin for washing the glasses, and battered furniture. The customers form distinct companies each around a table, the members of a company pay the wine in turn, but each person has his own glass.

The third type is just an assembly room with benches along the wall and a table with carafes and glasses where a farmer serves the wine he produces himself. A palm twig fastened over the door indicates that wine is to be had, and when the supply is finished, the place closes down until the new wine is ready next spring. There is a strong feeling of good companionship in such surroundings, the old men sitting on benches along the wall smoking their cigars and discussing the latest events in the villages, while the young men stand up in small groups. There are no private glasses, but a man will buy a carafe of wine and get a small glass from which he offers his acquaintances a drink, drinking only little of it himself. It is an insult to refuse a glass offered, and an acknowledgement of good fellowship with the giver, at least

as long as one stays in the wine-lodge, to accept it. If the receiver has already drunk his fill, he may just moisten his lips.

One can often observe active folk singers and musicians making up small groups of some three to five persons, which are held together by various social ties and interests of which dedication to music is only one. In the case of my group of singers with launeddas in Cabras, whose members are mentioned in the section on informants, two were actually working together; one of these, Franziscu Castangia, had been a fellow shepherd of the third, and was a street companion of the fourth. In another group which I had occasion to observe, and which consisted of three persons, two were very intimate friends and had plans that one should marry the other's sister, while they all three worked on the same lorry. In a third group the participants had all been members of the fascist party. A music group is always specialized in a specific genre. In Cabras, there was the group of my singers with launeddas, another group which united regularly to compete in poetic improvisation, and a third group which was dedicated, not to say addicted, to the North-Sardinian songs with guitar accompaniment.

Community singing is unknown in Sardinia, the singing is done singly and in turns as individual performances to be judged and weighed against each other. The public for a contest of poetical improvisation generally consists of the contestants themselves and possibly a few passive listeners who have joined the company; other companies in the wine-lodge around other tables will, however, generally mind their own business. The public for a ballad with launeddas or a North-Sardinian song type with guitar will normally be the whole place.

In a poetry contest the main weight is laid on the purely intellectual effort involved in working with the extremely complicated metrical forms, whereas what is expressed must necessarily be quite simple. It is very common to refer in poems to tensions existing between members of the audience, and great licence is allowed in this respect, things being said in versified form that otherwise would not be tolerated.

Within the repertory of song types with launeddas accompaniment, the melodical formula most commonly used for poetical contests is the $3 \times 3/4$ formula. The accordion is, however, generally preferred on these occasions as an instrument of accompaniment, as a contest may last for several hours without interruption, and no launeddas player would be able to stand the physical strain of the continuous breathing for so long.

The texts for the ballads are often composed by semi-professional song writers, generally old men who have retired from ordinary work and who earn a little money writing songs which they print at their own expense and sell at the village festivals. They generally relate recent events and are mostly moralistic and rather trivial in content. Ballads may also be composed for the more restricted public of one's own village, and especially at Cabras I found a rich tradition of satirical and obscene songs which ridicule persons who have broken the conventions of the village.³⁾ The custom of commenting upon unbecoming behaviour by means of satirical songs is operative as a means of social control in the same way as the incessant village criticism, a fact which my informants were completely aware of. The fear of being ridiculed in this way is thus shown in the expression, used as a reply to somebody who urges another to do an unusual thing:

"M'hant' a poni kantsoni", 'They will make a song about me'.

We may in this connection also mention the coarse habit of young men of singing obscene or disrespectful songs in the night at the windows of unmarried girls who have become pregnant or who are behaving too liberally in the eyes of the village youth, a custom which seems to be common in most of Sardinia. I had it recorded in Southern Sardinia from Villaputzu and Cabras, and two of the texts in my material are clearly composed for this purpose. My Villaputzu informant still had a bullet in his leg as a memory of an adventure of this kind.

The satirical songs about recent events are prevalent in Cabras; in the other villages I visited they are not absent, but have no special importance in the repertory.

The pattern for handing over the song texts is similar to the pattern for teaching dance *nodas*, although the jealousy is not so pronounced, i.e. a man will regard a text as his private property and will not be willing to teach it to others than his personal friends.

The serenade was until quite recently an important institution in many South Sardinian villages, being one of the very few recognized means of contact between the sexes before marriage. It was with a serenade that a young man declared his feelings for a girl, and it was considered as a sign of failing interest if he ceased to come and sing to her after they had been engaged. At Cabras a young man who could not sing himself had to hire others to sing for him, which cost one lira per singer and two lire for a *launeddas* player (1930).

A serenade at Cabras, which is the village from which almost all my material derives, is usually sung to the accompaniment of the *launeddas*, although all kinds of enchanting music may be used. It is

chiefly on Saturday nights that the young men are afoot, when the shepherds have left the flock in the care of the shepherd boys, and have come down to the village. A group of friends will decide to go out and sing when the wine-lodges close at 11 o'clock, and will walk around in a small gang from one girl to another often for several hours.

A serenade with *launeddas* is built up according to definite rules: First the singers will sing for 15 to 20 minutes addressing the girl in praise of her beauty and virtues; all who have a good voice will contribute with a few stanzas. This part of the serenade is sung with the free rhythm 1 melodic formula and will end with the declaration of the lover's name, which is not stated directly but woven into the words of the text so that the girl must be keenly attentive to catch it. Then a pause is made, a glass of wine or beer is had, and the *launeddas* player can regain his breath. The second part of the serenade is not directed to the girl, but to her parents as an excuse for the disturbance. This is called *sa lavantsa*, and is sung with the $4 \times 4/4$ formula.

A Cabraese serenade should not be imagined as a scene from *Romeo and Juliet*: Juliet on a balcony, Romeo facing her down on the ground with the *launeddas* player and his true friends a few steps behind him. It was strictly prohibited for the girls to react in any way; they might perhaps the next day betray that they had enjoyed the serenade the previous night by a look or a sign, but during the serenade itself they had to remain behind closed shutters, yet in some villages they might show their acceptance of the serenade by lighting the lamp in their room. The boys know that nobody watches them and generally sit down on the doorstep of

the house, backs to the wall, the *launeddas* player in the middle and a good supply of wine or beer between their legs (Plate Xb). If the young people behaved decently, the girl's family was not likely to interfere; they had to endure the necessary evil of being awakened frequently by a languishing singer accompanied by a whirring *launeddas* when there were marriageable daughters in the house. If the father liked the suitor, it might even happen that he invited the young men inside, had coffee made for them and produced a bottle of wine. It is of course forbidden to disturb people in this way at night, and if a carabinieri happens to pass, the *launeddas* is confiscated and the culprits are each fined 500 lire — there were singers at Cabras who could proudly show police certificates heavily annotated with such fines, and it was said of a former carabinieri at Cabras that he had been dismissed because, whilst going his rounds one night, he had met a group of young people singing a serenade and instead of taking their names with a view to a charge for the disturbance of the

villagers' rest, he had joined the party and sung himself.

The serenades were rarely accompanied by the *launeddas* in the villages of the professional area. In Villaputzu, serenades were seldom performed at all, and in the Trexenta, according to Dionigi Burranca, the instrument would not be used very often for this purpose, because of the prices claimed by the professional *launeddas* players for their participation.

The serenades are disappearing to the extent that the rigorous sexual moral is being eased. One will not take one's stand to sing outside a girl's window when she has just been seen home from the pictures. Yet romance is not utterly dead; I heard at Cabras that many girls had expressed their dissatisfaction at being no longer fêted in the same way as before, and the young *launeddas* player who told me this was just going to have his instrument put in order, so that he could accompany his friends when they were once more to wake and charm the young beauties with their seductive song, as had formerly been their custom.

Marches and religious solo pieces

General description

As the last genre to be described within the musical repertory of the launeddas, we shall in this chapter treat of a group of marches and solo pieces which were used to give lustre to various festive, mostly religious, occasions:

1. At the Elevation of the Host during the Mass where a small hymn is played called *sa pastorella*.

2. During church processions where the image of the saint is accompanied by one or two launeddas players.

3. During processions of a secular nature, for instance when money is collected for an approaching festival, or when in the old days a collection of gifts was made for the launeddas player of the village.

4. During wedding processions.

There are some differences from village to village in regard to the number of musical pieces employed for the occasions mentioned. At Cabras there exists only one single piece which is used universally both at the Elevation of the Host and at any type of festive procession, (example 67 p. 143 and 68 p. 145). In the Campidano di Cagliari and the Trexenta, if we are to rely on the material furnished by Dionigi Burranca and Efisio Cadoni, one piece is used exclusively at the Elevation of the Host, (example 63 p. 138 and 65 p. 141), while another is employed during religious and secular processions (example 64 p. 140

and 66 p. 142). The richest tradition is found at Villaputzu where four distinct pieces are played, at, respectively, the Elevation of the Host (example 60 p. 134), religious processions (example 58 p. 130), processions of a secular nature (example 61 p. 135), and wedding processions (example 62 p. 137). A launeddas player engaged at a wedding at Villaputzu would play these pieces on the following occasions: First he was to accompany the train from the bridegroom's house to the house of the bride with the secular march, and then, playing the wedding march he was to accompany the couple and the train to the church where the wedding took place. After the ceremony, the bridegroom's family saw the newly-wed pair to the house where they were to live, accompanied by the launeddas player playing the wedding march. The pair was now left alone and not allowed to leave the house until the next day, but the followers walked about the village to collect gifts, followed by the launeddas player who now played the secular march. Then there were dinners in the two houses separately, after which the bride's family was fetched by that of the bridegroom, and all walked over to the house of the bridal pair to celebrate; on both occasions followed by the launeddas player sounding the secular march. It goes without saying that the launeddas player was then to make music for the dancing at night.

Musical features

From a musical point of view, the marches and religious solo pieces make up a group of heterogeneous pieces which cannot be described in terms of one single, coherent musical system, but which, however, share a number of features especially in regard to the formal structure and the thematic material which confers a general stylistic unity upon the genre.

The over-all structure is reminiscent of that of the primitive dance forms, as each piece consists of a few phrases which are freely mingled and repeated ad infinitum. In most of the pieces the variants cluster around two or three thematically different phrases, one of which can be felt to be prior to the others and function as the type-phrase of the piece. Admitting the inevitable subjectivity involved, we may divide up the single pieces into such variant clusters as surveyed below:

Example 58. The type-phrase is played in phrases 1, 11, and 18. Various variants of this phrase are found in phrases 2-6, 10, and 12-17. A supplementary phrase, thematically unrelated to the type-phrase is played in various versions in phrases 7-9, and 19-20.

Example 59. The piece has only one phrase.

Example 60. Phrases 1, 2, and 4 are versions of the type-phrase. Phrase 3 functions as a supplementary phrase.

Example 61. Phrases 1 and 2 can be regarded as versions of the type-phrase, of which two different variants are formed in phrases 7 and 8. Two other phrases which are thematically distant from the type-phrase occur in phrases 3 and 6, and 4-5, respectively.

Example 62. The type-phrase appears in various versions in phrases 1-4, and is also the basis of 6, while 5 is a supplementary phrase.

Example 63. All phrases are variants of the same phrase.

Example 64. All phrases are variants of the same phrase.

Example 65. Phrases 1-4 are variants of the type-phrase, while phrase 5 is a supplementary phrase.

Example 66. All phrases are variants of the same phrase.

Example 67 and 68. These two examples feature two versions of the piece used at Cabras performed by two launeddas players. We find a type-phrase in 67/1, 2, and 5 which corresponds to 68/1, 2, and 4. The remaining phrases fall into two clusters: 67/3 which has no counterparts in example 68, and 67/4, 7, and 8 which corresponds to 68/3.

In regard to phrase form, motif structure and time there is a bewildering variety which can best be surveyed as follows:

In seven out of ten pieces, a phrase consists of three motifs comparable to the two main elements and the serrada of a dance-music *noda*. These seven pieces can further be subdivided into four groups according to the metre and time of the single motifs:

1. Four measures in 3/4. Pastorella from Villaputzu ex. 60 p. 134.

2. Two measures in 4/4. Secular march from Villaputzu ex. 61 p. 135. March from the Trexenta ex. 64 p. 140. Pastorella from the Campidano di Cagliari ex. 65 p. 141. These three pieces are also reminiscent of each other in other respects.

3. One measure in 3/2. Wedding march from Villaputzu, ex. 62 p. 137.

4. Two measures in 3/4, but many irregularities. Pastorella from Cabras examples 67 and 68 pages 143 and 145.

In the remaining pieces we find two forms:

1. Four motifs each consisting of four

FIG. 59



FIG. 60



measures in 3/4. March from the Campidano di Cagliari ex. 66 p. 142.

2. A phrase consisting of four measures in 3/4 without subdivision into smaller motif units. Religious procession from Villaputzu example 58 p. 130. Pastorella from the Trexenta ex. 63 p. 138.

Below the variety of forms, it is possible to discern a certain degree of uniformity in the thematic material, which is illustrated in figures 59–61, where phrases which conform to the same melodic model are compared.

In fig. 59 is shown a model which is found only in the material from Villaputzu, characterized by plagal movements between sixth and tonic. It can very well be

inspired by nodas of the dance music. The two models found in figures 60 and 61 have a wider distribution, and it is tempting to regard them as the last discernible traces of a thematic fundament which was once common for the entire tradition, although this hypothesis is somewhat invalidated by the fact that the phrases which conform to these models are not in all instances those to which one can attribute a thematically dominant position in the single examples. Both models are never found in one and the same piece; the model shown in figure 60 occurs exclusively in phrases in examples 60, 61, 64, and 65, that of figure 61 in examples 58, 62, 63, 67, and 68.

FIG. 61



FIG. 62



Range of variation within the tradition

The differences in playing habits on the individual level are as a whole insignificant, being somewhat more marked at Cabras than in the professional area, probably due to the fact that at Cabras the pastorella is regarded as the private property of the launeddas player just like the dance music nodas, while no jealousy impedes the free teaching and handing-over of so simple a music in the professional area. For Cabras one can compare examples 67 and 68 recorded with Giovanni Lai and Peppinu Canu, respectively. Within the professional area it has only been possible to compare the performances of two launeddas players raised in the same village tradition at Villaputzu, where I had the opportunity to record most of the pieces with both Antonio Lara and Aurelio Porcu, whose ver-

sions are so similar that I have found no reason to cover the single pieces with more than one recording.

The divergencies in the repertory from region to region are conspicuous. There is thus only one example in my material of a piece which recurs in more than one village. This concerns the piece which is played in Villaputzu as a march (ex. 61), and which was indicated to me as a march by Dionigi Burranca (ex. 64) and as a pastorella by Efsio Cadoni (ex. 65). In this connection it should also be mentioned that the piece which is played in Villaputzu today for religious processions (ex. 58) has been introduced into this village as late as in the beginning of this century, according to Antonio Lara who still remembered "the old procession" of his youth, example 59.

Origin

The Sardinian marches and religious solo pieces have counterparts in the repertory of popular religious music in many parts of Italy, and they probably derive from an old liturgy – a matter which I shall leave to specialists in the field. In this connection information given by Dionigi Burranca may be of interest: namely that some of the pieces were originally used to accompany the hymns which were sung during the processions. He thus remembered that in the Trexenta, the pastorella was used to accompany the Ave Maria as shown in figure 62.

Judging from a general impression, the marches and religious solo pieces, as we know them today, do not seem to go more than a few hundred years back in time, a fact which of course does not mean that the use of the launeddas as a liturgical instrument cannot be much older. The partly phallic, partly hermaphroditic nature of the first existing representation of the launeddas, the famous bronze age statuette at the Archeological Museum of Cagliari (Plate VII a) has thus been taken to indicate that the instrument was associated with a religious cult already at this early period. I must, however, warn against advancing too far-reaching hypotheses concerning the historical continuity of this function of the instrument as the evidence at our disposal is extremely weak.¹⁾ It should also be emphasised that within living memory, the religious pieces played on the launeddas have been regarded as a completely subordinate part of the repertory of the instrument.

Attitudes towards the solo pieces

The marches and religious solo pieces have their well-defined place in the liturgy of the Catholic Church and touch only lightly

upon other aspects of the life of the village.

A launeddas player was paid about 50 lire to play at a wedding around 1910, and today he may get 3–5000 lire, and a similar amount of money to play for a procession. The custom of having the saint's image accompanied by a launeddas player at the festivals is adhered to with great tenacity in many villages, but little or no enthusiasm is shown for the music as such. In the old days when the launeddas furnished the only instrumental music to be ordinarily heard in a South Sardinian village, this attitude seems to have been different. Felix Karlinger thus reports that the launeddas players reserved one of their kuntsertus exclusively for religious use,²⁾ and the old men of Cabras related that, in their youth, a priest had excluded a certain launeddas player, su Bricchi, from service in the church because his playing had been so powerful that he could not concentrate on reading the Mass. Sometimes the congregation had the feeling that the roof of the church would be lifted off. The attitude of of the church towards the use of the launeddas in the religious ceremonies seems to be one of complacency and non-interference. The instrument is tolerated as a liturgical instrument, and it is up to the single village priest whether or not he will allow a launeddas player to accompany the procession and possibly play the pastorella during the Mass at a festival. In the popular tradition there exists, however, a legend which sanctions this function of the launeddas and at the same time confers a certain stamp of honesty upon the professional launeddas players. It is not actually believed in today, but it may still have been taken seriously some fifty years ago, as Pasquale Erriu related that when as a boy he wanted to become a professional launeddas player, his parents, who were

against his choice, were persuaded to give way to his wish by his uncle, who amongst other arguments, also pointed to the fact that Christ himself had blessed the instrument. The legend is here reported as transcribed from a recording with Aurelio Porcu:

“Once when I was in Tertenia, I saw an old man who was sitting down enjoying the sun. He said to me:

—What are you, a launeddas player?

—Yes.

—Where are you going?

—I am looking for the committee that arranges this festival. I am going to play at the festival of San Sebastiano.

And he said:

—If you are a launeddas player, can you then tell me why they put wax on the launeddas?

—Well, the wax is put on for the sake of the tonality, to tune them.

—No, then you are not a launeddas player, for you ought to know that they formerly tuned the launeddas by touching them with the point of a knife, making lighter the tongues until they were tuned. And this was done by the devil in order to enchant the Madonna so that he could

take the Son away from Her. The devil then began to play, and the Madonna, passing by, heard this instrument. In listening to it she was enchanted and lost all trace of the Son, and took a long time to find Him. When She then met the Son he said:

—Why this delay?

And She said:

—I was enchanted by this launeddas which they were playing on the top of a mountain.

—Oh, that was the devil. Do you want the devil never to play the launeddas anymore?

—And what will you do to them my Son?

—I shall put the blessed wax on them, and you will see that the devil retreats and plays this instrument no more.

Well then, Jesus put the blessed wax on the launeddas. The devil saw this wax, threw away the launeddas, and has never played it since. Then Our Lady said: “You will be appreciated, but none will profit by you”. And in fact it is true that the launeddas player is always poor, nobody has ever been able to earn any money by his playing.³⁾

Measurements of launeddas

A. MEASURED INSTRUMENTS

All measures are in centimetres. When possible the following measures were taken on each instrument:

Mouthpiece

Length (L): from top of mouthpiece to edge of pipe. *Inner diameter* (ID): for this measure as for all measures of inner diameters, it applies that the cane may have had an irregular shape, in which case a middle value is given without further indication. *Intrusion into pipe* (Intr.): in cases where the pipe has been cut off obliquely, a middle value between longest and shortest intrusion is given.

Tongue

Length (L): this measure must be regarded with caution, as it is generally impossible to single out the exact point where the tongue ends and the cane of the mouthpiece begins. I have been fully aware of the acoustical importance of the measure, but there has been nothing to do about it. *Breadth* (B): always taken at the free end of the tongue. *Distance of free end of tongue from upper edge of pipe* (Dist.).

Pipe

Length (L). *Inner diameter* (ID): on a drone this is given for the distal end of both the lower section (l.s.) and the upper section (u.s.). With the chanters it has been taken at the lower edge (l.e.), and in cases where the mouthpiece could be removed, also at the upper edge (u.e.), when this had not been chamfered inside or narrowed with a packing of wood. *Outer diameter* (OD): on the chanters this measure has been taken between the two middle holes.

Holes

These have been measured from upper edge of pipe to upper edge of hole, and length (L) and breadth (B) of each hole is given. *The arrefinu* (Arref.) has been measured with wax (w.w.) and without wax (wo.w.); in many cases it did not carry any when the instrument was measured.

1. Mediana in A

Made by the old launeddas maker Giuseppe Carta, Cabras. Plate VI, c. Dansk Folkemuseum 8011/1958 Italien. Notice that the mankosedda, as a feature of ancient Cabraese launeddas making, has only four finger holes, and the instrument cannot be used for mediana a pipia.

Drone

Mouthpiece L 7,64 ID 0,38 Intr. 2,1
Tongue L 3,51 B 0,56 Dist. 3,41
Pipe L 65,7 ID l.s. 1,09 u.s. 0,7

Mankosa manna

Mouthpiece L 5,68 ID 0,35 Intr. 1,05
Tongue L 3,12 B 0,40 Dist. 2,08
Pipe L 41,7 ID l.e. 0,80 u.e. 0,52 OD 1,15
Hole 1 e' 19,10 L 0,48 B 0,30
Hole 2 d' 22,66 L 0,52 B 0,30
Hole 3 c# 25,85 L 0,45 B 0,30
Hole 4 b 28,84 L 0,45 B 0,30
Arref. wo.w. a 34,13 L 1,84 B 0,27

Mankosedda

Mouthpiece L 6,23 Intr. 0,97
Tongue L 2,66 B 0,41 Dist. 3,92
Pipe L 34,5 ID l.e. 0,67 u.e. 0,68 OD 1,05
Hole 1 c# 6,75 L 0,43 B 0,33
Hole 2 b' 9,50 L 0,48 B 0,26
Hole 3 a' 11,78 L 0,43 B 0,27
Hole 4 g# 14,52 L 0,54 B 0,29
Arref. wo.w. e' 20,47 L 1,55 B 0,20

2. Mediana in Bb

The loba has been made by the launeddas maker Giovanni Loci; the two mankoseddas, by the launeddas maker Beppi Melis, Villamar. Plate VI, b. Dansk Folkemuseum 8006/1958 Italien.

Drone

Mouthpiece L 6,36 ID 0,49 Intr. 1,18
Tongue L 3,51 B 0,42 Dist. 2,25
Pipe L 70,1 ID l.s. 1,34 u.s. 1,19

Mankosa manna

Mouthpiece L 5,51 ID 0,45 Intr. 2,20
Tongue L 2,57 B 0,40 Dist. 2,51
Pipe L 36,0 ID l.e. 0,7 u.e. 0,64 OD 1,13
Hole 1 f' 12,43 L 0,70 B 0,36
Hole 2 eb' 17,07 L 0,61 B 0,32
Hole 3 d 19,52 L 0,69 B 0,34
Hole 4 c' 22,91 L 0,43 B 0,25
Arref. wo.w. bb' 26,51 L 3,04 B 0,25

Mankosedda a

Mouthpiece L 5,45 ID 0,36 Intr. 1,49
Tongue L 2,36 B 0,36 Dist. 2,63
Pipe L 39,0 ID l.e. 0,53 u.e. 0,46 OD 1,09
Hole 1 eb'' 2,78 L 0,52 B 0,34
Hole 2 d'' 4,39 L 0,55 B 0,33
Hole 3 c'' 7,14 L 0,54 B 0,33
Hole 4 bb' 9,77 L 0,60 B 0,34
Hole 5 a' 11,52 L 0,54 B 0,35
Arref. wo.w. f' 17,61 L 1,44 B 0,22

Mankosedda b

Mouthpiece L 4,74 ID 0,37 Intr. 1,11
Tongue L 2,14 B 0,33 Dist. 2,28
Pipe ID l.e. 0,54
Hole 1 eb'' 2,86 L 0,49 B 0,30
Hole 2 d'' 4,50 L 0,61 B 0,31
Hole 3 c'' 7,19 L 0,60 B 0,33
Hole 4 bb' 9,88 L 0,54 B 0,33
Hole 5 a' 11,62 L 0,50 B 0,30
Arref. wo.w. f' 17,57 L 1,72 B 0,21

3. Mediana in C

Made by Antonio Lara, Villaputzu. Author's collection.

Drone

Mouthpiece L 6,69 ID 0,54 Intr. 1,45
Tongue L 2,74 B 0,45 Dist. 3,12
Pipe L 62,5 ID l.s. 1,1 u.s. 0,9

Mankosa manna

Mouthpiece L 5,86 ID 0,44 Intr. 1,33
Tongue L 1,85 B 0,38 Dist. 3,15
Pipe L 30,4 ID l.e. 0,62 OD 1,23
Hole 1 g' 9,84 L 0,58 B 0,35
Hole 2 f' 13,44 L 0,60 B 0,33
Hole 3 e' 16,52 L 0,55 B 0,32
Hole 4 d' 20,13 L 0,52 B 0,30
Arref. wo.w. c' 24,56 L 1,00 B 0,27
Arref. w.w. 24,90

Mankosedda

Mouthpiece L 4,89 ID 0,42 Intr. 1,20
Tongue L 1,75 B 0,35 Dist. 2,58
Pipe L 27,6 ID l.e. 0,67 u.e. 0,59 OD 0,88
Hole 1 f'' 1,80 L 0,45 B 0,29
Hole 2 e'' 3,52 L 0,48 B 0,29
Hole 3 d'' 5,67 L 0,49 B 0,30
Hole 4 c'' 8,09 L 0,54 B 0,28
Hole 5 b' 9,72 L 0,41 B 0,27
Arref. wo.w. g' 15,27 L 0,95 B 0,23
Arref. w.w. 15,64

4. Mediana in C

Made by Pasquale Erriu, Cagliari. Author's collection.

Drone

Mouthpiece L 6,92
Tongue L 3,35 B 0,44 Dist. 2,70
Pipe L 62,2 ID l.s. 1,32 u.s. 1,08

Mankosa manna

Mouthpiece L 5,70
Tongue L 2,28 B 0,36 Dist. 2,67
Pipe L 33,0 ID l.e. 0,69 OD 1,22
Hole 1 g' 9,61 L 0,64 B 0,34
Hole 2 f' 13,62 L 0,68 B 0,36
Hole 3 e' 16,17 L 0,45 B 0,33
Hole 4 d' 19,52 L 0,45 B 0,28
Arref. wo.w. c' 23,41 L 1,96 B 0,19

Mankosedda

Mouthpiece L 4,43 ID 0,35 Intr. 1,12
Tongue L 1,60 B 0,26 Dist. 2,07
Pipe L 36,0 ID l.e. 0,55 u.e. 0,52 OD 0,93
Hole 1 f'' 2,09 L 0,48 B 0,31
Hole 2 e'' 3,85 L 0,59 B 0,30
Hole 3 d'' 6,01 L 0,53 B 0,33
Hole 4 c'' 8,64 L 0,61 B 0,31
Hole 5 b' 10,40 L 0,63 B 0,34
Arref. wo.w. g' 15,84 L 0,91 B 0,25
Arref. w.w. 16,53

5. Mediana in D

Made by the launeddas maker Beppi Melis, Villamar. Plate VI, a. Dansk Folkemuseum 8007/1958 Italien.

Drone

Mouthpiece L 7,02 ID 0,51 Intr. 2,08
Tongue L 4,05 B 0,45 Dist. 2,55
Pipe L 56,7 ID l.s. 1,20 u.s. 1,03

Mankosa manna

Mouthpiece L 5,60 ID 0,43 Intr. 1,46
Tongue L 2,55 B 0,40 Dist. 2,58
Pipe L 32,2 ID l.e. 0,65 u.e. 0,63 OD 1,13
Hole 1 a' 9,96 L 0,58 B 0,29
Hole 2 g' 13,63 L 0,65 B 0,32
Hole 3 f# 15,92 L 0,63 B 0,34
Hole 4 e' 19,18 L 0,42 B 0,31
Arref. wo.w. d' 22,75 L 1,80 B 0,20

Mankosedda

Mouthpiece L 4,90 ID 0,36 Intr. 1,47
Tongue L 1,98 B 0,31 Dist. 2,65
Pipe L 31,8 ID l.e. 0,50 OD 0,93
Hole 1 g'' 1,30 L 0,48 B 0,29
Hole 2 f#'' 2,58 L 0,50 B 0,24
Hole 3 e'' 4,57 L 0,51 B 0,27
Hole 4 d'' 6,87 L 0,52 B 0,31
Hole 5 c#'' 8,19 L 0,52 B 0,39
Arref. wo.w. a' 13,27 L 1,15 B 0,21

6. Ispinellu in G

Upper section of drone and mankosa manna made by Beppi Sanna in the beginning of this century. Mankosedda and lower section and mouthpiece of drone replaced by Dionigi Burranca. In the possession of Dionigi Burranca, Ortacesus.

Drone

Mouthpiece L 6,69
Tongue L 3,78 B 0,44 Dist. 2,46
Pipe L 85,7 ID L.s. 1,38 u.s. 1,12

Mankosa manna

Mouthpiece L 4,98
Tongue L 1,83 B 0,32 Dist. 2,33
Pipe L 27,5 ID l.e. 0,47 OD 1,15
Hole 1 d'' 4,50 L 0,67 B 0,34
Hole 2 c'' 7,30 L 0,47 B 0,26
Hole 3 b' 9,04 L 0,56 B 0,36
Hole 4 a' 11,72 L 0,59 B 0,34
Arref. wo.w. g' 14,57 L 1,93 B 0,20
Arref. w.w. 14,99

Mankosedda

Mouthpiece L 5,21
Tongue L 2,28 B 0,37 Dist. 2,53
Pipe L 43,0 ID l.e. 0,57 OD 1,04
Hole 1 c'' 4,11 L 0,56 B 0,33
Hole 2 b' 5,82 L 0,60 B 0,32
Hole 3 a' 9,06 L 0,57 B 0,34
Hole 4 g' 12,50 L 0,60 B 0,33

Hole 5 f# 14,71 L 0,53 B 0,34
Arref. wo.w. d' 22,60 L 1,63 B 0,25

7. Ispinellu in G

Loba made by the launeddas maker Beppi Melis, Villamar. Plate VI, f. Dansk Folkemuseum 8008/1958 Italien.

Drone

Mouthpiece L 6,86 ID 0,52 Intr. 1,14
Tongue L 3,93 B 0,53 Dist. 2,34
Pipe L 84,5 ID l.s. 1,2 u.s. 1,1

Mankosa manna

Mouthpiece L 4,98 ID 0,48 Intr. 2,50
Tongue L 2,23 B 0,35 Dist. 2,39
Pipe L 36,0 ID u.e. 0,60 l.e. 0,62 OD 1,27
Hole 1 d'' 4,79 L 0,58 B 0,35
Hole 2 c'' 7,62 L 0,54 B 0,36
Hole 3 b' 9,29 L 0,57 B 0,38
Hole 4 a' 12,15 L 0,53 B 0,37
Arref. wo.w. g' 15,3 L 1,18 B 0,22

8. Mankosedda for ispinellu in G

Made by Pasquale Erriu to loba No. 7. Plate VI, f. Dansk Folkemuseum 8009/1958 Italien.

Hole 1 c'' 3,76 L 0,55 B 0,30
Hole 2 b' 5,59 L 0,58 B 0,30
Hole 3 a' 8,70 L 0,59 B 0,30
Hole 4 g' 11,90 L 0,60 B 0,31
Hole 5 f# 14,20 L 0,58 B 0,30
Arref. wo.w. d' 20,07 L 2,42 B 0,21

9. Mankosedda for fiuda bagadia in G

Made by the launeddas maker Beppi Melis, Villamar, to loba No. 7. Plate VI, f. Dansk Folkemuseum 8008/1958 Italien.

Mouthpiece L 4,23 ID 0,39 Intr. 1,12
Tongue L 1,66 B 0,25 Dist. 1,98
Pipe L 36,1 ID l.e. 0,48 u.e. 0,51 OD 0,94
Hole 1 g'' 2,24 L 0,50 B 0,26
Hole 2 f#'' 3,70 L 0,54 B 0,26
Hole 3 e'' 5,70 L 0,54 B 0,24
Hole 4 d'' 7,75 L 0,58 B 0,24
Arref. wo.w. b' 11,93 L 1,12 B 0,19

10. Mankosa manna for ispinellu in G

Made by Pasquale Erriu. In the possession of Pasquale Erriu, Cagliari.

Hole 1 d'' 4,21 L 0,55 B 0,33
Hole 2 c'' 7,37 L 0,54 B 0,33
Hole 3 b' 9,09 L 0,57 B 0,31
Hole 4 a' 12,09 L 0,49 B 0,27
Arref. wo.w. g' 15,35 L 1,55 B 0,20

11. Morisku in A

Drone and mankosa manna are from a mediana made by the old launeddas maker at Cabras, Domenicu Madeddu. For the manufacture of the mankosedda, see p. 22. Plate VI, d. Dansk Folkemuseum 8010/1958 Italien.

Drone

Mouthpiece L 10,42 ID 0,59 Intr. 0,9
Tongue L 4,32 B 0,59 Dist. 5,41
Pipe L 73,5 ID l.s. 1,31 u.s. 0,92

Mankosa manna

Mouthpiece L 5,07 ID 0,3 Intr. 0,64
Tongue L 2,27 B 0,28 Dist. 2,51
Pipe L 31,8 ID l.e. 0,57 OD 0,91
Hole 1 c#'' 5,23 L 0,54 B 0,25
Hole 2 b' 8,97 L 0,55 B 0,30
Hole 3 a' 11,64 L 0,51 B 0,28
Hole 4 g# 14,09 L 0,51 B 0,28
Arref. wo.w. e' 18,32 L 3,62 B 0,25

Mankosedda

Mouthpiece L 5,11 ID 0,30 Intr. 0,76
Tongue L 1,84 B 0,27 Dist. 2,86
Pipe L 28,7 ID l.e. 0,46 OD 0,83
Hole 1 e'' 4,07 L 0,39 B 0,22
Hole 2 d'' 5,88 L 0,39 B 0,25
Hole 3 c#'' 8,47 L 0,44 B 0,25
Hole 4 b' 11,23 L 0,47 B 0,26
Arref. wo.w. a' 14,37

12. Fiorassiu in Bb

Made by Antonio Lara, Villaputzu. Plate VI, e. Dansk Folkemuseum 8005/1958 Italien.

Drone

Mouthpiece L 6,4
Tongue L 3,48 B 0,48 Dist. 2,20
Pipe L 72,2 ID l.s. 1,3 u.s. 0,94

Mankosa manna

Mouthpiece L 5,67 Intr. 1,70
Tongue L 2,41 B 0,40 Dist. 2,86
Pipe L 32,0 ID u.e. 0,66 l.e. 0,62 OD 1,16
Hole 1 bb' 6,81 L 0,63 B 0,27
Hole 2 a' 8,95 L 0,54 B 0,30
Hole 3 g' 12,29 L 0,44 B 0,29
Hole 4 f' 15,58 L 0,31 B 0,29
Arref. wo.w. d' 21,77 L 1,51 B 0,26

Mankosedda

Mouthpiece L 4,51 ID 0,45 Intr. 1,96
Tongue L 2,10 B 0,35 Dist. 2,08
Pipe L 30,5 ID l.e. 0,64 u.e. 0,59 OD 0,96
Hole 1 eb'' 2,71 L 0,43 B 0,27
Hole 2 d'' 4,51 L 0,50 B 0,29
Hole 3 c'' 7,00 L 0,54 B 0,28
Hole 4 bb' 9,88 L 0,52 B 0,29
Arref. wo.w. f' 17,98 L 1,29 B 0,31

13. Fiorassiu in Bb

Made by Antonio Lara, Villaputzu. Author's collection.

Drone

Mouthpiece L 6,88 ID 0,61 Intr. 1,54
Tongue L 2,86 B 0,50 Dist. 3,27
Pipe L 72,0 ID l.s. 1,28 u.s. 0,99

Mankosa manna

Mouthpiece L 6,09 ID 0,42 Intr. 1,44
Tongue L 2,12 B 0,44 Dist. 3,31
Pipe L 34,0 ID u.e. 0,57 l.e. 0,57 OD 1,00
Hole 1 bb' 6,87 L 0,50 B 0,28
Hole 2 a' 8,88 L 0,53 B 0,28
Hole 3 g' 12,26 L 0,39 B 0,29
Hole 4 f' 15,36 L 0,43 B 0,29
Arref. wo.w. d' 21,48 L 1,09 B 0,25

Mankosedda

Mouthpiece L 5,59 ID 0,38 Intr. 1,11
Tongue L 1,94 B 0,34 Dist. 2,87
Pipe L 26,9 ID l.e. 0,49 OD 0,85
Hole 1 eb'' 2,70 L 0,52 B 0,26
Hole 2 d'' 4,53 L 0,57 B 0,25
Hole 3 c'' 7,00 L 0,50 B 0,25
Hole 4 bb' 9,89 L 0,50 B 0,25
Arref. wo.w. f' 17,59 L 1,25 B 0,21

14. Fiorassiu in C

Made by Aurelio Porcu, Villaputzu. In the possession of Aurelio Porcu.

Drone

Mouthpiece L 6,91
Tongue L 3,27 B 0,34 Dist. 3,04
Pipe L 62,0 ID l.s. 1,28 u.s. 0,97

Mankosa manna

Mouthpiece L 5,98
Tongue L 2,12 B 0,34 Dist. 3,26
Pipe L 32,7 ID l.e. 0,49 OD 1,10

Hole 1	c''	5,30	L 0,80	B 0,30
Hole 2	b'	7,25	L 0,72	B 0,28
Hole 3	a'	10,11	L 0,66	B 0,29
Hole 4	g'	13,50	L 0,41	B 0,27
Arref. wo.w.	e'	18,44	L 2,20	B 0,29
Arref. w.w.		19,58		

Mankosedda

Mouthpiece L	5,55			
Tongue L	1,95	B 0,33	Dist. 3,07	
Pipe L	34,1	ID l.e. 0,54	OD 0,98	
Hole 1	f''	2,05	L 0,58	B 0,24
Hole 2	e''	3,64	L 0,60	B 0,27
Hole 3	d''	5,99	L 0,59	B 0,27
Hole 4	c''	8,65	L 0,56	B 0,26
Arref. wo.w.	g'	16,04	L 3,34	B 0,20
Arref. w.w.		16,50		

15. Punt'e organu in D

Made by the launeddas maker Beppi Melis, Villamar. Notice that the drone is in three sections. Plate VI, h. Dansk Folkemuseum 8004/1958 Italien.

Drone

Mouthpiece L	7,68	ID 0,59	Intr. 1,74	
Tongue L	4,53	B 0,52	Dist. 2,61	
Pipe L	112,9	ID lower section 1,5	middle section 1,3	upper section 1,2

Mankosa manna

Mouthpiece L	5,85	ID 0,40	Intr. 1,30	
Tongue L	2,48	B 0,42	Dist. 2,72	
Pipe L	45,2	ID l.e. 0,8	u.e. 0,63	OD 1,27
Hole 1	e'	15,81	L 0,62	B 0,37
Hole 2	d'	20,79	L 0,64	B 0,34
Hole 3	c#'	23,51	L 0,66	B 0,34
Hole 4	b	26,98	L 0,47	B 0,34
Arref. wo.w.	a	31,65	L 1,44	B 0,25

Mankosedda

Mouthpiece L	5,25	ID 0,38	Intr. 1,95	
Tongue L	2,27	B 0,40	Dist. 2,32	
Pipe L	43,6	ID l.e. 0,66	u.e. 0,62	OD 1,16
Hole 1	a'	9,76	L 0,61	B 0,35
Hole 2	g'	13,58	L 0,56	B 0,34
Hole 3	f#'	15,68	L 0,62	B 0,33
Hole 4	e'	18,87	L 0,49	B 0,36
Arref. wo.w.	d'	23,61	L 1,11	B 0,25

16. Punt'e organu in F

The pipes for the chanters are made by the launeddas maker Beppi Melis, Villamar; the drone

and the mouthpieces for the chanters, by Antonio Lara. Villaputzu. Plate VI, g. Author's collection.

Drone

Mouthpiece L	8,48	ID 0,62	Intr. 1,99	
Tongue L	3,87	B 0,51	Dist. 3,87	
Pipe L	99,9	ID l.s. 1,1	u.s. 1,2	

Mankosa manna

Mouthpiece L	6,49	ID 0,52	Intr. 1,28	
Tongue L	2,17	B 0,39	Dist. 3,87	
Pipe L	42,5	ID l.e. 0,64	OD 1,27	
Hole 1	g'	10,71	L 0,62	B 0,33
Hole 2	f'	14,75	L 0,62	B 0,38
Hole 3	e'	17,12	L 0,61	B 0,35
Hole 4	d'	20,43	L 0,48	B 0,33
Arref. wo.w.	c'	25,16	L 0,79	B 0,29

Mankosedda

Mouthpiece L	5,40	ID 0,34	Intr. 0,83	
Tongue L	1,68	B 0,32	Dist. 3,03	
Pipe L	37,7	ID l.e. 0,55	OD 1,03	
Hole 1	c''	5,48	L 0,58	B 0,32
Hole 2	b#'	7,97	L 0,58	B 0,33
Hole 3	a'	10,33	L 0,60	B 0,34
Hole 4	g'	13,15	L 0,55	B 0,31
Arref. wo.w.	f'	17,62	L 1,28	B 0,23

17. Punt'e organu in A

The loba is made by Pasquale Erriu, Cagliari; the mankosedda, by the launeddas maker Giovanni Locci. In the possession of Pasquale Erriu.

Drone

Mouthpiece L	6,84			
Tongue L	3,66	B 0,40	Dist. 2,53	
Pipe L	77,5	ID l.s. 1,25	u.s. 1,05	

Mankosa manna

Mouthpiece L	4,97			
Tongue L	2,02	B 0,32	Dist. 2,35	
Pipe L	34,2	ID l.e. 0,56	OD 1,20	
Hole 1	b'	8,08	L 0,65	B 0,26
Hole 2	a'	11,43	L 0,62	B 0,30
Hole 3	g#'	13,70	L 0,62	B 0,29
Hole 4	f#'	16,83	L 0,47	B 0,29
Arref. wo.w.	e'	19,37	L 0,50	B 0,21
Arref. w.w.		20,23		

Mankosedda

Mouthpiece L	4,86			
Tongue L	1,77	B 0,31	Dist. 2,45	
Pipe L	34,7	ID l.e. 0,55	OD 1,03	

Hole 1	e''	3,78	L 0,68	B 0,26
Hole 2	d''	6,79	L 0,48	B 0,23
Hole 3	c#''	8,38	L 0,60	B 0,23
Hole 4	b'	10,93	L 0,47	B 0,22
Arref. wo.w.	a'	13,88	L 2,47	B 0,18
Arref. w.w.		14,33		

18. Punt'e organu in A

Made by Felice Pili, Santa Giusta. Musikhistorisk Museum, Copenhagen.

Drone

Mouthpiece L	6,93	ID 0,68	Intr. 2,79	
Tongue L	3,93	B 0,44	Dist. 2,17	
Pipe L	77,0	ID l.s. 1,14	u.s. 1,00	

Mankosa manna

Mouthpiece L	5,46	ID 0,35	Intr. 1,52	
Tongue L	2,12	B 0,35	Dist. 2,11	
Pipe L	33,0	ID l.e. 0,65	OD 0,92	
Hole 1	b'	7,91	L 0,67	B 0,29
Hole 2	a'	11,13	L 0,81	B 0,36
Hole 3	g#'	13,37	L 0,89	B 0,36
Hole 4	f#'	16,86	L 0,74	B 0,34
Arref. wo.w.	e'	19,89	L 1,74	B 0,27
Arref. w.w.		20,83		

Mankosedda

Mouthpiece L	5,94	ID 0,42	Intr. 1,21	
Tongue L	2,14	B 0,35	Dist. 2,24	
Pipe L	40,2	ID l.e. 0,53	u.e. 0,64	OD 0,93
Hole 1	e''	4,56	L 0,60	B 0,30
Hole 2	d''	7,31	L 0,53	B 0,34
Hole 3	c#''	9,00	L 0,70	B 0,36
Hole 4	b'	11,84	L 0,68	B 0,29
Arref. wo.w.	a'	14,48	L 2,33	B 0,31

19. Punt'e organu in A

Made by Felice Pili, Santa Giusta.

Drone

Mouthpiece L	7,62	ID 0,58	Intr. 2,57	
Tongue L	4,45	B 0,58	Dist. 2,66	
Pipe L	66,2	ID l.s. 1,08	u.s. 0,88	

Mankosa manna

Mouthpiece L	5,75	ID 0,30	Intr. 1,32	
Tongue L	2,34	B 0,32	Dist. 2,88	
Pipe L	31,2	ID l.e. 0,55	u.e. 0,62	OD 0,92

Hole 1	b'	7,53	L 0,64	B 0,31
Hole 2	a'	10,85	L 0,67	B 0,35
Hole 3	g#'	13,29	L 0,67	B 0,35
Hole 4	f#'	16,30	L 0,47	B 0,31
Arref. wo.w.	e'	18,78	L 2,37	B 0,32
Arref. w.w.		19,67		

Mankosedda

Mouthpiece L	5,14	ID 0,41	Intr. 1,64	
Tongue L	1,97	B 0,26	Dist. 2,63	
Pipe L	29,0	ID l.e. 0,49	u.e. 0,59	OD 0,84
Hole 1	e''	4,24	L 0,74	B 0,31
Hole 2	d''	6,96	L 0,63	B 0,35
Hole 3	c#''	8,62	L 0,75	B 0,36
Hole 4	b'	11,48	L 0,60	B 0,35
Arref. wo.w.	a'	14,31	L 1,98	B 0,28

20. Punt'e organu in A

Made by Antonio Lara, Villaputzu. Author's collection.

Drone

Mouthpiece L	6,90	ID 0,56	Intr. 1,18	
Tongue L	3,10	B 0,44	Dist. 3,24	
Pipe L	77,0	ID l.s. 1,31	u.s. 1,03	

Mankosa manna

Mouthpiece L	6,01	ID 0,48	Intr. 1,40	
Tongue L	2,40	B 0,39	Dist. 3,08	
Pipe L	31,2	ID l.e. 0,71	u.e. 0,67	OD 1,17
Hole 1	b'	7,79	L 0,60	B 0,32
Hole 2	a'	11,0	L 0,62	B 0,31
Hole 3	g#'	13,30	L 0,58	B 0,32
Hole 4	f#'	16,30	L 0,40	B 0,32
Arref. wo.w.	e'	19,22	L 1,10	B 0,26

Mankosedda

Mouthpiece L	5,12	ID 0,44	Intr. 1,02	
Tongue L	1,54	B 0,35	Dist. 2,75	
Pipe L	26,5	ID l.e. 0,62	OD 0,97	
Hole 1	e'	4,36	L 0,44	B 0,26
Hole 2	d''	6,72	L 0,49	B 0,27
Hole 3	c#''	8,48	L 0,59	B 0,27
Hole 4	b'	10,95	L 0,44	B 0,25
Arref. wo.w.	a'	13,83	L 0,70	B 0,29

B. PIPES COMPARED

In the subsequent tables, all pipes with supposedly identical tunings are compared. The lengths of the arrefinus are invariably given without wax. All measures are in centimetres. The numbers of the instruments refer to the instruments measured in appendix IA.

I. Drones

Key

D	Instr.	15					
	Length	112,9					
F	Instr.	16					
	Length	99,9					
G	Instr.	7	6				
	Length	84,5	85,7				
A	Instr.	1	19	11	20	18	17
	Length	65,7	66,2	73,5	77,0	77,0	77,5
B \flat	Instr.	2	13	12			
	Length	70,1	72,0	72,2			
C	Instr.	14	4	3			
	Length	62,0	62,2	62,5			
D	Instr.	5					
	Length	56,7					

II. Mankosa manna, mediana in A. Mankosa manna, punt'e organu in D

Instrument	a	b	c \sharp	d'	e'
15. Punt'e organu	31,65	26,98	23,51	20,79	15,81
1. Mediana	34,12	28,84	25,85	22,66	19,10

III. Mankosa manna, punt'e organu in F. Mankosa manna, mediana in C

Instrument	c'	d'	e'	f'	g'
4. Mediana	23,41	19,52	16,17	13,62	9,61
3. Mediana	24,56	20,13	16,52	13,44	9,84
16. Punt'e organu	25,16	20,43	17,12	14,75	10,71

IV. Mankosedda, punt'e organu in D. Mankosa manna, mediana in D

Instrument	d'	e'	f \sharp	g'	a'
15. Punt'e organu	23,61	18,87	15,68	13,58	9,76
5. Mediana	22,75	19,18	15,92	13,63	9,96

V. Mankosa manna, fiorassiu in B \flat

Instrument	d'	f'	g'	a'	b \flat '
13. Fiorassiu	21,48	15,36	12,26	8,88	6,87
12. Fiorassiu	21,77	15,58	12,29	8,95	6,81

VI. Mankosa manna, punt'e organu in A

Instrument	e'	f \sharp '	g \sharp '	a'	b'
19. Punt'e organu	18,78	16,30	13,29	10,85	7,53
20. Punt'e organu	19,22	16,30	13,30	11,0	7,79
18. Punt'e organu	19,89	16,86	13,37	11,13	7,91
17. Punt'e organu	19,37	16,83	13,70	11,43	8,08

VII. Mankosa manna, morisku in A. Mankosedda, mediana in A

Instrument	e'	g \sharp '	a'	b'	c \sharp ''
11. Morisku	18,32	14,09	11,64	8,97	5,23
1. Mediana	20,47	14,52	11,78	9,50	6,75

VIII. Mankosa manna, ispinellu in G

Instrument	g'	a'	b'	c''	d''
6. Ispinellu	14,57	11,72	9,04	7,30	4,50
10. Ispinellu	15,35	12,09	9,09	7,37	4,21
7. Ispinellu	15,3	12,15	9,29	7,62	4,79

IX. Mankosedda, ispinellu in G

Instrument	d'	f \sharp '	g'	a'	b'	c''
8. Ispinellu	20,07	14,20	11,90	8,70	5,59	3,76
6. Ispinellu	22,60	14,71	12,50	9,06	5,82	4,11

X. Mankosedda, mediana in B \flat . Mankosedda, fiorassiu in B \flat

Instrument	f'	a'	b \flat '	c''	d''	e \flat ''
2a. Mediana	17,61	11,52	9,77	7,14	4,39	2,78
12. Fiorassiu	17,98		9,88	7,00	4,51	2,71
13. Fiorassiu	17,59		9,89	7,00	4,53	2,70
2b. Mediana	17,57	11,62	9,88	7,19	4,50	2,86

XI. Mankosedda, punt'e organu in A. Mankosedda, morisku in A

Instrument	a'	b'	c \sharp ''	d''	e''
17. Punt'e organu	13,88	10,93	8,38	6,79	3,78
11. Morisku	14,37	11,23	8,47	5,88	4,07
20. Punt'e organu	13,83	10,95	8,48	6,72	4,36
19. Punt'e organu	14,31	11,48	8,62	6,96	4,24
18. Punt'e organu	14,48	11,84	9,00	7,31	4,56

XII. Mankosedda, mediana in C. Mankosedda, fiorassiu in C

Instrument	g'	b'	c''	d''	e''	f''
3. Mediana	15,27	9,72	8,09	5,67	3,52	1,80
4. Mediana	15,84	10,40	8,64	6,01	3,85	2,09
14. Fiorassiu	16,04		8,65	5,99	3,64	2,05

XIII. Mankosedda, mediana in D. Mankosedda, fiuda bagadia in G

Instrument	a'	b'	c \sharp ''	d''	e''	f \sharp ''	g''
5. Mediana	13,27		8,10	6,87	4,57	2,58	1,30
9. Fiuda bagadia		11,93		7,75	5,70	3,70	2,24

Tonometrical observations

The method of procedure in recording the tones and calculating the cents values see p. 24. The tones were recorded both with and without "cross fingering" (c.f.). When only one value is given, it means that "cross fingering" exerted no influence on the pitch of the tone in question.

A. Mediana in C

Instrument No. 4 in appendix I.

Drone

132 hertz 1195 cents

Mankosa manna

Tone	hertz	cents	deviation
g'	399,8	714	14
f'	358,0	522	22
c.f.	355,0	508	8
e'	333,0	397	÷3
d'	301,0	232	32
c'	264	1195	÷5

Mankosedda

Tone	hertz	cents	deviation
f''	705,3	498	÷2
c.f.	699,1	481	÷19
e''	654,5	367	÷33
d''	590,5	190	÷10
c''	531,0	5	5
b'	496,2	1088	÷12
g'	400,2	716	16

B. Ispinellu in G

Mankosa manna and drone belong to instrument No. 10 in appendix I.

Drone

102,0 hertz 9 cents

Mankosa manna

Tone	hertz	cents	deviation
d''	622,0	739	39
c.f.	618,5	729	29
c''	557,1	548	48
c.f.	553,5	537	37
b'	515,5	414	14
a'	463,5	230	30
g'	410,6	9	9

Mankosedda

Tone	hertz	cents	deviation
c''	533,1	472	÷28
c.f.	527,0	452	÷48
b'	502,2	369	÷31
a'	450,0	179	÷21
g'	408,8	12	12
f#'	383,2	1101	1
d'	310,2	736	35

C. Fiuda bagadia in G

Mankosedda belonging to instrument B.

Tone	hertz	cents	deviation
g''	816,3	9	9
c.f.	810,0	1196	÷4
f#''	772,0	1113	13
e''	700,5	945	45
d''	623,5	743	43
b'	515,2	413	13

D. Ispinellu in A

In the possession of Pasquale Erriu.

Drone

108,0 hertz 1190 cents

Mankosa manna

Tone	hertz	cents	deviation
e''	663,5	731	31
c.f.	659,0	720	20
d''	587,0	520	20
c#''	546,0	395	÷5
b'	492,0	215	15
a'	432,5	1193	÷7

Mankosedda

Tone	hertz	cents	deviation
d''	573,0	478	÷22
c.f.	570,0	469	÷31
c#''	541,3	380	÷20
c.f.	540,5	377	÷23
b'	492,3	216	16
a'	438,5	15	15
g#'	412,5	1109	9
e'	326,8	706	6

E. Fiorassiu in Bb

In the possession of Pasquale Erriu.

Drone

118,7 hertz 1176 cents

Mankosa manna

Tone	hertz	cents	deviation
bb'	478,6	1189	÷11
c.f.	475,0	1176	÷24
a'	446,6	1069	÷31
g'	402,7	891	÷9
c.f.	400,5	881	÷19
f'	362,4	708	8
d'	301,7	390	÷10

Mankosedda

Tone	hertz	cents	deviation
eb''	654,0	530	30
d''	606,5	400	0
c''	538,5	193	÷7
bb'	481,7	1	1
f'	360,5	699	÷1

F. Fiorassiu in C

In the possession of Pasquale Erriu.

Drone

133,2 hertz 1199 cents

Mankosa manna

Tone	hertz	cents	deviation
c''	540,6	25	25
c.f.	537,0	13	13
b'	506,0	1110	10
c.f.	503,3	1099	÷1
a'	453,5	920	20
g'	403,5	718	18
e'	337,6	409	9

Mankosedda

Tone	hertz	cents	deviation
f''	716,5	513	13
c.f.	713,0	503	3
e''	665,3	383	÷17
c.f.	662,3	376	÷24
d''	604,6	218	18
c.f.	603,3	214	14
c''	537	13	13
g'	404,8	723	23

G. Punt'e organu in F

Instrument No. 16 in appendix I.

Drone

84,5 hertz 1167 cents

Mankosa manna

Tone	hertz	cents	deviation
g'	385,7	196	÷4
c.f.	383,3	185	÷15
f'	344,4	0	0
e'	324,0	1094	÷6
d'	295,5	935	35
c'	253,7	670	÷30

Mankosedda

Tone	hertz	cents	deviation
c''	518,0	706	6
c.f.	512,5	688	÷12
bb'	473,4	551	54
c.f.	471,5	544	44
a'	430,0	384	÷16
c.f.	429,0	380	÷20
g'	392,5	226	26
f'	337,4	1164	÷36

H. Punt'e organu in F

In the possession of Pasquale Erriu.

Drone

91,0 hertz 22 cents

Mankosa manna

Tone	hertz	cents	deviation
g'	414,7	247	47
f'	363,1	17	17
e'	342,1	1114	14
d'	308,5	935	35
c'	273,3	727	27

Mankosedda

Tone	hertz	cents	deviation
c''	527,2	662	÷38
c.f.	524,3	653	÷47
bb'	485,0	518	18
c.f.	477,0	490	÷10
a'	445,8	372	÷28
g'	404,0	202	2
f'	363,0	17	17

J. Punt'e organu in A

In the possession of Pasquale Erriu.

Drone

107,5 hertz 1175 cents

Mankosa manna

Tone	hertz	cents	deviation
b'	496,6	220	20
a'	438,5	4	4
g#'	407,0	1075	÷25
f#'	364,8	885	÷15
e'	323,8	679	÷21

Mankosedda

Tone	hertz	cents	deviation
e''	655,3	669	÷1
d''	593,0	526	26
c.f.	591,3	522	22
c#''	544,3	378	÷22
b'	491,0	200	0
a'	483,3	5	5

APPENDIX III

Analysis of chain dances examples 17-30

Example 17. Fiorassiu. Efisio Melis

Group I, p. 29

Construction: N. 1 is the main noda, n. 2 is a freely constructed variant, n. 3 is the main noda elaborated with arapikkus and movements in scale sections.

Affinities: The main noda is closely related to the main noda of the first group in the iskala of the mediana a pipia. Compare with the performance of this group by Antonio Lara, example 26 p. 64: Ex. 17/1 and ex. 26/1; ex. 17/2 and ex. 26/4; ex. 17/3 and ex. 26/2.

In a performance of the first group of mediana a pipia by Efisio Melis, example 24 p. 62, there is only a similarity of the main noda to the main noda of the fiorassiu, and no connections between the variants, probably on account of a conscious effort on his behalf to keep the two kuntsertus distinct. Dionigi Burranca frowned upon this transference of a group from the fiorassiu to the mediana a pipia, which he held to be a recent innovation made by the launeddas players of the Sarraus, and a slight to the fiorassiu.

Group II, p. 29

N. 4 and 5 are slightly different versions of the main noda. N. 6 is a passeggu though constructed by means of permutation of a part of the main motif, as the main measures of the two first elements of n. 6 are like the second measure of n. 5. N. 7 is a passeggu.

The group is concluded with the main noda.

Group III, p. 30

The group is constructed as a movement from the main noda, n. 8, which is in 6/8 and centered around the tonic to n. 11, 13, and 14, which are in 3/4 and centered around the third. Independent of this line, the accompaniment in the mankosa manna is sometimes centered around the tonic, sometimes around the fifth. The group is concluded with the main noda.

Group IV, p. 31

The group is constructed out of two different motifs, which appear in, respectively, the main elements and the serrada of n. 16.

N. 15 has the same main elements as n. 16, but the serrada is a variant of the serrada of n. 16.

N. 17 is mainly derived from the serrada of n. 16: the two first measures of the main elements are derived from the two first measures of n. 15; the concluding measure of the main elements of n. 17 is identical with one of the main measures of the main elements of n. 15 and 16; the serrada of n. 17 is a near variant of the serrada of n. 16.

N. 18. The main measures of the main elements are derived from the first measure of one of the main elements of n. 15 or 16 by elaboration with arapikkus, while the main measures of the serrada are like the first measure of the serrada for n. 17.

The group is concluded with the main noda.

Group V, p. 32

N. 19 is the main noda, n. 20 and 21 simple variants.

Group VI, p. 32

With few exceptions, all nodas in this group are simple variants of a theme, which appears in its clearest form in n. 23 or 25. The exceptions are:

26 is a single element inserted as a passeggu.

N. 28. The main measures of all three elements are like the second measure of the serrada for n. 27.

N. 29. The first element is identical with the main elements of n. 25; in the second and third elements variation of the main theme with arapikkus occurs, anticipating the arapikkus of the main theme of the next group for instance n. 30, thus securing a smooth transition.

Group VII, p. 34

The group has the form of two departures from the main theme into wild and exciting nodas, where the dancers are invited to show all their skill.

N. 30 and 31 are two versions of the main noda.

N. 32 and 33 are the first departure.

N. 34 and 35 are variants of the main noda.

N. 36 is a version of the main noda.

N. 37 and 38 are the second departure. The melodic line is not far from that of the main noda, but the whole phrase is played one quaver after ordinary time. These nodas prepare the transition to the next group, as the concluding measure of their serradas recurs in its main theme.

Group VIII, p. 35

Construction: The elements for the nodas of this group have two different formal patterns, one of the form a b a, the other, derived by permutation, of the form b b a, the measures a and b being identical in the two patterns. The a b a type occurs, for instance, in the first element of n. 41, the b b a type in the second element of the same noda. All the nodas in the group are variants of these two motifs.

Affinities: The a b a type of the main theme as it occurs, for instance, in the first element of n. 41 is similar to pass'e tresì, Giovanni Lai, example 13/3, p. 17.

Group IX, p. 36

Is furias. The type-phrase for is furias, 44, is played thrice, with ordinary nodas in between, as it should be.

Example 20. Punt'e organu. Antonio Lara

Group I, p. 41

This group is constructed out of two different motifs which appear, respectively, in the main elements and the serrada of n. 1 and 2. All three elements of n. 3 are based on the motif in the serrada of n. 1 and 2.

Group II, p. 41

The group is very short and appears as a progression of three nodas; note the recurrence of the cadenced mediana-punt'e organu phrase in the last element of 6. According to Antonio Lara, this group was played as is furias in his youth, a fact which explains the irregular structure of 6.

Group III, p. 42

Construction: A main motif may be seen in the first element of 7 or of n. 9. N. 8 is a simple variant. The serrada for n. 8 recurs as the serrada for n. 9.

Affinities: The main motif is related to the main motif of the second group in the iskala of the mediana a pipia. Compare, for instance, the first element of n. 9 with mediana a pipia, Antonio Lara ex. 26/7 p. 65.

Group IV, p. 42

Construction: Basically, the group is of the type having two distinct motifs, one in the main elements and another in the serrada. The main element motif is found in two versions in the first two elements of n. 10, the serrada motif is the cadenced mediana-punt'e organu phrase.

Affinities: The group is related as a whole to punt'e organu, Pasquale Erriu, ex. 21 group II and ispinellu, Antonio Lara, ex. 28 group III.

The points in common with ex. 21 group II are:

The cadenced mediana-punt'e organu phrase occurring in the serrada of ex. 20/10, 11 and 12 is found in the serrada of ex. 21/4 and 6 and the main elements of n. 5 p. 47. The main elements of ex. 20/12 are related to the main elements of ex. 21/6 p. 47.

Points in common with ex. 28 group III are:

A main motif of ex. 20 group IV, as it occurs in the first element of n. 10, is related to the main elements of ex. 28/8 p. 76, which is the main motif of this group. The main elements of ex. 20/12 are related to first element of ex. 28/10.

Common points between ex. 21 group II and ex. 28 group III are:

The motif of ex. 21/2 - 4, p. 46 recurs in the main elements of ex. 28/13 p. 76.

Group V, p. 43

The elements in this group are not clearly united into nodas. They are all simple variants of the same theme; for instance, first element of 13.

Group VI, p. 43

N. 15 is the main noda. N. 16 and 17 are two almost identical variants. N. 18 makes a departure from the main theme to fit this group to the next.

Group VII, p. 44

Construction: N. 19 is the main noda; n. 20 is a variant with an altered serrada, which is used for the main elements of n. 21; n. 22 and 23 are again variants of the main noda.

Affinities: Nodas close to the main noda of this group are: Punt'e organu, Pasquale Erriu, ex. 21/1 p. 46 and pass'e tresì, punt'e organu, Giovanni Lai ex. 16/1, p. 24.

Group VIII, p. 44

A main motif is found in the two elements of 24. The motif of the main elements of n. 25 is derived from this through permutation of the figures of its first measure.

Group IX, p. 44

The group consists of elements not strictly united into nodas, all formed over the same motif; for instance, first element of n. 26.

Group X, p. 45

N. 29 and 31 are versions of a main noda; n. 30 and 32 are two versions of a distant variant.

Example 21. Punt'e organu. Pasquale Erriu

Group I, p. 46

There is only one noda in this "group", a breach of the aesthetic rules for the launeddas dances.

Affinities: It is related to the main theme of example 20 group VII, n. 19.

Group II, p. 46

Construction: The group is of the type having two distinct motifs, one for the main elements and one for the serrada. It seems to be fragmentary in the sense that the launeddas player has omitted essential parts either deliberately or out of ignorance. The noda coming closest to any main theme is n. 6; n. 2 and 3 are variants based on the main element motif; n. 5 has the serrada motif in its main elements and the motif of the main elements of n. 6 in its serrada.

Affinities: This group is related to punt'e organu, Antonio Lara, ex. 20 group IV and ispinellu, Antonio Lara, ex. 28 group III, as described p. 122.

Group III, p. 47

The two nodas of this group correspond to ispinellu, Antonio Lara, ex. 28/27 p. 78, where the same phrase is played in the mankosa manna.

Group IV, p. 48

The elements of the nodas of this group have two different formal patterns: one with the form a b a; the other, derived by permutation, with the form b b a, the measures a and b being identical in the two patterns. The b b a type occurs in the first element of n. 10, the a b a type is prevailing elsewhere. N. 11 is the only real variant.

Group V, p. 48

This group is meant to excite the dancers. It is gradually gaining in intensity first by a shift of the melodic center from the third to the fifth in n. 15, then by letting the third be heard in between the tones played with the first two fingers, as it appears for the first time in the second element of n. 16, and lastly by introducing a 3/4 counter rhythm in the mankosa manna from n. 19 onwards. The group, which is really very exciting, is far too long and contains too many repetitions.

Example 22. Mediana. Antonio Lara

Group I, p. 50

Construction: The main motif is played in all the nodas except for a passeggu-like phrase in the second element of 2.

Affinities: The phrase in the second element of 2 is found in ispinellu, Antonio Lara, ex. 28 second element of 5 and 7 p. 75, with the same function as in the group at issue, although in a quite different musical context.

Group II, p. 50

N. 4 is the main noda; n. 5 has the main motif in the main elements, and a variant motif in the serrada; n. 6 has a passeggu phrase in the main elements, and the variant motif occurring in the serrada of n. 5 in the serrada; n. 7 has the main motif in the main elements, and the main motif of the following group in the serrada.

Group III, p. 51

The group has only two nodas, the main motif is found in its clearest form in n. 9.

Affinities: The second measure of the main motif is similar to the second measure of the main motif of the foregoing group; compare, for instance, the motifs of the main elements of n. 9 and 4.

Group IV, p. 51

Construction: There are only two nodas. The

main motif may be seen in the main elements for n. 11. A variation is made in the final measure of the main elements of n. 10. The serrada for n. 11 is the cadenced mediana-punt'e organu phrase.

Affinities:

1) The main motif is similar to the main motif for group III transformed from a 4-beats to a 6-beats element by repetition of the first measure.

2) The main motif is closely related to the main motif of mediana, Dionigi Burranca, ex. 23 group II. Compare, for instance, the main elements of n. 11 in the example at issue with that of the main elements of ex. 23/9, p. 59. A further common point between the two groups is the occurrence of the cadenced mediana-punt'e organu phrase in the serrada for ex. 22/11 and ex. 23/11 p. 59.

Group V, p. 51

Construction: The group has two seemingly unrelated motifs: one which is the basis for the nodas 13, 14 and 16, and another which occurs in the main elements of n. 12. A passeggu phrase is introduced in the main elements of n. 15.

Affinities: The 3/4 time in the main elements of n. 12 has been foreshadowed in the preceding group in the final measure of the main elements of n. 10.

Group VI, p. 52

Construction: The motif underlying all the nodas of this group is that of the cadenced mediana-punt'e organu phrase. (See fig. 34, p. 55). Actually it is only played once, appearing in the second element of 19. This motif is polyphonic in the traditional sense of the word, the melodic lines of the mankosedda and the mankosa manna possessing equal musical weight, and both are exploited for the formation of variants. In the stretch from n. 17 to n. 20, the melody lies in the mankosedda and the nodas are variants formed over the cadence of the main motif. In n. 21 and 22 the mankosa manna takes over, and the variants of the left-hand phrase are played with a neutral accompaniment in the mankosedda, consisting of the figure called su sutt'e mani by the launeddas players. In the serrada of n. 22 and the whole of n. 23, the melody again shifts to the mankosedda, and some variants played at the beginning of the group reappear.

Affinities: Apart from the occurrence of the cadenced mediana-punt'e organu phrase in

numerous instances in the transcriptions, we can connect this group more closely with:

1) Ispinellu, Antonio Lara, ex. 28 group X p. 79. The points in common are:

The main motif in a form close to that of the second element of ex. 22/19 is found in ex. 28/30 p. 79.

The first element of ex. 22/19 corresponds to the first element of ex. 28/31 p. 79.

2) Mediana a pipia, Antonio Lara, ex. 26 group IV p. 67. The points in common are:

The main motif in the group at issue, as it appears in the second element of 19, recurs in ex. 26/19.

The first two elements of ex. 22/21 correspond to the first two elements of ex. 26/17.

3) Mediana, Dionigi Burranca, ex. 23 group III p. 59. This group is also formed over the cadenced mediana-punt'e organu phrase, although not so intricately developed as in the aforementioned groups.

4) Special mention must be made of the variant appearing in n. 18, as it is one of the instances in the material of a noda occurring as a variant in groups with different main themes. It recurs in this example n. 48 p. 56 as a variant in group XII, and it is found in the repertory on the mediana in the pass'e tresu, ex. 12/6 p. 15, where it is an independent noda, not a variant.

Group VII, p. 53

The nodas of this group consist of free versions of a phrase played in the mankosa manna between the third and the fifth. The way has been paved for this phrase in n. 22 and 23 in the foregoing group where the melody also unfolds in the left hand.

Group VIII, p. 53

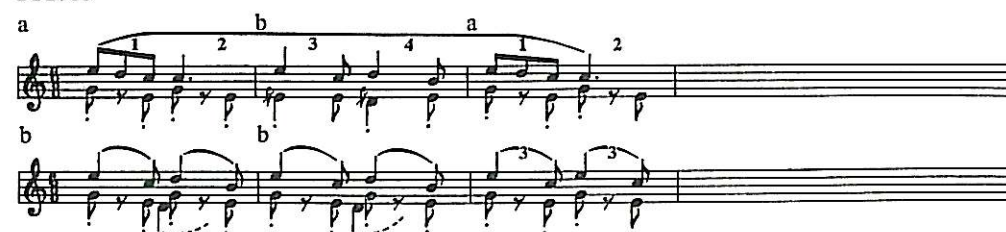
In the group appear two motifs: one, for example, in the first element of 27, the other in the first element of 28.

Group IX, p. 54

Construction: The group consists of a main noda, n. 30, and a variant, n. 31, which are repeated in a slightly differing version in n. 32 and 33.

Affinities: The variant appearing in n. 31 and 33 is related to the main theme of mediana, Dionigi Burranca, ex. 23 group I p. 58. Compare, for instance, the main elements of n. 31 with the first element of ex. 23/1. The version of this phrase, which appears in the mankosa manna in

FIG. 63



the second element of n. 33, corresponds to the main elements of ex. 23/4.

Group X, p. 54

Construction: The main noda is played in slightly differing versions in n. 34, 35, 37 and 40. A near variant appears in n. 38 and 41. A supplementary noda is inserted in n. 36 and 39.

Affinities: The supplementary noda in n. 36 and 39 is very similar to the main motif of ispinellu, Antonio Lara, ex. 28 group VI: see, for instance, nodas 17 and 18 p. 77 in this example.

Group XI, p. 55

The group consists of a main noda, for instance n. 43, which appears in a slightly differing version in n. 46, and a simple variant in n. 44. The serrada for this noda is the cadenced mediana-punt'e organu phrase, see fig. 34 a and b p. 55. The group is introduced by a passeggu, n. 42, of which a variant is formed, n. 45. The final measure of the serrada of n. 46 is similar to the first and third measures of one of the main motifs of the following group: for instance, the two elements of 47.

Group XII, p. 56

Construction: This group is best understood if we assume that it contains two main motifs related to each other through permutation. The first motif is the one appearing in 47, having the form a b a; the second, which is not actually played, should have the form b b 33. The two motifs are shown in fig. 63. The a b a motif only occurs in 47, the b b 33 motif being the basis for all the other nodas in the group.

Affinities: There are many parallels to the b b 33 motif:

1) It is found in a very similar version in mediana a pipia, Antonio Lara, ex. 26/41 p. 70.

2) It appears transposed to the area between the third and the fifth as a variant of the cadenced

mediana-punt'e organu phrase in punt'e organu, Antonio Lara, ex. 20/25 p. 44.

Two of the variants of this motif occur elsewhere in quite different musical contexts; they are:

3) N. 48, which is played as a variant in group VI in this example, n. 18 p. 52, and also in pass'e tresu, mediana ex. 12/6 p. 15.

4) N. 51 occurs as a variant in group VI of mediana, Dionigi Burranca, ex. 23 see n. 26 p. 62.

Group XIII, p. 57

The main noda is n. 52. There is here the small problem that the hypothetical motif of b b 33 form in the foregoing group appears in the second and third elements of n. 53, although Antonio Lara clearly had indicated the two groups as distinct.

The whole dance is finished with a free rhythmic phrase.

Example 23. Mediana. Dionigi Burranca

Group I, p. 58

It is difficult to account for the structure of this group, which is probably fragmentary, i.e. some essential variants are lacking, which, if played, would have made everything clear. For a description, it is most convenient to take nodas 2 and 3 as a starting point. Out of these, two variants are formed, nodas 4 and 5, where the melodic line commences on the fifth played in the mankosa manna. From these again the distance to the introductory noda, n. 1, is not far.

Group II, p. 59

Construction: The main motif is played in the first element of n. 6, the whole of nodas 7 and 9, and the main elements of nodas 8 and 11, the only variation being that two different final measures are used for the motif in its main-element form. A supplementary motif is found in the second and third elements of n. 6 and the

FIG. 64



serrada for n. 8. A very beautiful variant of the main motif is played in n. 10, where the melodic interest is shifted to the *mankosa manna*.

Affinities: The group is related to *mediana*, Antonio Lara, ex. 22 groups III and IV, see p. 124.

Group III, p. 59

The cadenced *mediana-punt'e organu* phrase played thrice.

The stretch from n. 13 – n. 26 is divided into three groups, groups IV–VI, for convenience. I am, however, not certain whether this division is really adequate, neither did Dionigi Burranca seem to be, when indicating the shifts of group to me in Sardinia.

Group IV, p. 60

N. 13 is the main *noda*; a supplementary motif is introduced in the *serrada* for n. 14.

Group V, p. 60

Construction: The group consists of three slightly differing versions of the same *noda*: for instance, n. 15.

Affinities: We can imagine that the *nodas* of this group are variants of a motif which is derived from the main motif of the preceding group, as seen for instance in n. 13, but is not played in its basic form. This hypothetical motif should be a four-beat element in which the first measure is equal to one of the main measures of a main element in n. 13 as reconstructed in fig. 64. This motif corresponds to *pass'e tresi*, *mediana*, ex. 12/1 p. 14.

Group VI, p. 60

After n. 19, Dionigi Burranca returns to group V, after which he passes once more to group VI, a flagrant breach of the rules for the construction of a dance.

Construction: A main motif occurs in various versions in the main elements for n. 18, and the whole of *nodas* 19 and 21. A supplementary *noda* is inserted in the group in n. 24, which is formed

over the motif appearing in the *serrada* for n. 14 in group IV. A variant of this motif is played in the *serrada* for n. 18. N. 22 and 23 are two different variants of the main motif. Through *nodas* 25 and 26, the way is paved for the following group, *is furias*.

Affinities: The variant n. 26 occurs in ex. 22/51, see p. 125.

Group VII, p. 62

This "group" is 'is *furias*'. 27 is the type-phrase for *is furias*. N. 28 is a *noda* inserted between the repetitions of the type-phrase.

Example 26. *Mediana a pipia*. Antonio Lara

Group I, p. 64

Construction: The main *noda* is n. 1, the other *nodas* are free variants. The group is beautifully balanced; after n. 3 the main *noda* is repeated, two new variants are played, the first two variants are played once more, and the whole thing is rounded off and finished with the main *noda*.

Affinities: This group has been taken over from the *fiorassiu*, where it also figures as the first group in the *iskala*, see p. 121.

Group II, p. 65

Construction: The main motif is seen in different versions in n. 7 and 11. In *nodas* 8–10 the variants are formed in such a way that the listener—or dancer—is inclined to dislocate the melodic motif division from the choreographic division into elements. It is thus musically more meaningful to begin one measure before n. 9 and then read ahead in motifs of two measures, than to follow the division into elements. It was stated by Antonio Lara, that this was consciously done as a challenge to the dancers. N. 12 is a simple variant of the main motif ornamented with *arapikkus*.

Affinities: The main motif, for instance n. 7, has various connections with other *nodas* in the material:

1) It is similar to *pass'e tresi*, *mediana* ex. 12/2 p. 14.

2) It corresponds to the main motif in *punt'e organu*, Antonio Lara, ex. 20 group III, n. 7 p. 42.

Group III, p. 66

The main motif is seen in its clearest form in the main elements of n. 16; n. 13 and 15 are simple variants. In n. 14 a departure is made from the main motif, as its main elements are ornamented with *arapikkus* and transformed to lead up to the motif of the *serrada*.

Group IV, p. 67

Construction: On account of the similarity of this group with *mediana*, Antonio Lara, ex. 22 group VI, we must assume that it is based on the cadenced *mediana-punt'e organu* phrase. An approach to this phrase is seen in 19, but it is not played anywhere in a clear form. In n. 17 the melodic line is in the *mankosa manna* and a rhythmical variant of the cadenced *mediana-punt'e organu* phrase is played.

Affinities: The connection with ex. 22 group VI is explained p. 124.

Group V, p. 67

The group has the form of a sequence of variants moving ever further away from the main *noda* with which it begins.

N. 20 is the main *noda*. The first changes are made in *nodas* 21 and 22, where the melodic center is transposed to the third in the main elements. *Nodas* 23 and 24 are based on the variant appearing in n. 21 which is ornamented with *arapikkus*, movements in scale sections and similar figures.

Group VI, p. 68

Construction: This group has a somewhat irregular form. It begins and ends with a main *noda*, appearing with simple variations in *nodas* 26, 27, and 30. In the middle of the group, two *nodas* are inserted, *nodas* 28 and 29, which seemingly have no melodic connection with the main *noda*; furthermore, their elements are of four beats, whereas those of the main *noda* have six beats. These two *nodas* are a fixed part of the group and appear in the same place in other recordings of the *mediana a pipia*.

Affinities: The main *noda*, for instance n. 26, recurs in:

1) *Fiuda bagadia*, Efisio Melis, ex. 29 group VII as explained p. 129.

2) *Pass'e tresi*, *fiorassiu*, Giovanni Lai ex. 13, having points in common with n. 5 p. 17.

N. 28 is found in two places in the material on the *pass'e tresi*:

1) In *fiorassiu*, Giovanni Lai, ex. 13/4 p. 17.

2) Transferred to the *fiuda bagadia* ex. 15/5 p. 23. It is interesting to note that in this example this *noda* should symbolize a mother weeping over the bad luck of her daughter, as explained p. 40, while in the example at issue it symbolizes the weeping of a small girl ('*pipia*' means small girl).

Group VII, p. 69

Construction: There is no recognizable main motif in this group; it consists of a sequence of *nodas* in simple juxtaposition.

Affinities: N. 31 corresponds to *pass'e tresi*, Giovanni Lai, *mediana* ex. 12/7 p. 15.

N. 33 is stylistically similar to the *nodas* of *pass'e tresi*, Peppinu Canu, ex. 11 p. 12, see the synopsis fig. 31 p. 54.

Groups VI and VII may go back to an old local dance of the same style as the *pass'e tresi* of Cabras, which has been incorporated in the *iskala* in its totality. This would explain the appearance in group VI of *nodas* with elements of both four and six beats, the lack of an actual main *noda* in group VII, and the abundance of parallels to ancient style *nodas* in both groups. See also p. 72.

Group VIII, p. 70

The group commences and ends with the main *noda*, n. 36 and 40. The stretch from n. 37–39 is a fixed part of the group, n. 39 is a wild *noda* meant to excite the dancers.

Group IX, p. 70

Construction: N. 41 is the main *noda*; n. 42 makes up the passage to the following group, *is furias*.

Affinities: N. 41 corresponds to a motif in *mediana*, Antonio Lara, ex. 22 group XII, as has been accounted for p. 125.

Group X, p. 71

Construction: This group is 'is *furias*', see p. 63. The type-phrase for *is furias* is properly played in 43, 46, and at the end of the group, with two *nodas* inserted between the repetitions.

Affinities: 44 is played as a *passeggiu* in *fiuda bagadia*, Efisio Melis ex. 29/32 p. 85.

The first element of 47 is related to the motif in the main elements of fiorassiu, Efisio Melis, ex. 17/8 p. 30.

Group XI, p. 72

The group consists of a main noda, n. 49 and some simple variants, nodas 50 and 51.

Example 27. Ispinellu a pipia. Aurelio Porcu

The three groups transcribed in this example follow the mediana a pipia, Antonio Lara, example 26 closely:

Group I, p. 73

Ex. 27/1 corresponds to ex. 26/1 p. 64.

Ex. 27/2 corresponds to ex. 26/3 p. 65.

Group II, p. 73

Ex. 27/3 first element corresponds to ex. 26/7 p. 65 the main elements.

Ex. 27/3. The serrada is close to ex. 26/12 p. 66 first element.

Ex. 27/4 third element with upbeat corresponds to ex. 26/8 first element with upbeat.

Ex. 27/6 second and third elements are like ex. 26/10 p. 66 second and third elements.

Group III, p. 73

Ex. 27/7 corresponds to ex. 26/13 p. 66.

Ex. 27/8 first two elements corresponds to ex. 26/14 first two elements.

Example 28. Ispinellu. Antonio Lara

Group I, p. 74

The group consists of three versions of the same noda, variation occurring mainly in the final measures of the elements.

Group II, p. 75

Construction: 4 is the main noda; the first element of 5 corresponds to the first element of 4; in the second element, a passeggu-like phrase is introduced; 6 and 7 are intended as repetitions of 4 and 5.

Affinities: The motif in the first element of 4 has points in common with fiorassiu, Efisio Melis, ex. 17/8 p. 30 main elements, and also mediana a pipia, Antonio Lara, ex. 26/47, p. 71.

The passeggu-like phrase in the second element of 5 and 7 is found with a similar function in mediana, Antonio Lara, ex. 22/2 p. 50 second element.

Group III, p. 76

Construction: The group has, in outline, the form of a progressive movement away from a main noda; it is somewhat complicated. The main motif appears in the main elements of n. 8, the serrada for n. 8 being a variant of this motif in 3/4 time. In nodas 9–12 the variation occurs along two lines: by placing the melodic center around the third in the main measures, and by introducing a phrase from fifth to second in the second measure of the elements. These lines are most easily seen by comparing the main motif as it appears in the main elements of n. 8 with the first elements of 10, where the melodic center has been placed around the third in the main measures, and then furthermore with the serrada for n. 12, where the phrase from fifth to second appears clearly in the second measure. The elements of the other nodas are variants formed over these ideas. In n. 13 the rhythmic variant of the main motif which appeared in the serrada for n. 8 is used in the main elements.

Affinities: The relation of this group with groups on the punt'e organu is explained p. 122.

Group IV, p. 76

The group has but two nodas. The elements of n. 14 may be taken as versions of a main motif; in n. 15 simple variants are formed.

Group V, p. 77

This group is felt to be one long passeggu. It resembles group IV, but was indicated as a separate group by Antonio Lara.

Affinities: The group has the same general character as mediana, Antonio Lara, ex. 22 group VII p. 53, i. e. the melody is played in the mankosa manna, and emphasis is on simple movements between fifth and third.

Group VI, p. 77

Construction: All three nodas are simple versions of the same noda, for instance n. 17.

Affinities: N. 17 is similar to mediana, Antonio Lara, ex. 22/36 and 39 p. 54–55.

Group VII, p. 77

Construction: The group consists of three seemingly unrelated nodas played twice in the same sequence.

Affinities: N. 22 is related to n. 26 p. 78, which is a variant of the main noda in group VIII. The relation is of the common type, where the main

measures of the elements of n. 22 are like the first measure of the elements of n. 26, the final measures being the same in the two nodas. N. 26 is furthermore a version of the cadenced mediana-punt'e organu phrase; compare, for example, the second element with the motif in fig. 34 a and b, p. 55.

Group VIII, p. 78

Construction: N. 23 is the main noda, the others are simple variants.

Affinities: For n. 26 see the aforementioned group.

Group IX, p. 78

Construction: The main noda is n. 27, the other nodas are simple variants.

Affinities: N. 27 is played in punt'e organu, Pasquale Erriu, ex. 21 group III p. 47, where it is played in a somewhat more ornamented form. Compare, for instance, with ex. 21/7.

Group X, p. 79

This group is formed over the cadenced mediana-punt'e organu phrase, see fig. 34 a and b, p. 55. It has been taken over from the mediana, as explained p. 124, group VI 1).

Example 29. Fiuda bagadia. Efisio Melis

Group I, p. 80

The main noda is n. 1, the others are simple variants.

Group II, p. 81

The main motif appears in various versions in nodas 10–13, while n. 9 is a variant intended to effect a smooth transition from the preceding group; it reappears in noda 14.

Group III, p. 82

The three nodas of the group are simple versions of the same main noda.

Group IV, p. 83

Construction: There are two motifs of equal weight in this group: one which appears in the two elements of 18, and another which may be seen in the two elements of 19.

Affinities: The motif of 19 must be regarded as a downward transposition of an authentic motif (see p. 56, 8). There is no clear authentic model for it in the material, but compare with the main elements of zampogna, ex. 30/21 p. 91.

Group V, p. 83

Construction: The main noda is n. 28, the other nodas are simple variants.

Affinities: The main noda is related to fiorassiu ex. 17/30 p. 34. The two nodas are compared in the synopsis fig. 36, p. 56.

Group VI, p. 84

Construction: The main motif for this group may be seen in the first element of n. 29 and recurs in various versions in the three elements of n. 30 and the main elements of n. 33. Note how elegantly the way is paved for the variant n. 31 through the variant appearing in the second element of n. 29. Noda 32 is a passeggu with the melodic line in the mankosa manna.

Affinities: The main motif, for instance the first element of n. 29, corresponds to fiorassiu ex. 17/4 p. 29, which is main noda in group II of this example.

The motif in the two elements of 31 is a downward transposition of an authentic motif. There are no models for it in the material of professional dances transcribed, but cf. with North-Sardinian dance, fiorassiu ex. 9/7 p. 10.

The passeggu n. 32 is related to the noda inserted between two repetitions of the type-phrase for is furias in mediana a pipia ex. 26/44 p. 71.

A thematic similarity obtains between the main nodas of groups I, III, V, and VI similar to that which is found in the beginnings of the iskalas of the fiorassiu and the zampogna. It is explained in figure 65.

Group VII, p. 85

Construction: The nodas in the group are simple variants of the same noda.

Affinities: The motif for the elements of the nodas of this group is a downward transposition of an authentic motif occurring in the material on the mediana a pipia ex. 26/26 p. 68, which is main noda in group VI. The two motifs are compared in the synopsis fig. 39 p. 57.

Group VIII, p. 85

The main motif may be seen in the elements of n. 36. Nodas 37, 39 and 40 are simple variants, while noda 38 is a passeggu. In the whole stretch, nodas 41–43, Melis prepares the transition to the next group, perhaps one of the most elegant passages of this kind in the material.

FIG. 65



FIG. 65. Thematic similarity between the main nodas of groups I, III, V, and VI.

a) Main noda of group V, n. 23 p. 83. b) Main noda of group I, n. 1 p. 80. c) Main noda of group III, n. 15 p. 82. d) Main noda of group VI, first element of n. 29, p. 84.

The similarity between the main nodas of groups I and V, respectively fig. 65 b and a, needs no comment. The main noda of group V appears even as a variant in group I in n. 7 p. 81. The main nodas for groups I and III, respectively fig. 65 b and c, may almost be regarded as four- and six-beat versions of the same motif as the main elements of a corresponds to the first element in b, while the final measures are the same in the two nodas. Compare also the serrada for n. 16 p. 83 in group III with the main elements of n. 3 p. 80 in group I, which are constructed with the same figures. The main nodas of groups V and VI, respectively fig. 65 a and d, are related in the sense that both are dominated by a rising movement from the sixth to the octave.

Group IX, p. 87

Construction: The main noda is n. 44. Noda 45 is a variant with scale movements, while n. 46 is another version of the main noda.

Affinities: The main motif, for instance n. 44, is a downward transposition of an authentic motif; compare with mediana a pipia ex. 26/41 p. 70 main noda in group IX. Also, the motif of the elements of n. 45 has an authentic model, cf. zampogna ex. 30/27 p. 92, which is a variant in group IV.

Example 30. Zampogna. Efisio Melis

Group I, p. 89

The main motif may be seen in the main elements of n. 1. This motif and the motif appearing in the first element of n. 2 are the basis for all the nodas of the group.

Group II, p. 90

Construction: The nodas of the group are formed over a motif which may take two forms by permutation of the same measures which in one

form occur in the order a b a and in the other, in the order b b a (see the section on form of elements p. 52). In this group it is found in the b b a form only in the serrada of noda 8.

Note the long stretch during which the launeddas player rests on the tonic when passing from the preceding to the present group, i.e. from the last measure of n. 6 to the second measure of n. 7. It is very difficult to dance to this passage as the dancers easily lose their orientation to the element division.

Affinities: a b a – b b a nodas are found in punt'e organu ex. 21 group IV p. 48 and fiorassiu ex. 17 group VIII p. 35.

Group III, p. 90

The main motif appears most clearly in noda 14, but occurs in various versions also in nodas 10, 16, 18 and 19. In noda 11 Melis makes a variant of the main noda, which is elaborated with arapikkus and movements in scale sections; this variant again prepares the way for nodas 13 and 17.

Thematic similarity between the main nodas of groups I–III

A general thematic similarity obtains between the main nodas of groups I–III which is comparable to that found in the beginnings of the iskalas on the fiorassiu and the fiuda bagadia, although not so easy to account for in exact terms. One may thus note that Efisio Melis plays around with extremely narrow figures in the whole of groups I and II and the major part of the nodas in group III: Nodas 10, 12, 14, 15, 16, and 19. In the mankosedda these figures are mostly centered around the tonic, while departures to the second are used as a recurrent means of variation, for instance in nodas 2 and 16. In the mankosa manna he uses a very limited number of ostinato figures. To the untrained ear, this stretch, which comprises more than twenty nodas, may often seem rather monotonous; but among the launeddas players, it is regarded as one of the most exacting parts in the total repertory of their music. It should thus be noted that in the present execution there is only a minimum of precise repetition of nodas.

Group IV, p. 91

Construction: The main noda is played in various versions in nodas 20, 22, 24, and 26, while three different variants are played in between in nodas 21, 23, and 25. In noda 26 Melis begins to prepare the transition to the following group: The rhythmic intensity is first heightened by means of the arapikkus in the final measures of the elements of noda 26, which leads up to the variant elaborated with scale movements in noda

27. In noda 28 the rhythmic pattern of noda 30 is anticipated. Noda 29 is a return to noda 26.

Affinities: The main motif, for instance noda 20, and the variant in n. 23, may be compared to mediana ex. 23/28 p. 62. Nodas of this type occur often in the introductions to the fiorassiu, mediana a pipia and zampogna. It may be seen in the introduction to the example under discussion p. 88 and in the introduction to the mediana a pipia ex. 25 p. 63.

Group V, p. 93

The most important noda in this group is n. 31, which is closely related to the main noda of the following group, noda 37. It is played only to begin and end the group, while the intervening nodas are versions of noda 30, which occurs also as the logical conclusion of the preceding group.

Group VI, p. 94

The three nodas of the group are all formed over the same motif, which may be regarded as the type motif for the zampogna, the only kuntsertu on which it can be performed. It is called in Sardinian: su kirigitti – 'the tickle'. It is a four-beat version of the main motif for the preceding group.

Group VII, p. 95

The main motif may be seen in the first element of noda 40. In the two first elements of noda 41, Melis plays a very difficult variant in which the whole phrase is performed one quaver after the ordinary time.

The transcriptions

Where not otherwise stated, the examples have been transcribed by the author.

Example 1

Pass'e dusu. Punt'e organu.

The example comprises the nodas of the following four recordings: DFS mgt RI 59/12A: 5. 20/4 1958. Peppinu Canu. DFS mgt RI 59/6A: 9. 14/2 1958. Daniele Casu. DFS mgt RI 59/6A: 4. 29/12 1957. Giovanni Casu. DFS mgt RI 59/5B: 3. 2/1 1958. Giovanni Lai. The tempos vary from $J = 165$ with Giovanni Lai to $J = 216$ with Giovanni Casu. The nodas are arranged first according to their melodic model, and then according to their rhythmic complexity. In cases where a launeddas player mixes different motifs in one noda, which they often do, we have either transcribed the whole noda or a single element. Each noda has been transcribed as it occurs with one launeddas player, but most of the nodas are played in a slightly different version by more than one man. Below we have indicated for all nodas first the name of the man from whom it has been transcribed, and then the names of the other launeddas players who play it:

Noda 1. Peppinu Canu. Noda 2. Daniele Casu. Giovanni Casu. Peppinu Canu, Giovanni Lai. Nodas 3–5. Peppinu Canu. Noda 6. Giovanni Casu. Giovanni Lai. Noda 7. Giovanni Casu. Giovanni Lai. Noda 8. Giovanni Casu. Noda 9. Giovanni Lai. Peppinu Canu. Noda 10. Giovanni Lai. Noda 11. Daniele Casu. Noda 12. Giovanni Casu. Noda 13. Daniele Casu. Peppinu Canu. Noda 14. Daniele Casu. Peppinu Canu. Noda 15. Daniele Casu. Giovanni Casu. Noda 16. Peppinu Canu.

Examples 2–7

These examples all consist of a few nodas which are mingled and repeated endlessly with very little variation. We have therefore presented the nodas one by one and arranged them according to their ambitus.

Example 2

Pass'e dusu. Mediana. Daniele Casu. DFS mgt RI 59/12A: 1. 14/2 1958. The tones in the mankosa manna are not played precisely on the beats as notated, but fall, in general, haphazardly a little before or after the beats, probably due to faltering on the part of Daniele Casu who also made the recording very short and did not seem well at ease when playing. Only two nodas have been written out in full: nodas 1 and 4, while the motifs shown in 2, 3, and 5 give the range of variation occurring in the recording.

Example 3

Pass'e dusu. Fiorassiu. Daniele Casu. DFS mgt RI 59/6A: 8, 14/2 1958. The nodas are arranged according to their ambitus, and not in the order in which they appear in the recording. It should be noted that in the playing in the mankosa manna Daniele Casu tends to ternary division of the beats in the beginning of the performance and binary division at the end.

Example 4

Pass'e dusu. Mediana a pipia. Daniele Casu. DFS mgt RI 59/6A: 10. 14/2 1958. Noda 1 is played only once in the beginning of the recording. 2 is performed with various phrases in the mankosa manna, some of which are exemplified in a, b, and c. 3 is a single element which is sometimes inserted between the repetitions of 2.

Example 5

Pass'e dusu. Mediana a pipia. Giovanni Lai. DFS mgt RI 59/5A: 5. 20/12 1957. Giovanni Lai tends to mix the pass'e dusu with the pass'e tresu, and nodas 3 and 4 actually fall outside the stylistic limits of the pass'e dusu, as far as these can be assessed on the basis of the material recorded with the other launeddas players from Cabras.

Example 6

Pass'e dusu. Fiuda bagadia. Daniele Casu. DFS mgt RI 59/12A: 2. 14/2 1958. Daniele Casu played this recording with great pleasure, seemingly undisturbed by the dissonances ensuing from the downward transposition of the phrases in the mankosedda, characteristic of the fiuda bagadia (see p. 35). A few variants have not been transcribed.

Example 7

Pass'e dusu. Fiuda bagadia. Giovanni Lai. DFS mgt RI 59/5B: 1. 2/1 1958. As was the case with example 5, a certain influence from the pass'e tresu can be observed, especially in the playing in the mankosa manna.

Example 8

Male chorus. Mamoiada. DFS mgt RI 59/17B: 10. 12/5 1958. The example shows the type-phrase for the dance called in Mamoiada su saltu.

Example 9

North-Sardinian dance. Fiorassiu. Felice Pili. DFS mgt RI 59/1A: 3. 7/12 1957. The transcription comprises the first two thirds of the recording. In the remaining part, the same nodas are taken up and played in a slightly different order. Felice Pili has learned this dance in the North-Sardinian village of Laconi, where it is called su tripidi.

Example 10

North-Sardinian dance. Punt'e organu. Daniele Casu. DFS mgt RI 59/2B: 11. The transcription comprises the beginning of the recording. There are no phrases other than the four transcribed.

Example 11

Pass'e tresu. Punt'e organu. Peppinu Canu. DFS mgt RI 59/12A: 6. 20/4 1958. Nodas 1–4 show the beginning of the recording, while nodas 5–6, and 7–8 have been chosen later in the number. In many nodas the motifs are combined in ways other than in the nodas transcribed; these have been excluded from the transcription as have also a few insignificant variants.

Example 12

Pass'e tresu. Mediana. Giovanni Lai. DFS mgt RI 59/5A: 4. 21/12 1957. The nodas have been transcribed singly. The variants and a short

introduction have not been included. The course of the recording is as follows: N. 1 thrice, n. 2 thrice, n. 3 thrice, n. 4 twice, a variant of n. 3, n. 5 twice, n. 6 thrice, n. 7 twice, n. 8, a variant of n. 9, n. 4, n. 9.

Example 13

Pass'e tresu. Fiorassiu. Giovanni Lai. DFS mgt RI 59/5B: 5. 2/1 1958. Giovanni Lai had not had much practice with the fiorassiu, and his playing is often uncertain, especially in the introduction. In some cases it has been necessary to polish off his phrases in order to be able at all to present them in a transcription. The nodas have been transcribed singly; an impression of the general character of the over-all structure can, however, be gained by comparing with example 14.

Example 14

Pass'e tresu. Mediana a pipia. Giovanni Lai. DFS mgt RI 59/5B: 10. 13/2 1958. The transcription comprises the first half of the recording. In the remaining part, Giovanni Lai roughly plays the same nodas in the same sequence with slightly differing variants.

Example 15

Pass'e tresu. Fiuda bagadia. Giovanni Lai. DFS mgt RI 59/5B: 6. 2/1 1958. The recording demonstrates the situations depicted by the nodas of the fiuda bagadia, and Giovanni Lai announces before each musical section the scene it describes. A short introduction has been omitted.

Example 16

Pass'e tresu. Punt'e organu. Giovanni Lai. DFS mgt RI 59/5A: 6. 20/12 1957. The transcription comprises the entire recording.

Example 17

Professional dance. Fiorassiu. Efisio Melis. The introduction belongs to DFS mgt RI 59/19A: 3. 5/6 1958. The dance is transcribed from another recording: DFS mgt RI 59/17 A: 1. 13/6 1958 starting with the first noda. This part of the transcription comprises roughly 3/4 of the recording, which continues with four further noda groups.

Example 18

Professional dance. Fiorassiu. Dionigi Burranca. DFS mgt RI 59/18B: 3. 26/5 1958. The recording transcribed was made in order to show me the outline of the first groups of the iskala of the

fiorassiu in a shortened form. It should thus be regarded as a study recording.

Example 19

The connection between dance step and music. Fiorassiu. Dionigi Burranca. DFS mgt RI 59/18B:4. 26/5 1958. The recording was made for study purposes, and Dionigi Burranca announces before each section of nodas which step would have to be executed to it.

Example 20

Professional dance. Punt'e organu. Antonio Lara. DFS mgt RI 59/14A:5. 25/2 1958. The recording has been transcribed in its entirety. It is Antonio Lara's favorite noda-group sequence outside the iskala on the punt'e organu, which he personally dislikes. The performance is ended abruptly without a concluding phrase, exactly as it has been transcribed.

Example 21

Professional dance. Punt'e organu. Pasquale Erriu. DFS mgt RI 59/11A:4. 30/1 1958. The transcription comprises the first half of the recording. It is probably a noda sequence out of Pasquale Erriu's head, not belonging to any iskala. The division of the piece into noda groups has been made by the author for the sake of convenience.

Example 22

Professional dance. Mediana. Antonio Lara. DFS mgt RI 59/18A:2. 25/5 1958. The recording has been transcribed in its entirety. It belongs to the iskala starting on the second group of the complete sequence.

Example 23

Professional dance. Mediana. Dionigi Burranca. DFS mgt RI 59/12B:2. 9/3 1958. The transcription comprises the first 2/3 of the recording which continues with four further noda groups.

Example 24

Professional dance. Mediana a pipia. Efsio Melis. DFS mgt RI 59/16B:1. 23/4 1958. The transcription comprises the first noda group of the iskala of the mediana a pipia.

Example 25

Professional dance. Mediana a pipia. Aurelio

Porcu. DFS mgt RI 59/4B:1. 2/3 1958. The transcription comprises the introduction and the first noda group.

Example 26

Professional dance. Mediana a pipia. Antonio Lara. DFS mgt RI 59/14A:3. 25/2 1958. The recording has been transcribed in its entirety; it comprises the beginning of the iskala.

Example 27

Professional dance. Ispinellu a pipia. Aurelio Porcu. DFS mgt RI 59/4B:2. 2/3 1958. The transcription comprises the first three groups of a recording in which Aurelio Porcu ran very briefly through the complete iskala on the ispinellu a pipia. Note that in the ispinellu a pipia the mankosa manna is transcribed with the stalks pointing upwards, and the mankosedda with the stalks pointing downwards.

Example 28

Professional dance. Ispinellu. Antonio Lara. DFS mgt RI 59/18A:1. 25/5 1958. The transcription comprises the first half of the recording, a partly free noda sequence which in outline follows a section from the end of the iskala. It is not quite as precise as the other transcriptions of professional dances, as the whole performance is generally faltering, which has made the rendering of rhythmical details extremely difficult, and furthermore as it has in many places been impossible to discern whether a given figure is performed in the mankosa manna or the mankosedda. Note that in transcriptions of the ispinellu, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards.

Example 29

Professional dance. Fiuda bagadia. Efsio Melis. DFS mgt RI 59/17A:2. 13/6 1958. The transcription comprises the introduction and the first half of the iskala on the fiuda bagadia. The recording continues with a few more noda groups.

Example 30

Professional dance. Zampogna. Efsio Melis. DFS mgt RI 59/16A:1. 23/4 1958. The transcription comprises the introduction and the first half of the iskala of the zampogna. The recording continues with a few more noda groups.

Example 31

Dantsa. Punt'e organu. Felice Pili. DFS mgt RI 59/1A:4. 29/12 1957. Nodas 1-5 are from the beginning of the dance proper, while nodas 6 and 7 occur later in the number. A short introduction and a few variants have not been transcribed.

Example 32

Dantsa. Punt'e organu. Efsio Cadoni. DFS mgt RI 59/10A:4. 27/1 1958. Nodas 1 and 2 are from the beginning of the recording, while noda 3 occurs later in the number. The other nodas are repetitions and close variants of the nodas transcribed.

Example 33

Dantsa. Mediana. Aurelio Porcu. DFS mgt RI 59/14B:6. 27/2 1958. The transcription starts at the beginning of the dance proper, while the introduction has been omitted. There are no phrases in the recording other than the nodas transcribed.

Example 34

Arrošada. Fiorassiu. Efsio Cadoni. DFS mgt RI 59/10A:10. 27/1 1958. During the whole of the recording, Efsio Cadoni repeats the same phrase, which has been shown in the transcription in the clearest version in which it occurs.

Example 35

Pass'e dusu. San Nicolò, Gerrei. Antonio Lara. This dance was not recorded, but whistled to me and written down directly.

Example 36

Sa tirantella napoletana. Fiorassiu. Antonio Lara. DFS mgt RI 62/1B:1. Summer 1962. A short tuning phrase has been omitted, and the transcription starts with the dance proper. The same piece is repeated with small variations three more times.

Example 37

Dance played in the church to entertain the congregation. Fiorassiu. Antonio Lara. DFS mgt RI 62/3A:7. Summer 1962. The transcription comprises two thirds of the recording starting with the beginning of the dance proper. The remaining part contains only very close variants of the phrases shown. The playing in the mankosa manna is more unstable than shown in the score.

Example 38

Dance played in the church to entertain the congregation. Fiorassiu. Antonio Lara. DFS mgt RI 62/3A:8. Summer 1962. Apart from a short introductory tuning phrase the recording has been transcribed in its entirety.

Example 39

Polka. Fiuda bagadia. Antonio Lara. DFS mgt RI 62/1A:8. Summer 1962. The transcription comprises the first half of the recording starting at the beginning. The remaining part contains no new material.

Example 40

4 × 4/4 formula. Singer Michele Madeddu. Punt'e organu Giovanni Lai. DFS mgt RI 59/7B:7. 4/1 1958. The transcription comprises the first four lines of the song, the introductory phrases on the launeddas having been omitted. The vocal part has been transcribed by Morten Levy.

Example 41

4 × 4/4 formula. Singer Giuseppe Trogu. Punt'e organu Daniele Casu. DFS mgt RI 59/6A:7. 14/2 1958. The transcription comprises the first eight lines of the song. In the recording, the singer starts in the middle of a phrase of the instrumental introduction, and the transcription of the launeddas part commences where the launeddas player has passed from this phrase to a regular accompaniment. The vocal part has been transcribed by Morten Levy.

Example 42

4 × 4/4 formula. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca. DFS mgt RI 59/9B:2. 9/3 1958. The transcription comprises the first stanza of the song. The instrumental introduction has been omitted. Note that in transcriptions of the ispinellu a pipia, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards. The vocal part has been transcribed by Morten Levy.

Example 43

4 × 4/4 formula. Singer Angelicu Bulitta. Mediana a pipia Dionigi Burranca. DFS mgt RI 59/9B:4. 9/3 1958. The transcription comprises the first six lines of the song. The instrumental introduction has been omitted. The vocal part has been transcribed by Morten Levy.

Example 44

The $4 \times 4/4$ formula. Singer Angelicu Bulitta. Mediana a pipia Dionigi Burranca. DFS mgt RI 59/9B:5. 9/3 1958. The transcription comprises the first eight lines of the song. The instrumental introduction has been omitted. The vocal part has been transcribed by Morten Levy.

Example 45

The $4 \times 4/4$ formula. Singer Aurelio Porcu. Ispinellu Antonio Lara. DFS mgt RI 59/4B:3. 2/3 1958. The transcription starts at the beginning of the recording. The rendering of the rhythm of the vocal part and the deviations between vocal part and accompaniment have been slightly simplified. Note that in transcriptions of the ispinellu, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards. The vocal part has been transcribed by Morten Levy.

Example 46

The $3 \times 3/4$ formula. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca. DFS mgt RI 59/13A:4. 23/2 1958. The transcription comprises a single stanza from a recording of a contest of improvisation where two singers participated. In 4 a phrase of accompaniment appearing later in the recording has been shown. Note that in transcriptions of the ispinellu a pipia, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards.

Example 47

The $3 \times 3/4$ formula. Singer Aurelio Porcu. Punt'e organu Antonio Lara. DFS mgt RI 59/4B:4. 3/3 1958. The transcription starts at the interlude between the first and second stanza, and comprises the first seven lines of the second stanza. The vocal part has been transcribed by Morten Levy.

Example 48

The $6 \times 4/4$ formula. Singer Franziscu Castangia. Punt'e organu Giovanni Lai. DFS mgt RI 59/6B:2. 10/1 1958. The transcription comprises the first four lines of the recording.

Example 49

The free rhythm 1 formula. Singer Salvatore

Murtas. Mediana Giovanni Lai. DFS mgt RI 59/6B:1 10/1 1958. The transcription has been made in collaboration with Morten Levy, and comprises a section from the first part of a recording of a serenade. It has been impossible to give a precise rendering of the rhythm, which is extremely free. Instead, we have indicated the duration of the single sections in seconds, and shown the relation between the phrases in the vocal part, the mankosedda and the mankosa manna, by the spatial arrangement of the notes. The time values are not fixed and are rarely the same in the three parts.

Example 50

The free rhythm 2 formula. Singer Salvatore Murtas. Punt'e organu Giovanni Lai. DFS mgt RI 59/8A:4. 10/1 1958. The transcription shows a section from the middle of the recording. For the rendering of the rhythm, see comments to example 49.

Example 51

Muttu logudorese. Singer Franziscu Castangia. Punt'e organu Giovanni Lai. DFS mgt RI 59/8A:1. 10/1 1958. The transcription shows the first part of a muttu logudorese, while the free rhythmical conclusion has been omitted. The vocal part has been transcribed by Morten Levy.

Example 52

Goččus 1. Singer Michele Madeddu. Mediana a pipia Giovanni Casu. DFS mgt RI 59/4A:4. 16/12 1957. The transcription comprises the first five lines of the recording. An instrumental interlude between lines 1 and 2 has been omitted. The part in the mankosa manna is only an approximation as it is almost inaudible in the recording. The vocal part has been transcribed by Morten Levy.

Example 53

Goččus 1. Singer Angelo Pili. Ispinellu a pipia Dionigi Burranca. DFS mgt RI 59/9B:3. 9/3 1958. The recording comprises the first stanza of the goččus which are sung during the festival for Santa Lucia at Ortacesus. Note that in transcriptions of the ispinellu a pipia, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards. The vocal part has been transcribed by Morten Levy.

Example 54

The accompaniment for goččus 1. Punt'e organu Felice Pili. DFS mgt RI 59/1B:2. 29/12 1957. The recording was made for study purposes in order to obtain the phrases of accompaniment for goččus 1 as played on the punt'e organu. The transcription shows the first four phrases in the recording, an introduction having been omitted.

Example 55

The accompaniment for goččus 1. Fiorassiu Efisio Cadoni. DFS mgt RI 59/10A:3. 24/1 1958. The recording was made for study purposes in order to obtain the phrases of accompaniment for goččus 1 as played on the fiorassiu. The two phrases transcribed have been taken from different places in the recording, which contains no other material of significance.

Example 56

The accompaniment for goččus 2. Punt'e organu Felice Pili. DFS mgt RI 59/1B:3. 29/12 1957. The recording was made for study purposes in order to obtain the phrases of accompaniment for goččus 2. The transcription starts at the beginning of the recording and comprises the accompaniment for two stanzas.

Example 57

Accompaniment for the Mass. Punt'e organu Peppinu Canu. DFS mgt RI 59/12A:7. 20/4 1958. Peppinu Canu had not played for the Mass for many years and was very uncertain in his playing. The second measure of phrases 1 and 2 are thus reconstructed. The three sections 1-2, 3, and 4-7 have been taken from different places in the recording and evince the clearest versions of the occurring phrases.

Example 58

Procession. Fiorassiu Antonio Lara. DFS mgt RI 59/10B:3. 1/3 1958. The transcription comprises two thirds of the recording starting at the beginning. No other phrases occur than those transcribed.

Example 59

Old Procession. Fiorassiu Antonio Lara. DFS mgt RI 62/4A:2. Summer 1962. The transcription starts at the beginning of the recording, which contains no other phrases than those transcribed.

Example 60

Pastorella. Fiorassiu Aurelio Porcu. DFS mgt RI 59/14B:4. 27/2 1958. The transcription comprises the first fourth of the recording apart from the introduction, which has been excluded. The rest of the recording contains only insignificant variants of the phrases shown.

Example 61

Secular march. Fiorassiu Antonio Lara. DFS mgt RI 59/10B:5. 1/3 1958. A short introductory tuning phrase has been omitted. 1-7 are the beginning of the march proper, while 8 has been taken at a later place in the number.

Example 62

Wedding march. Fiorassiu Antonio Lara. DFS mgt RI 59/10B:4. 1/3 1958. A short introductory tuning phrase has been omitted. 1-4 are the beginning of the march proper, while 5, 6, and 7 have been taken from different places later in the number.

Example 63

Pastorella. Ispinellu a pipia Dionigi Burranca. DFS mgt RI 59/13A:2. 23/2 1958. A short introductory tuning phrase has been omitted, and the transcription starts at the beginning of the pastorella proper. Note that in transcriptions of the ispinellu a pipia, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards.

Example 64

March. Ispinellu a pipia Dionigi Burranca. DFS mgt RI 59/13A:6. 23/2 1958. The transcription starts at the beginning of the recording, which contains no other material of significance. Note that in transcriptions of the ispinellu a pipia, the mankosa manna is written with the stalks pointing upwards and the mankosedda, with the stalks pointing downwards.

Example 65

Pastorella. Fiorassiu Efisio Cadoni. DFS mgt RI 59/10A:7. 24/1 1958. A short introduction has been omitted. 1-4 start at the beginning of the pastorella proper, while 5 has been taken at a later place in the number.

Example 66

March. Fiorassiu Efisio Cadoni. DFS mgt RI 59/10A:2. 24/1 1958. 1-2 start at the beginning of the recording, while 3-4 have been taken at a later place in the number. The two sections evince the clearest versions of the occurring phrases.

Example 67

Pastorella. Punt'e organu Giovanni Lai. DFS mgt RI 59/5A:7. 20/12 1957. A short tuning phrase has been omitted. 1-5 start at the begin-

ning of the pastorella proper, while 6-8 have been taken at a later place in the number.

Example 68

Pastorella. Punt'e organu Peppinu Canu. DFS mgt RI 59/2A:2. 9/12 1957. A short tuning phrase has been omitted. 1-2 start at the beginning of the pastorella proper, while 3-4 have been taken at a later place in the number. In the remaining phrases, various variants and combinations of the motifs occur which have not been transcribed.

APPENDIX V

Recordings with launeddas

All the recordings are deposited at the Danish Folk-Music Archives, and are catalogued under the formula DFS mgt RI.

DANCES

Professional dances

59/18B: 3	Fiorassiu. Dionigi Burranca.	59/13B: 2	Mediana. Dionigi Burranca.
59/18B: 5	Fiorassiu. Dionigi Burranca.	62/2B: 8	Mediana. Dionigi Burranca.
59/10A: 8	Fiorassiu. Efisio Cadoni.	59/11B: 3	Mediana. Pasquale Erriu.
59/10A: 13	Fiorassiu. Efisio Cadoni.	59/18A: 3	Mediana. Antonio Lara.
62/1A: 6	Fiorassiu. Mario Cancedda.	62/1A: 7	Mediana. Antonio Lara.
59/11A: 1	Fiorassiu. Pasquale Erriu.	62/1B: 13	Mediana. Antonio Lara.
59/11A: 5	Fiorassiu. Pasquale Erriu.	62/2A: 3	Mediana. Antonio Lara.
59/10B: 2	Fiorassiu. Antonio Lara.	62/3B: 5	Mediana. Antonio Lara.
59/10B: 6	Fiorassiu. Antonio Lara.	62/5A: 1	Mediana. Antonio Lara.
59/18A: 2	Fiorassiu. Antonio Lara.	62/5A: 2	Mediana. Antonio Lara.
62/1A: 4	Fiorassiu. Antonio Lara.	62/5A: 8	Mediana. Antonio Lara.
62/1A: 10	Fiorassiu. Antonio Lara.	62/5B: 13	Mediana. Antonio Lara.
62/1B: 11	Fiorassiu. Antonio Lara.	59/19A: 1	Mediana. Efisio Melis.
62/1B: 12	Fiorassiu. Antonio Lara.	59/1A: 4	Mediana. Felice Pili.
62/4A: 1	Fiorassiu. Antonio Lara.	59/14B: 2	Mediana. Aurelio Porcu.
59/17A: 1	Fiorassiu. Efisio Melis.	62/2B: 5	Mediana a pipia. Dionigi Burranca.
59/19A: 3	Fiorassiu. Efisio Melis.	59/10A: 1	Mediana a pipia. Efisio Cadoni.
59/1A: 2	Fiorassiu. Felice Pili.	59/14A: 3	Mediana a pipia. Antonio Lara.
59/14B: 3	Fiorassiu. Aurelio Porcu.	62/1B: 10	Mediana a pipia. Antonio Lara.
59/13B: 3	Punt'e organu. Dionigi Burranca.	62/2A: 1	Mediana a pipia. Antonio Lara.
59/10A: 5	Punt'e organu. Efisio Cadoni.	62/3A: 4	Mediana a pipia. Antonio Lara.
59/11A: 4	Punt'e organu. Pasquale Erriu.	62/3A: 5	Mediana a pipia. Antonio Lara.
59/11B: 2	Punt'e organu. Pasquale Erriu.	62/3B: 2	Mediana a pipia. Antonio Lara.
59/10B: 7	Punt'e organu. Antonio Lara.	62/5A: 7	Mediana a pipia. Antonio Lara.
59/14A: 5	Punt'e organu. Antonio Lara.	59/16B: 1	Mediana a pipia. Efisio Melis.
62/1A: 5	Punt'e organu. Antonio Lara.	59/4B: 1	Mediana a pipia. Aurelio Porcu.
62/1B: 2	Punt'e organu. Antonio Lara.	62/1A: 3	Mediana a pipia. Aurelio Porcu.
62/1B: 5	Punt'e organu. Antonio Lara.	59/13A: 1	Ispinellu. Dionigi Burranca.
62/2B: 2	Punt'e organu. Antonio Lara.	59/11B: 4	Ispinellu. Pasquale Erriu.
62/2B: 3	Punt'e organu. Antonio Lara.	59/18A: 1	Ispinellu. Antonio Lara.
62/3A: 3	Punt'e organu. Antonio Lara.	62/3B: 5	Ispinellu. Antonio Lara.
62/3B: 6	Punt'e organu. Antonio Lara.	62/4B: 5	Ispinellu. Antonio Lara.
62/3B: 7	Punt'e organu. Antonio Lara.	59/13B: 1	Ispinellu a pipia. Dionigi Burranca.
62/4A: 4	Punt'e organu. Antonio Lara.	62/4B: 4	Ispinellu a pipia. Antonio Lara.
62/5A: 3	Punt'e organu. Antonio Lara.	62/4B: 3	Ispinellu a pipia. Efisio Melis.
62/5A: 4	Punt'e organu. Antonio Lara.	59/4B: 2	Ispinellu a pipia. Aurelio Porcu.
62/5B: 14	Punt'e organu. Antonio Lara.	59/11A: 3	Fiuda bagadia. Pasquale Erriu.
59/16A: 2	Punt'e organu. Efisio Melis.	59/14B: 1	Fiuda bagadia. Antonio Lara.
59/16B: 4	Punt'e organu. Efisio Melis.	62/1B: 3	Fiuda bagadia. Antonio Lara.
59/1A: 1	Punt'e organu. Felice Pili.	62/3B: 4	Fiuda bagadia. Antonio Lara.
59/14A: 1	Punt'e organu. Aurelio Porcu.	62/5B: 4	Fiuda bagadia. Antonio Lara.
		59/16A: 3	Fiuda bagadia. Efisio Melis.

59/17A: 2	Fiuda bagadia. Efisio Melis.	59/6A: 9	Punt''e organu. Daniele Casu.
59/14A: 2	Fiuda bagadia. Aurelio Porcu.	59/6A: 4	Punt''e organu. Giovanni Casu.
59/11A: 6	Zampogna. Pasquale Erriu.	59/5B: 3	Punt''e organu. Giovanni Lai.
62/1B: 14	Zampogna. Antonio Lara.	59/12A: 1	Mediana. Daniele Casu.
62/2B: 4	Zampogna. Antonio Lara.	59/5B: 9	Mediana. Giovanni Lai.
62/4B: 6	Zampogna. Antonio Lara.	59/6A: 10	Mediana a pipia. Daniele Casu.
59/16A: 1	Zampogna. Efisio Melis.	59/5A: 5	Mediana a pipia. Giovanni Lai.
59/19A: 2	Zampogna. Efisio Melis.	59/12A: 2	Fiuda bagadia. Daniele Casu.
59/14A: 4	Fiorassiu and punt''e organu.	59/5B: 1	Fiuda bagadia. Giovanni Lai.
	Antonio Lara and Aurelio Porcu.		
59/18A: 5	Fiorassiu and punt''e organu.	Pass''e tresi	
	Antonio Lara and Aurelio Porcu.	59/5B: 5	Fiorassiu. Giovanni Lai.
59/16A: 4	Punt''e organu and ispinellu.	59/12A: 3	Fiorassiu. Giovanni Mele.
	Pasquale Erriu and Efisio Melis.	59/2A: 7	Punt''e organu. Peppinu Canu.
59/16B: 3	Punt''e organu and ispinellu.	59/12A: 6	Punt''e organu. Peppinu Canu.
	Pasquale Erriu and Efisio Melis.	62/6B: 10	Punt''e organu. Francesco Castan-
59/4B: 7	Punt''e organu and fiuda bagadia.		gai.
	Antonio Lara and Aurelio Porcu.	59/2B: 13	Punt''e organu. Daniele Casu.
59/16B: 2	Punt''e organu and fiuda bagadia.	59/6A: 2	Punt''e organu. Daniele Casu.
	Pasquale Erriu and Efisio Melis.	62/4B: 2	Punt''e organu. Daniele Casu.
59/18B: 4	Demonstration of the connection	59/5A: 6	Punt''e organu. Giovanni Lai.
	between dance step and music.	59/5B: 2	Punt''e organu. Giovanni Lai.
	Fiorassiu. Dionigi Burranca.	59/7A: 7	Punt''e organu. Giovanni Lai.
59/18A: 4	Demonstration of the connection	59/7B: 9	Punt''e organu. Giovanni Lai.
	between dance step and music.	59/8A: 5	Punt''e organu. Giovanni Lai.
	Fiorassiu Antonio Lara.	59/5A: 3	Mediana. Giovanni Lai.
62/1B: 8	The old way of performing is furias.	59/5A: 4	Mediana. Giovanni Lai.
	Fiorassiu. Antonio Lara.	59/5B: 8	Mediana a pipia. Giovanni Lai.
62/1B: 6	The old way of performing is furias.	59/5B: 10	Mediana a pipia. Giovanni Lai.
	Punt''e organu. Antonio Lara.	59/5A: 1	Fiuda bagadia. Giovanni Lai.
62/1B: 7	The actual way of performing is	59/5A: 2	Fiuda bagadia. Giovanni Lai.
	furias. Punt''e organu. Antonio	59/7A: 1	Punt''e organu and flute. Giovanni
	Lara.		Lai and Francesco Castangia.
62/1B: 9	The old way of performing is furias.	59/4A: 8	Fiuda bagadia and guitar.
	Mediana. Antonio Lara.		Giovanni Casu and Peppinu Dejala.
		59/5B: 6	The meaning of the nodas on the
			fiuda bagadia. Told and played by
			Giovanni Lai.
Professional dances played by Cabrarese			
launeddas players			
62/6A: 3	Punt''e organu. Francesco Castan-	Sa dantsa	
	dia.	59/10A: 9	Punt''e organu. Efisio Cadoni.
59/2B: 2	Fiuda bagadia. Giovanni Casu.	59/11B: 1	Punt''e organu. Pasquale Erriu.
59/6A: 5	Punt''e organu and fiuda bagadia.	59/1B: 4	Punt''e organu. Felice Pili.
	Daniele and Giovanni Casu.	59/11B: 3	Mediana. Pasquale Erriu.
59/2B: 8	Punt''e organu and fiuda bagadia.	62/2A: 2	Mediana. Antonio Lara.
	Daniele and Giovanni Casu.	59/14B: 6	Mediana. Aurelio Porcu.
		59/2A: 4	Fiuda bagadia. Giovanni Casu.
Pass''e dusu			
59/6A: 8	Fiorassiu. Daniele Casu.	S'arrošada	
59/2A: 7	Punt''e organu. Peppinu Canu.	59/10A: 10	Fiorassiu. Efisio Cadoni.
59/12A: 5	Punt''e organu. Peppinu Canu.	59/5B: 4	Punt''e organu. Giovanni Lai.
59/6B: 9	Punt''e organu. Francesco Castan-	59/2B: 6	Fiuda bagadia. Giovanni Casu.
	gia.		

North Sardinian dances

59/1A: 3	Fiorassiu. Felice Pili.
59/12A: 4	Punt''e organu. Peppinu Canu.
59/2B: 11	Punt''e organu. Daniele Casu.
59/5B: 7	Punt''e organu. Giovanni Lai.
59/1B: 5	Punt''e organu. Felice Pili.
59/2A: 3	Fiuda bagadia. Giovanni Casu.
59/8A: 2	Dance song acc. on punt''e organu.
	Francesco Castangia, Salvatore
	Murtas and Giovanni Lai.
62/6A: 4	Dance song acc. on punt''e organu.
	Salvatore Murtas, Francesco
	Castangia and Giovanni Lai.
59/7A: 7	Dance song acc. on punt''e organu.
	Michele Madeddu and Giovanni
	Lai.

Various dances

62/1A: 8	Polka. Fiuda bagadia. Antonio
	Lara.
62/1B: 1	Sa tirantella napoletana. Fiorassiu.
	Antonio Lara.
62/3A: 7	Dance played in the church to en-
	tertain the congregation. Fiorassiu.
	Antonio Lara.
62/3A: 8	Dance played in the church to en-
	tertain the congregation. Fiorassiu.
	Antonio Lara.

SONGS WITH LAUNEDDAS ACCOMPANIMENT

The 4 × 4/4 formula

62/1A: 1	Fiorassiu. Aurelio Porcu.
	Voc. Giovanni Ghiani.
62/1A: 2	Fiorassiu. Aurelio Porcu.
	Voc. Severino Piano.
62/6A: 5	Punt''e organu. Francesco Castan-
	gia. Voc. Salvatore Manca.
62/4A: 9	Punt''e organu. Francesco Castan-
	gia. Voc. Salvatore Murtas.
59/6A: 7	Punt''e organu. Daniele Casu.
	Voc. Giuseppe Trogu.
59/7A: 2	Punt''e organu. Giovanni Lai.
	Voc. Francesco Castangia.
59/7A: 3	Punt''e organu. Giovanni Lai.
	Voc. Michele Madeddu.
59/7A: 4	Punt''e organu. Giovanni Lai.
	Voc. Michele Madeddu.
59/7B: 6	Punt''e organu. Giovanni Lai.
	Voc. Michele Madeddu.
59/7B: 7	Punt''e organu. Giovanni Lai.
	Voc. Michele Madeddu.
59/7B: 8	Punt''e organu. Giovanni Lai.
	Voc. Michele Madeddu.
59/6B: 3	Punt''e organu. Giovanni Lai.
	Voc. Salvatore Murtas.
59/6B: 4	Punt''e organu. Giovanni Lai. Voc.
	Salvatore Murtas.
62/5A: 9	Punt''e organu. Antonio Lara.
	Voc. Salvatore Seu.
62/5A: 10	Punt''e organu. Antonio Lara.
	Voc. Salvatore Seu.

62/5B: 1	Punt''e organu. Antonio Lara.
	Voc. Salvatore Seu.
62/4A: 7	Punt''e organu. Salvatore Manca.
	Voc. Francesco Castangia and
	Salvatore Murtas.
59/9B: 4	Mediana a pipia. Dionigi Burranca.
	Voc. Angelicu Bulitta.
59/9B: 5	Mediana a pipia. Dionigi Burranca.
	Voc. Angelicu Bulitta.
59/4A: 5	Mediana a pipia. Giovanni Casu.
	Voc. Michele Madeddu.
59/4B: 3	Ispinellu. Antonio Lara.
	Voc. Aurelio Porcu.
59/9B: 1	Ispinellu a pipia. Dionigi Burranca.
	Voc. Angelo Pili.
59/9B: 2	Ispinellu a pipia. Dionigi Burranca.
	Voc. Angelo Pili.
59/10A: 11	The accompaniment for the 4 × 4/4
	formula on fiorassiu. Efisio Cadoni.

The 3 × 3/4 formula

59/18B: 1	Punt''e organu. Antonio Lara.
	Voc. Aurelio Porcu.
59/18B: 2	Punt''e organu. Antonio Lara.
	Voc. Aurelio Porcu.
59/13A: 4	Ispinellu a pipia. Dionigi Burranca.
	Voc. Giuseppe Lecca and Angelo
	Pili.
59/10A: 12	The accompaniment for the 3 × 3/4
	formula on fiorassiu. Efisio Cadoni.

The 6 × 4/4 formula

59/6B: 2 Punt'e organu. Giovanni Lai.
Voc. Francesco Castangia.

Free rhythm 1

59/7A: 6 Punt'e organu. Giovanni Lai. Voc.
Michele Madeddu and Efisio
Sciddu.
62/3B: 1 Punt'e organu. Salvatore Manca.
Voc. Salvatore Murtas.
62/4B: 1 Punt'e organu. Francesco Castan-
gia. Voc. Salvatore Murtas.
59/6B: 1 Mediana. Giovanni Lai. Voc. Sal-
vatore Murtas.

Free rhythm 2

59/8A: 4 Punt'e organu. Giovanni Lai. Voc.
Francesco Castangia and Salvatore
Murtas.

North Sardinian song types

59/6A: 6 Unidentified song type. Fiorassiu.
Daniele Casu. Voc. Giovanni Cam-
medda.
59/8A: 1 Muttu logudorese. Punt'e organu.
Giovanni Lai. Voc. Francesco Cas-
tangia and Salvatore Murtas.
59/1A: 6 Accompaniment for muttu logu-
dorese. Punt'e organu. Felice Pili.
59/1B: 1 Accompaniment for muttu logu-
dorese. Punt'e organu. Felice Pili.

Goččus 1

59/8A: 3 Punt'e organu. Giovanni Lai. Voc.
Francesco Castangia and Salvatore
Murtas.
59/4A: 4 Mediana a pipia. Giovanni Casu.
Voc. Michele Madeddu.
59/2B: 4 Mediana a pipia. Giovanni Casu.
Voc. Luigina Poddi.
59/9B: 3 Ispinellu a pipia. Dionigi Burranca.
Voc. Angelo Pili.
59/13A: 5 Ispinellu a pipia. Dionigi Burranca.
Voc. Giuseppe Lecca and Angelo
Pili.
59/10A: 3 Accompaniment for goččus 1.
Fiorassiu. Efisio Cadoni.
59/1B: 2 Accompaniment for goččus 1.
Punt'e organu. Felice Pili.
59/14A: 7 Accompaniment for goččus 1.
Punt'e organu and fiorassiu. An-
tonio Lara and Aurelio Porcu.

Goččus 2

59/10A: 4 Accompaniment for goččus 2.
Fiorassiu. Efisio Cadoni.
59/1B: 3 Accompaniment for goččus 2.
Punt'e organu. Felice Pili.

Accompaniment for the Mass

59/10A: 6 Fiorassiu. Efisio Cadoni.
59/12A: 7 Punt'e organu. Peppinu Canu.
59/6A: 3a Punt'e organu. Daniele Casu.

MARCHES AND RELIGIOUS SOLOPIECES

59/10A: 2 Procession. Fiorassiu. Efisio Ca-
doni.
59/10A: 7 Pastorella. Fiorassiu. Efisio Ca-
doni.
59/10B: 3 Procession. Fiorassiu. Antonio
Lara.
59/10B: 4 Wedding march. Fiorassiu. Anto-
nio Lara.
59/10B: 5 Secular march. Fiorassiu. Antonio
Lara.
62/1A: 9 Wedding march. Fiorassiu. Anto-
nio Lara.
62/1B: 4 Pastorella. Fiorassiu. Antonio
Lara.
62/4A: 2 Old procession. Fiorassiu. Anto-
nio Lara.
62/4A: 3 Procession. Fiorassiu. Antonio
Lara.
59/14B: 4 Pastorella. Fiorassiu. Aurelio
Porcu.
59/14B: 5 Wedding march. Fiorassiu. Aure-
lio Porcu.
59/2A: 8 Pastorella. Punt'e organu. Peppinu
Canu.
59/12A: 8 Pastorella. Punt'e organu. Peppinu
Canu.
59/5A: 7 Pastorella. Punt'e organu. Gio-
vanni Lai.
62/3B: 8 Pastorella. Punt'e organu. Anto-
nio Lara.
62/6A: 2 Pastorella. Punt'e organu. Gio-
vanni Mele.

62/3A: 6 Pastorella. Mediana a pipia. Anto-
nio Lara.
59/13A: 2 Pastorella. Ispinellu a pipia. Dio-
nigi Burranca.
59/13A: 8 March. Ispinellu a pipia. Dionigi
Burranca.
59/14A: 6 Pastorella. Punt'e organu and fio-
rassiu. Antonio Lara and Aurelio
Porcu.

62/2B: 6 Demonstration of the way of sing-
ing the Gloria Patri with launeddas.
Dionigi Burranca.
62/2B: 7 Phrase from the Ave Maria which
was sung to the tune of the pasto-
rella. Dionigi Burranca.

Notes

Chapter one

1) Various expressions are used in Sardinian to denote the instrument:

Launeddas, *leoneddass*, *lioneddass* are the most common South Sardinian forms. No really convincing etymological explanation of this word, which may well be of Pre-Roman origin, has so far been given. The various attempts are reviewed in Max Leopold Wagner: *Dizionario Etimologico Sardo*, Heidelberg 1962, II p. 16.

Avenas, *aenas*, *benas* is used in the region Logudoru; it comes from the Latin AVENA = Oat. *Dizionario Etimologico Sardo* I p. 154.

Truedda, *truvedda*, *triedda* is used in Northern Sardinia as far South as the Barbagia area. According to Guarnerio: *Archivio Glottologico Italiano* XIV p. 406, it should derive from Pisanian 'trobba', a denotation for a wind instrument.

Bisonas is used only in the district of Ogliastra. According to Wagner: *Dizionario Etimologico Sardo* I p. 210, it should derive from the Latin BISONUS. (Serv. Aen. 9, 619). *Dizionario Etimologico Sardo* I p. 210.

In Southern Sardinia one often hears the instrument designated as *su sonu de ganna* 'the sound of cane', or simply *is kannasa* 'the canes'. 2) *Tumbu* comes from Italian tubo 'tube' and not directly from Latin TUBUS (M. L. Wagner: *Die wirklichen und die vermeintlichen Vertreter von TUBUS + TUFUS in Sardinien*. *Romanische Forschungen*. 71. 1959 p. 244). The drone is often also designated as *su bassu*.

3) *Mankosa manna* is derived from *manku* 'left', *sa manu manka* 'the left hand'. *Manna* means 'big'. *Mankosedda* is '*mankosa*' with a diminutive ending.

4) *Kroba* and *loba* both mean 'a pair', from Latin COPULA.

5) *Kabittsina* is derived from Old Logudorese Kapiθa 'head'. *Dizionario Etimologico Sardo* I p. 291.

6) In the course of the last forty years the long

strakašu has been substituted for a more handy case, *s'astučča*, as a result of the practice of making the drone in two or three sections.

7) Giulio Fara: *Su uno strumento musicale sardo*. *Rivista Musicale Italiana* 1913 p. 770.

8) It should thus be kept in mind that a difference in the situation of the finger holes on two chanters does not necessarily correspond to a difference in their pitches. This is illustrated in appendix I b, table XIII where the *mankosedda* of a *mediana* a *pipia* in D is compared to the *mankosedda* of a *fiuda bagadia* in G, and it may be observed that although these two pipes have four tones in common, the measurements of their holes differ by about one centimeter.

9) Anthony Baines: *The Bagpipes*. Oxford University Press 1960. p. 29.

10) *Ibid.* p. 68.

Chapter two

1) The word *passu* may be used to designate an element, but has more choreographic than musical connotations.

2) Alberto LaMarmora: *Voyage en Sardaigne de 1819 a 1825*. Cagliari 1826. p. 253. *La launedda*, dont nous venons de faire mention comme d'un instrument principalement en usage chez les Sardes du Campidano ... (The *launedda* which we have just mentioned as an instrument *mainly* (italics mine) in use among the Sardinians of the Campidano.)

Nicoló Oneto: *Memoria sopra le cose musicali di Sardegna*. Cagliari 1841. p. 15. Di queste canne se ne suonano nel capo meridionale tre contemporaneamente, e nel capo settentrionale ho visto usarne due, tre e delle volte anche quattro. (Of these canes they play contemporaneously three in the Southern part, and in the Northern parts (italics mine) I have seen them use two, three, and sometimes also four).

3) Matteo Madao: *Dissertazioni storiche apologetiche critiche delle sarde antichità*. Cagliari 1792. Cited from Alberto M. Cirese: *Notizie*

sulla Sardegna del '700 nell'opera di Matteo Madao, *Rivista di Etnografia*. Napoli 1960 XIII p. 29: Nel capo di Logodoro cantano i loro versi con consonanza di più voci, da' Greci *Polyodia* chiamata, ed é un'artificiosa unione di voci, altre gravi, altre acute, tra loro compostamente accordate, e in quattro parti distribuite, *soprano, alto, tenore, basso*, opposte l'una contro l'altra con esatta misura di tempo. (In the parts of Logodoru they sing their songs with the consonance of many voices, by the Greeks called *Polyodia*, and it is an artful union of voices, some deep, some high, accorded to each other, and they are distributed in four parts, *soprano, alto, tenore, basso*, one opposed to the other with exact measure of time). Jos. Fuos: *Nachrichten aus Sardinien, von der gegenwärtigen Verfassung dieser Insel*. Leipzig 1770. p. 348: Wenn sie singen so müssen meistens der Discant, Tenor und Bass beysammen seyn. Der Discant singt die Strophe allein bis zu der letzten Sylbe, wo der Tenor und Bass mit einfallen. (When they sing, the treble, tenor and bass should mostly be together. The treble sings the verse unto the last syllable where the tenor and bass join in).

Chapter three

1) Û čertu Fideli Ġorda, nativu de Monserrato . o da Sinnia, da Sinnia, ..., ka vud ù professori de launeddasa, professori de so' u de ganna, e andada a so'ai i' nnove'asa de Paski-žédđda, de Nadalli, a Kastédđdu, kumménti si usada in tempus antigus, poitta atra musika non či viada, ci vuria kussa so'a, sa pru distinta vuria kussa, is so'u de ganna, kosikkè issu de gi iada fattu su dovveru gi iada fattu in Kastédđdu, nd' è bessiu, furlada vačči a innói a ... de vácčas a ... a ss'affaččada a Séttimu dottu 'ngui, 'n gussas passada' de 'ngui, si via presentau, furia ... s' è diskansau. 'nd u'a miss i akua, u'a vuntan' i akua po buffai akua e inni s'è presentau tres o guattu sinniōrisi, be'i bistiusu, đđ'anti 'au: "Ah, fustei è su sonadōri đari?" – "Sissinniōri" đđ'ā nnau. "Tōkkid e ssōni pagu pagu, ka đđ'oreusu 'ntēdi; te'fd u'a vamma! Nosu nno đđu gonnošēusu 'nkora". – Si vāidi: "Kāstinti, ka sēu droppu stānku, furla dottu ... so'ēndi – si vāidi – i' nnovēnā, nno tēngu ...". – "Eh, tōkki" pagu pagu, ga đđ'oreusu 'ntēdi". – Bāstada, a forsa gi đđ'anti pregau, ad aččēttāu; s'è postu a sso'ai, kummēnti vu' sso'ēndi, mettād e ssu ballu, ndi đđu pīgant in s'airi, nēi đđu portant allontānu

assumānku dus killōmetrusu e nēi đđ'anti vurīau ind u'a bīnga: Issu inni si 'nd è pesāu, tottu stordiu e čertu disperāu, non šiēa' tottu gum-mēnti dottu vu' kappittāu. Fūrriada a dommu, đđ'ā kontāu a ssa vammīllia; – si vāidi: "Kussu – na – depplant essi i' ddimmōniusū gi di nd anti pigāu." – "Eh, nno đđa grēu – si vāidi – parīanta tres o guattu sinniōri" bbēllusu, di aīčči e di aīčči ...". – "Ei, ei, furlanta is tiāurus" – si vāidi. Issu infinis s'è postu a llettu, est abarrāu ù pag'e dempu' marāidu, fud akkānt'e ndi morri de gussa disperatsiō'i.

Chapter five

1) It is not possible to account satisfactorily for the relation between the music and the literary metrics of the Sardinian folksongs, as the knowledge in both fields is still too restricted. This situation is now being improved by the systematic investigations which are being carried out by Istituto di Filologia Moderna, Seminario di Storia delle Tradizioni Popolari, University of Cagliari, under the leadership of Prof. Alberto M. Cirese, whose two recent books can also be recommended as excellent guides to the study of Sardinian folk-poetry: *Poesia sarda e poesia popolare nella storia degli studi*. *Studi Sardi* vol. XVIII 1962–63, Cagliari 1964.

2) A transcription of this melody can be seen in Felix Karlinger: *Volkstümliches in der Kirchenmusik Sardiniens*. *Musica Sacra* vol. 76 p. 204.

3) Three satirical song texts have been published in A. F. Weiß Bentzon: *La vie musicale d'un village sarde*. *FOLK* vol. 2, 1960. A publication of the complete material of texts is being prepared by Aristide Murru, Cagliari.

Chapter six

1) Felix Karlinger: *Launeddas*. Skizze eines Kultinstrumentes. *Musica Sacra* Bd. 78 1958 p. 42.

2) Felix Karlinger: *Volkstümliches in der Kirchenmusik Sardiniens*. *Musica Sacra* Bd. 76 1956 p. 207. But he does not indicate his source.

3) *Sa diskursiō'i de is sō'ū de ganna*.

Û'a orta gi vuria passend' in Trette'ia, biu ù bēcču a braba 'onga, sēttsiu pigēndiši su so'i e mm ā nnau:

"Ita ses, so'adōri?"

"Si."

"Aūndi šes andēndu?"

“Seu žikkendi is obbreriši gi váinti ssa vvesta, po andái a ssoái 'n sa vvesta de šantu Srebe-stiá'u.”

E mm'a nnau: “Ki ses so'adori, mmi šiši 'arri, poft' é ki a is so'usu ddis anti postu ssa žera?”

“Eh, sa žera ši dda póinti po ssa do'allidadi, po dd'akkodrai.”

“No! Tándu no sses so'adori. Poftta dui déppiši gumpréndi ga is so'usu primma is atto'anta dokkendideđu gúi ssa púnta de ss'arresóia, alligđeréndu šémpri ssa llinguétta, fintsá ki dđus atto'áda. Ei gusta gósa vuría fformáda de ssu diáu, in módu gi podessid inkantái ssa Madónna, po ndi ddi pigái ssu vvíllu, sikké ssa Madónna, ssu diáu s'é ppostu a sso'ái, e ssa Madónna passéndu ad iskuttáu gustus só'usu; in s'ora skuttend' is só'usu, s'est inkantáda i a ppérdiu ssa dráčča de ssu vvíllu, i a traskuráu de prus a inkontrái ssu vvíllu. Kándu est attoppáu pói. gúi ssu vvíllu ssa Madónna, dđ'a nnau:

“Ita gosa gust' arreddúru, mamma?”

E á nnau, ši váidi: “Mi séu 'nkantáda ai gústus só'u' de ganna, ki vuríanta so'éndi in píttu de úa mmontánna”.

“Ah, gussu vuría ssu diáru! Ah, dd' ói bíri ga ssu diáru is só'usu nno dđus tórrad a sso'ái prúsu?”

“E ita ddis fáiši, villu mmiu?”

“Deu ddis póngu ssa žera be'edítta e bbídi ga ssu diáru s'arrettírađa e nno ssó'a ppru kustus só'usu.”

“Bánda be'i.”

Ġešu Ġristu a ppóstu ssa žera be'edítta a is só'usu, ssu diáru á bfu gusta žera be'edítta e áđ iskabudáu is só'usu e nno dđus á bóffiu pprúsu. Poi nosta ssannóra a nnáu di alčči: “Šiaša prettsiáu e non ssiaša proffettáu!”

Diffatti é béru gi ssu so'adori e ssempiri poburu, non č'esti arrennéšiu mai a š'arrikkái.

Dansk resume

S. 11 Indledning

I indledningen gøres der rede for arbejdets formaal, som har været at skrive en kilde til belysning af det sardiske folkemusik-instrument, launeddas, som skulle dække saavel dets musikalske repertoire, som dets teknologiske og sociale aspekter. I betragtning af at dette instrument hidtil kun har været særdeles mangelfuldt beskrevet og endvidere er praktisk taget forsvundet som et levende element af sardisk kultur, har jeg følt det presserende at nedfælde saa mange konkrete oplysninger om det som overhovedet muligt, og derfor ogsaa underordnet al analyse af stoffet det ene hovedformaal, at fremlægge saa vidt muligt alt, hvad jeg erfarede om instrumentet under mine ophold paa Sardinien i 1958 og 1962.

S. 14-29 Kapitel I Instrumentet

S. 14-19 gøres der rede for instrumentets udseende og fremstilling: En launeddas bestaar af tre piber med mundstykker af type som den nærorientalske summara. Baspiben (su tumbu) og den dybeste melodipibe (sa mankosa manna) er bundet sammen og holdes i venstre haand, mens den højeste melodipibe (sa mankosedda) holdes for sig i højre haand. Instrumentet er direkte blæst med en aandedræsteknik, der gør det muligt at holde en konstant luftstrøm. Piberne stemmes ved at lægge voks paa mundstykkernes tunger. Paa hver pibe findes fem huller, hvoraf det dybeste (s'arrefinu) ikke dækkes med fingrene

men udgør pibens akustiske underkant. S'arrefinu skæres som en aflang slids og stemmes sammen med bassen, idet man kan dække den mere eller mindre med voks, i et samklingende interval, saaledes at den tone, den udsender, smelter sammen med bassens og bliver uhørlig, hvorved man kan opnaa pauseeffekter uden at afbryde luftstrømmen, endvidere kan man spille staccato ved at aabne fingerhullerne eet ad gangen, saaledes at s'arrefinu klinger imellem de enkelte toner.

En launeddas fremstilles af sjældne bambussorter, hvis grosted bevares som fabrikationshemmeligheder. Maalene til hullerne tages med et andet instrument som forlæg. Et instrument kan fremstilles paa en dags tid og kræver stadig pasning og fornyelse af de enkelte dele for at kunne fungere.

S. 19-23. Her gennemgaaes de enkelte stemninger i hvilke man fremstiller en launeddas, is kuntsertus, og som er vist i oversigtsform i figur 2 s. 19. Der findes otte kuntsertus i almindelig brug, som hver især fremstilles i flere tonearter. En launeddas-spiller medbringer normalt 10-12 instrumenter, naar han skal spille til en fest. Launeddasspillerne anvender de almindelige tonenavne do, re, mi osv. til at betegne de tonearter, deres instrumenter er stemt i, men har dog ikke nogen egentlig musikteoretisk viden. Tonenavnene betegner længder og størrelser for dem, og de kender ikke navnene paa tonerne paa melodipiberne. Der anvendtes tidligere en anden

terminologi til at betegne instrumenternes størrelse, som er nævnt s. 22.

S. 23–26. Afsnittet, 'Tuning, acoustical properties', rummer konklusionen af de opmaalinger af instrumenter og tonehøjder, som er præsenteret i appendix I og II. I appendix I A er maaleene saaledes givet paa 20 instrumenter. I appendix I B er der foretaget en tabellarisk sammenligning af piber, der efter angivelsen skulle have samme stemning. I appendix II er resultaterne i hz og cents opgivet for ni instrumenter, hvis toner blev indblæst af en launedasspiller paa Lydteknisk Laboratorium i København og maalt elektronisk. Resultaterne af dette arbejde er i korthed, at stemmeteknikken med voks paa mundstykkernes tunger gør det muligt at stemme en pibe flere toner op og ned, men bevirker samtidig, at intervallerne presses sammen ved nedstemning og vokser fra hinanden ved opstemning. Man kan saaledes ikke med mundstykker af denne type slutte noget om stemningen af et instrument udfra et kendskab blot til hullernes placering.

De maalte skalaer viser afvigelser til begge sider paa op til 40–50 cents fra en tempereret skala, afvigelserne er dog betydelig mindre for tumbu – arrefinu systemet, der som nævnt altid efterstemmes. Afvigelserne af de absolutte tonehøjder fra en kammertone paa 440 hz ligger inden for ca. ± 50 cents.

S. 26–28 gennemgaaes spilleteknikken og det forklares, hvorledes der er taget hensyn til de spilletekniske særegenheder i transkriptionerne, hvor jeg med konsekvens har noteret s'arrefinu som pause (figur 3 og 4). I visse tilfælde lader launedasspillerne eet af de dybeste huller paa piben staa aabent, mens de spiller paa de øverste huller ved at aabne dem eet ad gangen, saaledes at det dybe hul klinger indimellem de højere toner. I disse tilfælde er de øver-

ste toner noteret paa samme maade, som naar s'arrefinu klinger imellem dem, og den underklingende tone er angivet med den varighed det dybe hul holdes aabent, som er yderligere anskueliggjort med en brudt bue. Det maa her forstaas at den underklingende tone høres i pauser og mellem toner, er spillet staccato (figur 5 og 6).

S. 28. Her gøres der rede for en nu forsvundet noteringsmaade, som var i brug blandt launedasspillerne.

S. 28–29 fremlægges den problemkreds, der knytter sig til instrumentets historie. Launedassen er givetvis en efterkommer efter oldtidens dobbeltpiber. Den besidder flere arkaiske træk, som den deler med mange andre nutidige dobbeltpiber; mere interessante for instrumentets historie er imidlertid de to særtræk, som gør en launeddas til en launeddas: 1. Kombinationen af stemning ved at lægge voks paa mundstykkernes tunger og finstemning af s'arrefinu, som igen er grundlaget for den høje udvikling af spilleteknikken med at aabne eet hul ad gangen. 2. Det faktum at den har tre piber og ikke to.

Hvad angaar stemmemetoderne har det ikke været mig muligt at finde denne kombination paa andre instrumenter. Stemning med voks paa mundstykkernes tunger og den nævnte spilleteknik er alment udbredte træk ved dobbeltpiber og sækkepiber. Finstemmemetoden af s'arrefinu er imidlertid unik for launedassen. Tredobbelte piber findes enkelte andre steder; det eneste tilfælde, som muligvis kan have forbindelse med launedassen er et instrument, der er afbildet i en spansk miniature fra det 13. aarh. (Plate VIIb), som imidlertid ser ud til at bestaa af dobbeltbordun plus en enkelt melodipibe, der spilles med begge hænder. Vi har vidnesbyrd om tilstedeværelsen af en tredobbelte pibe paa Sardi-

nien i sardisk bronzalder (beg. af første aartusind f. Kr.) i en bronzestatue, hvis lighed med den moderne launeddas er hævet over enhver tvivl (Plate VIIa), men vi har absolut ikke nogen viden om, hvorvidt instrumentet har udviklet sine særlige træk paa Sardinien, hvilket forekommer usandsynligt, eller om det er en repræsentant for en undergruppe indenfor dobbeltpiberne, som er sporløst forsvundet alle andre steder.

S. 30–44 Kapitel II

Kædedansene i Cabras og i Nordsardinien

I kapitel II gennemgaaes de simple typer af kædedanse med relation til launedassen, først og fremmest dansene fra landsbyen Cabras, som har bevaret en gammeldags og egenartet tradition for launedasspil, som jeg anvendte en stor del af min tid paa at rekonstruere.

S. 30–33 redegøres der for, hvilke meddelere jeg benyttede, og der gives en generel beskrivelse af den sociale baggrund for dansemusikken.

S. 33. Først den egentlige beskrivelse af de primitive dansetyper gives der en analyse af de træk, der er fælles for de sardiske kædedanse. Grundlaget i en sardisk kædedans er en frase, der i de simple former altid har 6 grundslag, i de mere udviklede former kan have baade 6 og 4 slag. En saadan frase kaldes et element. En afsluttet frase, sardisk noda, bestaar af tre elementer, og vi bruger fremover i bogen betegnelsen hovedelementer om de to første, og den sardiske betegnelse, sa serrada, om det afsluttende tredje element (se figur 7, s. 34). De sardiske danseformer adskiller sig bl. a. fra hinanden ved den form underdelingen af de enkelte grundslag kan tage. I de primitiveste typer forekommer baade tve- og tredeling af grundslagene, som ofte kun bærer een tone hver,

og i disse typer transkriberes hvert element som een takt i 3/2. I de nordsardiske harmonikadanse er tvedeling af grundslagene mest almindelig, og et element paa 6 slag transkriberes som tre takter i 4/8, hvor hvert grundslag svarer til 2/8. I de sydsardiske danse er tredeling fremherskende og et element paa 6 slag transkriberes som tre takter i 6/8, et element paa 4 slag som to takter i 6/8, hvor hvert grundslag svarer til 3/8. I de mere udviklede sydsardiske danse forekommer 3/4 modrytmer. I formskemaer bogen igennem bruges store bogstaver til at betegne elementer, smaa bogstaver til at betegne takter og arabiske tal til at betegne grundslag.

S. 34–37 beskrives en danseform fra Cabras, der kaldes su pass'e dusu, og hvis opdagelse jeg selv anser for eet af de mest betydningsfulde resultater af mine undersøgelser, idet denne dansetype ser ud til at staa nær ved udgangspunktet for de sidste par hundrede aars udvikling af de sardiske kædedanse. Den har en simpel rytmisk form domineret af bevægelser i een tone pr. grundslag. I den tonale struktur finder man et durpentachord med grundtone, tert og kvint som kernetoner. Denne dansetype udfolder sig friest paa punt'e organu, idet det tematiske materiale paa de andre kuntsertus er fattigere og virker afledt fra punt'e organu, som det er vist i figur 10.

S. 38–40. Den anden kædedans i Cabras, su pass'e tresi, ligger nærmere de professionelle danse, som vil blive beskrevet i kapitel III. Der er ikke saa stor stil-mæssig ensartethed over denne dansetype som over pass'e dusu'en, og den beskrives i tre adskilte sektioner: 1. En interessant gammeldags form, som staaer pass'e dusu'en nær, men som adskiller sig fra denne ved en gennemført tredeling af grundslagene, som forløber i en karakteri-

stisk trokæisk bevægelse. 2. En stil som findes i materialet paa mediana, mediana a pipia, fiorassiu og fiuda bagadia, i hvilken man har en fuldere udnyttet 6/8 rytme, elementer paa baade 6 og 4 slag og fuld udnyttelse af det tonale materiale paa begge melodipiber. Denne form lægger sig nært opad de professionelle danse, i hvilke hele det musikalske system, som karakteriserer pass'e tresi' en findes bevaret som et substrat. Pass'e tresi'en adskiller sig hovedsageligt fra de professionelle danse derved at egentlige 3/4 rytmer er forholdsvis sjældne, og at harmonisk kadencer mangler. 3. En dans, som spilles paa punt'e organu, og som virker som en forsimplet version af en professionel dans, der først sent er blevet optaget i landsbyens repertoire.

S. 40-42 beskrives nogle nordsardiske kædedanse med relevans for launeddassen. Dels de danse, der nu spilles paa harmonika, men som ogsaa udføres paa launeddas af sydsardiske musikere, som ofte engageredes til at spille i nordsardiske landsbyer. Dels det centralsardiske mandskor, hvis dansesange har en paafaldende lighed med pass'e dusu'en.

S. 42-43 fremlægges en hypotese for udviklingen af de sardiske kædedanse, i hvilken det formodes, at man i det centralsardiske kor og pass'e dusu'en kan finde hovedstrukturen i en gammel type af kædedans—i hvert fald den ældste form, vi kan rekonstruere os tilbage til ved hjælp af det nutidige materiale. Pass'e tresi'en og de nordsardiske harmonikadanse er resultatet af en senere udvikling, der har været delvist parallel i Nord- og Sydsardinien. Endvidere maa det formodes at de professionelle danse er udviklede paa basis af en tradition, som den nuværende pass'e tresi staar nær. Der redegøres nærmere for dette i kapitel III.

S. 44-90. Kapitel III De professionelle danse

I dette kapitel behandles den baade musikalsk og socialt mest betydningsfulde genre paa launeddas, den dansemusiktradition, der fandtes i landskaberne Sarrabus, Trexenta og Campidano di Cagliari, og som blev baaret af professionelle musikere. For at adskille denne tradition fra de simplere dansetyper har vi betegnet den som 'de professionelle danse'.

S. 44-47 fortælles der kort om meddelelserne, og der gøres rede for det indsamlede materiale, samt de overvejelser, der har ligget til grund for valget af transkriptioner. Det er her saaledes, at der er et meget dækkende materiale indsamlet for traditionen i landsbyen Villaputzu i landskabet Sarrabus, mens der for de andre egne, der hver havde deres særlige stil, kun har kunnet skaffes meget generelle oplysninger.

S. 47-48. I afsnittet, 'S'iskala, a general introduction', gives der en kort oversigt over grundtrækkene i den professionelle dansemusik: Paa hver kuntsertu findes en serie hovedtemaer, der hver især udvikles i en gruppe af variationer; vi bruger udtrykket 'en nodagrube' som fast term i bogen om et saadant hovedtema med variationer. Nodagrupperne spilles efter hinanden i en fast rækkefølge kaldet s'iskala. En dans bestaar af et udsnit af s'iskala, der kan gøres kort eller langt og ikke nødvendigvis behøver begynde med første hovedtema. S'iskala er forskellig for de forskellige kuntsertus. Den korteste paa zampogna har 15 nodagrupper, mens de længste findes paa fiorassiu og punt'e organu med 32 nodagrupper. Et vigtigt kompositorisk princip er kravet om tematisk kontinuitet: Der skal ikke kunne høres tematiske brud mellem nodas, der spilles efter hinanden, hverken indenfor en gruppe eller ved overgangen fra eet hovedtema til

det næste, endvidere maa en noda principielt ikke gentages uden een eller anden form for variation.

S. 49-60 gennemgaaes den musikalske opbygning af en noda.

S. 49. Rytmen er en fuldt udnyttet 6/8 med hyppig brug af 3/4 modrytmer. Ren 3/4 kan dog betragtes som et nyere element, idet det kan iagttages, at det næsten aldrig forekommer i hovedtemaerne, men kun i variationer.

S. 49. I metrikken har vi en binær organisation af rytmens grundslag, der hyppigst er trokæisk, omend iambiske mønstre ogsaa forekommer.

S. 50. I den formelle opbygning af et element kan man iagttage en forkærlighed for repetitive mønstre af takter og figurer, og en stor forkærlighed for arbejdet med form som saadan. Det er saaledes en almindelig variationsteknik at danne nye elementer ved at bytte om paa rækkefølgen af takter og figurer i et tidligere spillet element (se figur 24 og 25, s. 52).

S. 52 er der givet en oversigt over de forekommende nodaformer. Det kan her iagttages, at A A A₁, og A A B form er langt de hyppigste. A B C form med egentlig gennemkomponering af noda'en forekommer kun i noda'er med elementer paa 4 slag, da 6 slags elementer er for tunge og afsluttede i sig selv til at kunne sammenføjes til et gennemkomponeret hele. Afvigelser fra den tredelende noda-opbygning forekommer, men betragtes som brud paa den almindelige norm.

S. 53. Det tonale omfang er i princippet kun begrænset af de toner, der staar til raadighed paa den kuntsertu, der spilles. Det kan dog iagttages at kvinten sjældent overskrides i løbende melodiske bevægelser; selv paa fiuda bagadia, hvor det er teknisk muligt, udnyttes muligheden kun i faa tilfælde.

S. 53-57. Det har været overordentlig vanskeligt at give en dækkende beskrivelse af den tonale struktur. Man kommer efter min mening ikke udenom eksistensen af en udpræget tonalitetsfornekkelse, som imidlertid gør sig gældende indenfor flere forskellige typer af tonale relationer, som er beskrevet s. 54-57. Det drejer sig om følgende: 1. Primitiv tonalitet, hvor frasen er bygget op omkring nogle faa kernetoner i umiddelbar nærhed af grundtonen. 2-5 ved udvidelse af toneomfanget kommer tertsstrukturer ind, som de mest fremherskende, og vi har her skelnet mellem (2.) treklangsstrukturer, (3 og 4) strukturer bygget omkring forskudte tertsrækker og (5.) harmonisk kadencerede strukturer. 6. Tetra-chordale fraser kan ofte, men ikke i alle tilfælde, betragtes som et naturligt resultat af kvartomfanget af en melodipibe. Tetra-chordalitet er altid et sekundært element, bygget ind i en tertsdomineret frase. 7. Det plagale omraade kan struktureres udfra harmoniske principper. 8. Mange plagale fraser er nedtransponeringer af autentiske fraser, idet man simpelthen udfører de samme fingerbevægelser paa en mankoseda til en fiuda bagadia, der har et toneomfang fra kvinten til oktaven, som man foretager, naar man spiller paa en mankoseda til en mediana a pipia eller en fiorassiu. Der er givet et eksempel paa en saadan nedtransponering i figur 39 s. 57.

S. 57-60. I polyfonien findes der som et substrat, et primitivt lineært system baseret paa ostinatofigurer, ganske svarende til polyfonien i pass'e tresi'en. Harmonisk neutralt akkompagnement forekommer ogsaa i mere udviklet form, hvor man finder et komplekst samspil mellem de to stemmer, baseret paa ren bevægelse og form. Endelig forekommer de tre simple kadencer I V I, V I og IV V I.

S. 60-64 beskrives storstrukturen.

S. 60-62 uddybes kravet om tematisk kontinuitet og der gøres rede for hvilke metoder launeddasspillerne benytter sig af for at opfylde dette krav ved overgangen fra eet hovedtema til et andet.

S. 62 gøres der rede for de vanskeligheder der staar i vejen for at anvende hovedtema-begrebet paa launeddasdansene, idet der forekommer grupper, hvor man daarligt kan pege en enkelt noda ud som hovednoda. Det er dog et faatal, og hovedtema-begrebet forekommer i launeddasspillernes egen opfattelse af musikken.

S. 62-63. En nodagrube bestaar i sin simpleste form af en hovednoda med dens varianter. Der findes dog ogsaa grupper, hvori der foruden hovednodaen forekommer særlige fraser som faste bestanddele, „punkter der skal passeres“, dvs. nodaer, man skal arbejde sig frem til fra hovednodaen. Endvidere nævnes en type fraser, kaldet *passèggus*, som er karakteriseret ved at de adskiller sig tematisk fra deres omgivelser, og er indlagt i grupperne som korte afvigelser, der bryder en monoton linje.

S. 63-64. I iskalaen paa alle kuntsertus findes et afsnit med uregelmæssig opbygning kaldet *is furias*, under hvilket der skulle udføres særlig vanskelige dansetrin. Is *furias* udføres ens paa alle kuntsertus.

S. 64 resumeres de sardiske termer i forbindelse med musikken.

S. 65-79 behandles forskellige ekstra spørgsmaal, som knytter sig til den professionelle dansemusik.

S. 65-67. Afsnittet, 'Use of the melodic material', kan betragtes som en konklusion af den gennemgang, der er foretaget af de i materialet forekommende temaligheder i appendix III, hvilket i korthed er følgende: Der forekommer overordentlig faa tilfælde af overføring af tematisk materiale mellem *fiorassiu*, *punt*'e organu og me-

diana, men mange fra disse tre til de øvrige kuntsertus og mellem de øvrige kuntsertus indbyrdes, hvilket tyder i retning af at *fiorassiu*, *punt*'e organu og mediana er de ældste kuntsertus, de har ogsaa de længste iskalaer og den mest almene udbredelse. Det ret store antal overføringer af temaer mellem forskellige kuntsertus strider imod launeddasspillernes stædige paastand, om at noget saadant ikke forekommer, og at hver kuntsertu har sit eget helt specifikke repertoire. Gaar man laanene efter, viser det sig ogsaa, at der kun findes faa tilfælde, hvor nodagrupper er overført i deres helhed, mens det forekommer at en noda er hovedtema i een gruppe paa een kuntsertu og variant i en gruppe paa en anden, samme noda optræder som variant af to forskellige hovedtemaer paa to kuntsertus osv.

S. 67-70 gøres der rede for afvigelserne fra det generelle billede, der er givet i bogen af den professionelle dansemusik: Forskellene i personlig spillestil. Afvigelserne fra den faste iskala, der kan ses at have ændret sig stille og roligt indenfor de sidste 60-70 aar. Og endelig forskellene i spillestil fra egn til egn, som var knyttet til lærer-elev dynastier.

S. 70-73 opstilles nogle hypoteser for udviklingen af den professionelle dansemusik, som formodes at basere sig paa en tradition af lighed med *pass*'e *tresi*'en fra Cabras, som er blevet ændret under inspiration fra spansk og italiensk musik, hvorfra de professionelle launeddasspillere har optaget harmonisk kadencering og hyppig anvendelse af 3/4 modrytmer. Disse elementer har givet nye musikalske muligheder, som har ført til en forøgelse af noda-repertoiret, det gamle system er dog bevaret som substrat, og der findes et stort antal nodas i de professionelle danse, som enten direkte forekommer i vores materiale ved-

rørende *pass*'e *tresi*'en, eller som stemmer stilistisk overens med denne. Hvad angaar tilblivelsen af iskalaprincippet, er der ikke gjort noget forsøg paa en hypotese, men det kan sandsynliggøres, at der paa et tidspunkt, hvor dette var fuldt udviklet er blevet optaget nodas i det fra lokale danse. Bl. a. er der en sektion paa to grupper paa mediana a *pipia*, som virker som var den en primitiv dans, der var blevet indkorporet i sin helhed i temarækken.

S. 73-76 fremlægges de koreografiske iagttagelser, som jeg havde lejlighed til at foretage. Det understreges at det er et mangelfuldt materiale, der kun publiceres, fordi der intet findes skrevet om emnet hidtil. Den sydsardiske koreografi er saa udviklet, at den kun vil kunne beskrives tilfredsstillende paa basis af lydfilmoptagelser.

S. 76-77 beskrives launeddasspillernes æstetiske begreber, den stærke betoning af form og storstruktur i bedømmelsen af en præstation. De hyppige sammenligninger mellem musik og sprog. Og de traditioner der findes, vedrørende nodagrupper og nodas med programmatisk indhold.

S. 77-79 berettes om de forekommende traditioner vedrørende musik med magisk indflydelse og launeddasspillere, der opnaaede deres dygtighed ved hjælp af talismaner.

S. 79-90 beskrives musikkens sociale miljø.

S. 79-81. Den økonomiske basis for den professionelle dansemusik udgjordes af den skik, man havde i det professionelle omraade, at danse hver søndag paa landsbypladsen. De ugifte betalte en launeddasspiller for at spille, som var ansat paa aarskontrakt; launeddasspillere var samtidig skomagere og lærte at spille og at flikke sko af samme mester. Det er paafaldende at denne skik netop ikke findes i Cabras, hvor en primitivere dansetradition er

bevaret, og vi har her et interessant tilfælde af et sammenfald mellem udviklingen af en musikalsk genre og en social institution.

S. 81-84. Der var en meget voldsom jalousi mellem launeddasspillerne, hvis indbyrdes dygtighed hyppigt blev afvejet ved uformelle eller offentligt arrangerede konkurrencer. Denne jalousi gav sig udslag i intriger, der kunne tage helt bizarre former, og endvidere forsøgte en launeddasspiller saa vidt muligt at undgaa at blive hørt af andre og faa sit repertoire „stjaalet“. Det var ikke usædvanligt, at de satte vagtposter ud, naar de skulle spille.

S. 84-87. For at blive professionel launeddasspiller var det nødvendigt at modtage ca. 2 aars undervisning af en mester. Det var almindeligt at erhvervet gik i arv fra far til søn, omend dette ikke var hovedreglen. I undervisningsperioden forsøgte lærerne at holde deres elever tilbage ved daarlig pædagogik, og undervisningen blev ofte afbrudt, hvis eleven blev for dygtig. En ung launeddasspiller kunne senere hen være heldig at slutte venskab med en gammel mester, sjældent hans oprindelige lærer, og blive hans musikalske arving. Undervisningen foregik da uformelt, og der bestod en vidtstrakt solidaritet mellem de to.

S. 87-89. Selvom der ofte bestod et bitert fjendskab mellem en launeddasspiller og hans lærer, følte launeddasspillerne sig alligevel solidariske med den „skole“, de var oplært i, der opfattedes som et lærer-elev dynasti. Det længste saadanne dynasti omfatter seks generationer. Der er ofte en mytisk atmosfære omkring de døde launeddasspillere, som anses for at have haft kendskab til alle mulige kunster, som nu er gaaet tabt. Den udvikling af lokalstilarter, som blev fremmet af de nævnte „skoler“, blev opvejet derved at launeddasspillerne

rejste meget omkring og ofte tog engagementer fjernt fra deres egen landsby, saaledes at den professionelle launeddasmusik forblev en ret ensartet genre.

S. 89–90. Den professionelle dansemusik fik sit dødsstød, da søndagsdansene blev forbudt i begyndelsen af 30'erne, saledes at launeddasspillerne kun havde festerne og skomagerhaandværket at leve af. Der er indenfor de allersidste aar sket det, at launeddasspillet har faaet en ny funktion som turistattraktion, og der er nu planer om at aabne skoler i launeddasspil i Villaputzu og Cagliari.

S. 91–92. Kapitel IV

Andre danse

I enhver launeddasspillers repertoire findes en række dansetyper, der adskiller sig fra den egentlige kædedans og ganske tydeligt er kommet til Sardinien udefra. Der er ikke gjort noget forsøg paa at identificere forbillederne for alle disse danse, men denne optagelse af materiale udefra er en proces, der er fortsat op til den allernyeste tid, hvor launeddasspillerne ogsaa har lært sig at spille polkaer, mazurkaer og fox-trots.

S. 93–103. Kapitel V

Launeddas som instrument til sangledsagelse

S. 93–94. Indtil omkring første verdenskrig var launeddassen næsten eneherkende som instrument til sangledsagelse i Sydsardinien. Det eneste sted, hvor denne del af instrumentets repertoire kan siges at fungere som en levende tradition, er landsbyen Cabras, hvor hovedparten af det materiale, som ligger til grund for kapitlet blev indsamlet.

S. 94–95. Her gives en beskrivelse af strukturen i det sydsardiske sangrepertoire, som er karakteriseret ved, at der anvendes et stærkt begrænset antal sangtyper. En

sangtype kan karakteriseres ved en typefrase af samme længde som en verslinje, og som gentages hele tiden underkastet variationer. Hver sangtype er knyttet til bestemte metriske former og, mere løst, bestemte typer af tekstindhold. Der findes ingen sardiske betegnelser for den musikalske side af en sangtype, og vi har betegnet dem med udtryk, der refererer til deres rytmiske og formmæssige opbygning.

S. 95–97. Den mest anvendte sangtype er $4 \times 4/4$ formelen, som kendes over hele Sydsardinien. Der kan iagttages visse regionale varianter af typefrasen, som er vist i figur 55. I launeddasakkompagnementet findes en grundfrase af samme længde som en sanglinje, der ogsaa varieres. De forskellige akkompagnementsfraser er vist i figur 56, hvor man indenfor Cabras kan iagttage visse personlige stilvariationer, ligesom der givetvis ogsaa har eksisteret egnsbestemte stilkarakteristika, materialet er imidlertid for lille til at man kan udsige noget sikkert om disse. $4 \times 4/4$ formelen bruges til at akkompagnere sange med en metrisk opbygning i dobbelte seksstavesvers.

S. 97–98. $3 \times 3/4$ formelen er meget anvendt i Sydsardinien, men kendtes ikke i Cabras. Den bruges til at akkompagnere sange med metrisk opbygning i syvstavesvers, hele den gruppe, der betegnes som mutettus. Det er muligt, at denne formel som forbillede har en nordsardisk sangtype med guitarakkompagnement.

S. 98. $6 \times 4/4$ formelen fandtes kun i Cabras, og er en udvidet version af $4 \times 4/4$ formelen.

S. 98–99. I Cabras kendes to frirytmske sangtyper med launeddas, hvoraf den ene anvendes til serenader, den anden til ballader.

S. 99. Nordsardiske sangtyper blev un-

dertiden sunget i Sydsardinien med launeddasakkompagnement. Den eneste, der egner sig til en saadan udførelse er den, der kaldes mutu logudorese, og som har saa paafaldende ligheder med $4 \times 4/4$ formelen, at man kunne fristes til at antage, at der i de nordsardiske sangtyper med guitarakkompagnement kan findes et substrat af melodiske formler akkompagneret paa launeddas.

S. 99–100. Indenfor det religiøse sangrepertoire anvendes launeddassen til at akkompagnere folkelige religiøse sange kaldet goččus, og som kan udføres paa to forskellige maader, her benævnt som goččus 1 og goččus 2. Goččus 1 er assimileret til den folkelige musikopfattelse og har karakter som en verdslig sangtype, mens goččus 2 virker som en salmemelodi. Endvidere anvendtes launeddassen ogsaa til at akkompagnere selve messen, men det lykkedes ikke at faa denne tradition beskrevet paa udtømmende maade.

S. 100–103 beskrives sangtraditionens sociale miljø. Det foreliggende materiale falder her i to hovedgrupper, hvis man ser bort fra de religiøse sange, dels underholdende sange, dels serenader. De underholdende sange hører til i et værtshusmiljø, hvor de blev udført som solopræstationer ofte med et jalousi og konkurrence moment. $3 \times 3/4$ formelen anvendes mest til digtekonkurrencer. Fællessang kendes ikke. Man kan iagttage, at de aktive folkesangere finder sammen i smaa musikgrupper, hvis medlemmer altid har mange sociale baand imellem sig foruden den fælles musikinteresse. Teksterne til de satiriske sange har en funktion som social kontrolmekanisme, hvilket landsbybefolkningen er sig ganske bevidst.

Serenaderne blev i landsbyen Cabras mest sunget med launeddas; i det professionelle omraade var dette ikke almindeligt.

Serenaden var en normal institution i de sydsardiske landsbyer, og der var faste regler for de forskellige parters opførelse under en serenade.

S. 104–109. Kapitel VI

Marcher og religiøse solostykker

Den sidste genre indenfor launeddasspillet, som skal beskrives, udgøres af en gruppe af solostykker, der blev anvendt ved følgende lejligheder: 1. Naar hostien hævedes under messen, hvor man spillede en hymne kaldet sa pastorella. 2. Under de religiøse processioner. 3. Under verdslige festoptog. 4. Under bryllupstog. Der er nogen forskel fra landsby til landsby paa, hvormange forskellige stykker, man disponerede over. I Cabras fandtes kun eet universalstykke, i Villaputzu fandtes der forskellige stykker til de fire nævnte lejligheder.

S. 105–106. Fra et musikalsk synspunkt er disse stykker heterogene med vekslende rytmisk og formmæssig opbygning. Det, som giver genren en vis ensartethed, er en tematisk lighed mellem de forskellige stykker, som er illustreret i figur 59–61, og som kan skimtes under de forskelligartede rytmiske og formelle ikklædninger.

S. 107. I Cabras kunne man iagttage visse forskelle i de enkelte launeddasspilleres versioner af den for landsbyen karakteristiske pastorella, mens de individuelle forskelle var ubetydelige i Villaputzu i det professionelle omraade. Der er stor forskel paa repertoiret fra egn til egn, idet kun eet af stykkerne forekom i mere end een landsby.

S. 108. Problemerne vedrørende disse stykkers oprindelse vil vi overlade til senere forskning, de gaar formodentlig tilbage til en gammel liturgi, hvilket kunne forklare, at tilsvarende stykker findes over det meste af Italien. En meddeler, Dionigi Burranca, kunne oplyse at eet af stykkerne blev an-

vendt til at akkompagnere afsyngelsen af Ave Maria under processionerne. Der er gjort mange spekulationer vedrørende launeddassens religiøse funktion, og specielt har man hæftet sig ved den fallisk-hermafroditiske karakter af bronzealderfiguren af en launeddasspiller. Jeg vil advare mod at drage for vidtgaende konklusioner i denne forbindelse, idet de nuværende religiøse stykker er af sen oprindelse og i øvrigt betragtes af launeddasspillerne som en ganske underordnet del af instrumentets repertoire.

S. 108–109. De religiøse solostykker har

deres faste plads i den religiøse musik i en sardisk landsby, og der holdes flere steder fast ved skikken at lade en launeddasspiller akkompagnere helgenbilledet under processionerne. Kirken tolererer instrumentets liturgiske anvendelse, og det er overladt til den enkelte præst at afgøre, om han vil tillade, at en launeddasspiller deltager i de religiøse handlinger. Der findes imidlertid ogsaa en legende, der sanktionerer instrumentets religiøse funktioner, idet det oprindeligt blev opfundet af djævelen selv, som dernæst blev bortdrevet fra det af Jesus og Den Hellige Jomfru.

Index

accordion, 33, 41, 73, 94
aenas, 144
s'andimironnai, 79
appreḡḡu, 64
arapikku, 64
s'arrefinu, 14, 16
 function of, 26 f.
 tuning of, 23 f., 28
s'arrošada
 dance type, 91
 in the prof. dances, 63
 Ave Maria, 108

Baines, Anthony, 29
ballu, 30, 91
ballu tsivili, 73, 90
bassu, 144
sa bell'arosa, 63
bisonas, 144
 breathing technique, 26, 82
 Bronze-Age statuette of
 launeddas player, 29, 108
Burrancia Dionigi, 11, 15, 16
 18, 19, 22, 28, 40, 44, 47, 66,
 69, 70, 71, 81, 83–89, 96, 98,
 107, 108
su Bricchi, 31, 40

Cabras, Giovanni, 45, 69, 79, 83
 84, 85, 87, 88
 Cadoni, Efisio, 45, 107
 Cancedda, Mario, 87
 Cantigas de Loores de Santa
 Maria, 29
 Canu, Peppinu, 30, 34, 38, 96,
 107
 Carpitella, Diego, 13
 Castangia, Franziscu, 30
 93, 96, 101
 Casu, Daniele, 30, 34, 41, 96
 choreography
 of pass' 'e dusu, 34
 of pass' 'e tresi, 34
 of prof. dances, 50, 63 ff., 69
 Cirese, Alberto M., 13, 98

sa dantsa, 30, 91

drone, 14
 function of, 23
 manufacture of, 17

element, 33, 50
 Erriu, Pasquale, 12, 15, 17, 19,
 24, 44, 47, 69, 83, 85, 86, 87,
 89, 108

Fara, Giulio, 12
su far' e sa monča, 20, 21, 77
 Figus, Antonio and Palmerio,
 69, 83, 84, 88
 Figus, Giuseppe, 15, 28, 69, 84,
 88 f.

fiorassiu
 in song accompaniment, 95
 thematic material in prof.
 dances, 48, 64, 70
 tuning, 20 f.

fiuda, *fiuda bagadia*,
fiudedda
 in song accompaniment, 95
 programmatic content, 40, 77
 thematic material in prof.
 dances, 48, 66
 tonal structure, 23, 35, 39, 56,
 66
 tuning, 20 f.

florigḡu, 64
frasettu, 20 f.
 Fuos, Jos., 42
is furias, 63

goččus, 99
 guitar 94, 98, 99

Hickmann, Hans, 13

s'iskala, 47, 66–70, 71, 84
ispinellu
 in song accompaniment, 94
 in the tradition of Cabras, 22
 programmatic content, 77
 thematic material in prof.
 dances, 48, 64, 70
 tuning, 20 f.

ispinellu a pipia
 in song accompaniment, 94
 thematic material in prof.
 dances, 48
 tuning, 20 f.

kabittsina, 14
kanna femina, 16
kanna masku, 15
kantsone a kurba, 97
kantsone longa, 97
kantsonetta kabrarese, 99
 Karlinger, Felix, 108
kontrappuntu, 20 f.
krai, 14, 15, 64
kroba, see *loba*
kuntsertus, 14, 16 f., 19 ff.
 in song accompaniment, 94
iskalas of, 48, 66 ff.
 relative age of, 23

Lai, Giovanni, 31, 34, 38, 93,
 107
 Lai, Luigi, 87, 88
 Lara, Antonio, 11, 12, 18, 45,
 46, 47, 63, 67 f. 69, 70, 76, 78,
 83–90, 92, 96, 107
 LaMarmora, Alberto, 40, 81
lavantsa, 102
loba, 14, 17
 Loci, Giovanni, 18, 222

Madao, Matteo, 42
 magic, 77 f.
 main elements, 33
 main measures, 33
 main noda, 47, 62
mankosa manna, 14, 19, 59
mankosedda, 14, 19
sa marginesa, 63
mediana
 in song accompaniment, 94
 programmatic content, 77
 thematic material in
 prof. dances, 48, 64, 70
 tuning, 19 f.

- mediana a pipia*
in song accompaniment, 94
programmatic content, 77
thematic material in
prof. dances, 48, 64
tuning, 20 f.
- mediana falsa*, 20 f.
- mediana in re maggiore*, 19, 22
- Mele, Giovanni, 31
- Melis, Efisio, 12, 15, 17, 19, 22,
31, 45, 46, 47, 67 f., 69, 76, 77,
78, 80, 82–89
- mesu puntu*, 22
- morisku*, 20, 22
- mouthpiece, 14, 16, 17, 19, 23
- Murru, Aristide, 13
- mutettus*, 97
- mutettus a sa tempiesa*, 98
- mutu logudorese*, 99
- noda*, 33
forms in prof. dances, 52 f.
development of *noda* form,
42 f.
- North Sardinia, the launeddas
in, 23, 40, 99
- notation, Sardinian system
of, 28
- is obligausu*, 80
- Oneto, Nicoló, 40
- pass' appuntau*, 74 f.
- pass' 'e dusu*
chain dance in Cabras,
33 ff., 96
dance in San Nicoló
Gerrei, 91
step in prof. dances, 75
- passèggu*, 63, 71, 75
- pass' 'e kantai*, 94
- pass' 'e tresi*
chain dance in Cabras, 33,
38 ff., 56 f., 70 ff.
step in prof. dances, 7
75, 76
- passu*, 64, 91
- passu skošau*, 75
- passu strišau*, 75
- passu torrau*, 74–75, 76
- pastorella*, 104 ff.
- pikkiada*, 33, 64
- Pili, Felice, 12, 18, 22, 31, 41,
46, 67, 77, 81, 84, 88
- Pireddu, Giovanni, 44, 69, 76,
82, 85
- polka, 92
- polyphony
in *pass' 'e dusu*, 36
in *pass' 'e tresi*, 38 n.
in prof. dances, 57 ff.
- Porcu, Aurelio, 11, 15, 17, 46,
47, 67, 69, 74, 88, 94, 107
- processions, 104, 108
- programmatic elements in
prof. dances, 77
- punt' 'e kirias*, 22
- punt' 'e organu*, 22
- in song accompaniment, 94
- thematic material in
prof. dances, 48, 64
- thematic priority in
pass' 'e dusu, 36
- tuning, 20 f.
- puntu*, 19, 22
- religious music, 104–109
accompaniment for the
Mass, 99
dances played in church, 92
goččus, 99
- repentina*, 96, 98
- Sanna, Beppi, 18, 28, 44, 70, 82,
83, 84, 88
- Sanna, Franzischeddu, 44, 69,
70, 84, 86, 87, 88
- scale, 24 ff. (see also tonal
structure).
- serenades, 98, 102 ff.
- serrada*, 33
- sonu de ganna*, 144
- sonu de kantai*, 94
- strakašu*, 19
- sutt' 'e mani*, 59
- Spain, the launeddas in, 29
- sa šampitta*, 63
- tersu puntu*, 22
- thematic continuity, 39, 40, 47,
52, 76
- sa tirantella napoletana*, 92
- tonal structure
in *pass' 'e dusu*, 35 f., 96
in *pass' 'e tresi*, 39, 56 f.
in prof. dances, 53 ff.
- transcription of launeddas
music, 27
- trueddas*, 144
- tserakkia*, 80
- tumbu*, 14 (see also drone)
- tuning methods, 23 f.
- Vacca, Agostinu, 23, 69–70, 78,
79, 81, 82, 88
- variation by permutation, 52
- weddings, 81, 104, 108
- zampogna*
thematic material in
prof. dances, 48, 66
tuning, 20 f.