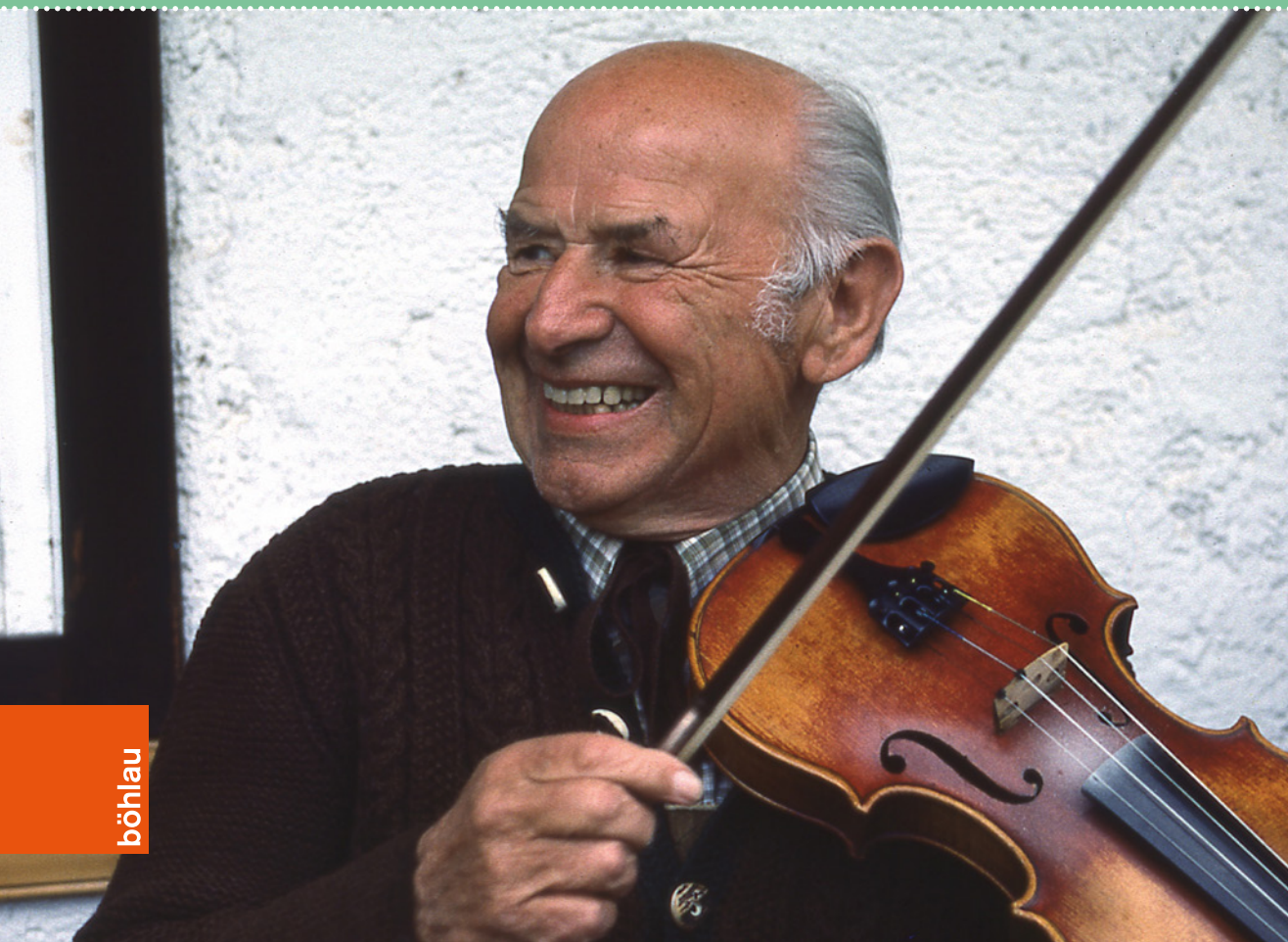
Ulrich Morgenstern | Ardian Ahmedaja (Eds.)

Playing Multipart Music

Solo and Ensemble Traditions in Europe

European Voices IV



böhlau

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Bibliographic information published by the Deutsche Nationalbibliothek:
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie;
detailed bibliographic data available online: https://dnb.de.

1. Edition 2022

https://doi.org/10.7767/9783205214106

Cover photo: Alois Blamberger (1912–1989), musician from Bad Ischl, Upper Austria
Photographer: Rudolf Pietsch, 19 June 1988
Cover design: Michael Haderer, Wien
Typesetting: büro mn, Bielefeld

Vandenhoeck & Ruprecht Verlage | www.vandenhoeck-ruprecht-verlage.com

ISBN 978-3-205-21410-6

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Abstract

The *surdulina* and the *zampogna a chiave* are two different types of Italian bagpipes. They are largely used in the region of Basilicata, in southern Italy. They have two chanters and two drones; basically, in this area these instruments are traditionally played as solo instruments without any kind of accompaniment. The presence of the two chanters allows the instruments to perform multipart music, which is among the most interesting cases in Italy. The *surdulina* in particular, which is typical of these areas, constitutes a special case among Italian bagpipes.

First, the paper focuses on the morphological structure of the two instruments, which have different characteristics, both in terms of size and in the type of reeds used.

Second, the musical system itself is then explored, which is taught and transmitted by memory and by imitation without any form of writing. It is based on an intensive counterpoint between the two chanters; the typical musical style is characterized by small-chained and varying motifs. The musical repertoire includes slow music used for religious processions, and fast music for dance.

Finally, the text is supplemented by photographs relating to the instruments made by Quirino Valvano, one of the main artisans who is very active today in the Basilicata region.

1. Introduction

This article deals with the music of the bagpipes in the Mount Pollino area, southern Italy. This musical tradition fits neatly into the general topic of this book: in this case, I will consider multipart instrumental music performed on solo instruments.

The two types of bagpipes in this area—the *surdulina* (AV 08) and the *zampogna a chiave* (AV 09)—represent a special case in the Italian context of this kind of instruments. They have two chanters and two drones, and, contrary to what happens in other areas of the country, they are traditionally played as solo instruments, with-

out accompaniment. For these reasons, their various musical repertoires share some peculiar features in the use of the two chanters. In the following pages, I will analyse this latter aspect, drawing from both the existing bibliography and from my personal experience as a musician.

In fact, both the instruments have been part of my musical background since my childhood. I learned to play these bagpipes in the late 1970s and 1980s from Pasquale Ciancia (1922–1992), an accomplished musician from S. Costantino Albanese. According to the traditional way of learning, I was asked to attend live listening sessions and to memorize rhythms and melodies. Later on, I also used these instruments as a tool during my field research in order to establish a musical dialogue and a collaborative approach with local musicians. I have already written about this aspect (Scaldaferri/Feld 2019) and its methodological implications in a different musical context (Ferrarini/Scaldaferri 2014; Scaldaferri 2020).

The peculiarity of the *zampogna* and the *surdulina* can be better understood in the context of the rich presence of bagpipes in Italy. The *zampogna* (pl. *zampogne*) has been a classical topic for Italian ethnomusicologists since the first significant field recordings made during the post-World War II years—a fundamental impulse was given by Diego Carpitella, one of the founders of Italian ethnomusicology. Carpitella was part of the research team of the anthropologist Ernesto De Martino, a leading figure in the study of Italian folk culture. In their research in southern Italy, the *zampogna* was a key instrument in a rural Italian context (Adamo 2012; De Martino 2015).

The *zampogna* was also present in the field recordings which Alan Lomax made during his journey through Italy between 1954 and 1955 (Lomax 2008)—aided in part by Carpitella. Some of those recordings were published in his 1957 anthology, which offered a first important picture of Italian folk music practices (Lomax/Carpitella 1957).

Subsequent research carried out by Roberto Leydi and Febo Guizzi offers a systematic description of the morphology of these instruments, discussing them in the wider context of the Mediterranean area. At the same time, Leydi and Guizzi provided an insight into historical and iconographic issues (Leydi/Guizzi 1985). Leydi also promoted concerts, thus bringing on stage several *zampogna* players together with other Mediterranean musicians. Moreover, he considered the old 78 rpm recordings to be an important source for *zampogna* music, and did archive research on this topic (Leydi 1990).

If we look at how the *zampogna* is distributed across the Italian Peninsula, we can recognize two groups of instruments located in two geographical areas: a first group includes the *zampogne* from northern Italy (the Alpine area and part of the Apennine area); a second group consists of the *zampogne* from central Italy, southern Italy and Sicily. The only Italian region without the *zampogna* is Sardinia. This island has its own instrumental tradition where the *launeddas* represent the most distinctive instru-

ment. Bagless triple reedpipes with single reeds, played with circular breathing, the *launeddas* (Bentzon 1969) should be considered as ancient reed instruments which, as Guizzi argued, later evolved into the *zampogna* by adding the bag (Guizzi 2002, 224).

A morphological investigation (Gioielli 2005) of all types of *zampogna* took into account the number and the shapes of the chanters, the drones, and the types of reed. Furthermore, the repertoires have been documented in Leydi (CD 1995). For our purposes here, we must remember that the two groups of Northern and Southern *zampogne* show a fundamental difference in the number of chanters.

All Northern *zampogne* have only one chanter, and a variable number of drones. Therefore, they appear similar to other types of bagpipes which are widespread in Europe (in neighbouring France, in the Iberian Peninsula, and in Eastern Europe).

On the contrary, all *zampogne* from southern Italy and Sicily belong to the double-chanter type: they have a variable number of drones and separate pipes, each of which are played with one hand. Additionally, reed types are never mixed: instruments always have either only simple or only double reeds.

Another important difference between Northern and Southern *zampogne* concerns the persistence of the instruments over time. Those of northern Italy have returned to use in recent times after a long phase of abandonment which lasted well beyond the invention of recording devices. For that reason, the traditional repertoire has not been documented, and thus the revival of those instruments coincided with a "reinvention" of their music. On the contrary, the tradition of the *zampogne* in southern Italy has experienced no interruptions. As in the past, these instruments are still in use in rural contexts for festivals and religious processions. Their music follows the old traditional way of transmission, where listening, memory and imitation still play a crucial role.

2. The Pollino area

The Pollino area, in southern Italy, is located between two regions: Basilicata and Calabria. It is part of the Pollino National Park, one of Europe's largest natural parks. The area has a wide variety of landscapes: it is enclosed by two seas, the Ionian Sea and the Tyrrhenian Sea, and features mountains extending to 2,000 meters at one of the narrowest points of Italy. It is also characterized by the presence of small towns and villages, but maintains a low population density.

Many musical practices related to local folk tradition have been attested in this area and are the topic of studies in Italian ethnomusicology. The area includes the *Arbëresh* communities and their musical traditions, especially vocal polyphony (Scaldaferri 2013), and the presence of numerous musical instruments ranging from the frame drum (*tamburello*) and the diatonic accordion (*organetto*) to the bagpipes (*zampogna*) (Scaldaferri/

Vaja 2006). Folk music was linked with the pastoral and rural world. However, there has been a revitalization maintained by the younger generations thanks to numerous annual festivals and events.

Religious celebrations and local pilgrimages are moments of intense musical presence, with devotional forms mixed together with musical practice. These happen especially during the festivals for the saints, the patrons of the various villages, and are characterized by the spontaneous participation of many musicians. A special moment is the feast of the Madonna del Pollino, which gathers the people and the musicians of the area at the sanctuary of the Virgin, located in the mountains, during the summer (Scaldaferri 2005a). As has been noted, these moments of encounter, especially the pilgrimages to the Pollino, are an important opportunity for musicians to exchange musical knowledge. Through the years, these exchanges led to the creation of a typical style which can especially be seen in the music played by the bagpipes (La Vena 2002b).

In 1915 the writer and traveller Norman Douglas, who was passionate about Italy, published *Old Calabria*, a book that tells of his journeys made between 1907 and 1911. *A Mountain Festival*, the 20th chapter of the book, is entirely dedicated to the feast of the Madonna of Pollino. Douglas describes the main pilgrimage of the cult of Pollino, which takes place on the Friday and Saturday before the first Sunday of July. Many of the elements reported by Douglas relate to the soundscape of the festival and offer us crucial information about the presence of bagpipes:

> It is a vast picnic in honour of the Virgin. Two thousand persons are encamped about the chapel, amid a formidable army of donkeys and mules whose braying mingles with the pastoral music of reeds and bagpipes—bagpipes of two kinds, the common Calabrian variety and that of Basilicata, much larger and with a resounding base key, which will soon cease to exist. […] On all sides groups of dancers indulge in the old peasants' measure, the *pecorara*, to the droning of bagpipes—a demure kind of *tarantella*, the male capering about with faun-like attitudes of invitation and snappings of fingers, his partner evading the advances with downcast eyes. […] Night brings no respite; on the contrary, the din grows livelier than ever; fires gleam brightly on the meadow and under the trees; the dancers are unwearied, the bagpipers with their brazen lungs show no signs of exhaustion. (Douglas 1926, 151–153)

The description of Douglas is one of the main sources of evidence of the past presence of bagpipes in this area. He attested the presence of two types of bagpipes at the Madonna del Pollino festival at the beginning of the last century. The bagpipe referred to as "that of Basilicata", is recognizable as the *zampogna a chiave*, which, contrary to Douglas' predictions, did not cease to exist. Indeed, it has with time become the most common type of bagpipes in southern Italy (Guizzi 2002, 247–252). The second

instrument, the "common Calabrian variety", could indicate the smaller *surdulina*. Douglas' description presents a situation that is still in practice today. This would suggest that the presence of these two instruments in the Pollino area has remained fairly stable over the last century.

On the same pages Douglas describes the dance which is still today one of the main opportunities for the use of the bagpipes. The dance is called the *tarantella* or *pastorale* (today, the term used by Douglas, *pecorara*, is no longer present in the language). Now, although the bagpipes are often replaced by the *organetto* during the Madonna del Pollino festival, the dance as described by Douglas has remained unchanged. In the area of Pollino, the *zampogna a chiave* and *surdulina* are also used as support for the singing. Occasionally they can be joined by the *tamburello* and other rhythm instruments, especially when they play dance music.

Over time, the bagpipes in the Pollino area have attracted the attention of many scholars and researchers; among them we may mention the late Roberto Leydi, Febo Guizzi, and Pietro Sassu, who played an important role in defining the methods and topics of Italian ethnomusicology and organology. The typical musical style is characterized by small motives which are enchained and varied. It represents a case of great interest in Italian folk music which is evident especially in the music for the *surdulina*. This was clearly indicated by Roberto Leydi in his preface to the study dedicated to the repertoire of the *surdulina* player Carmine Salamone:

> I think that the *surdulina* tradition is the most interesting one in the context of bagpipes [*zampogne*] musical practice of central and southern Italy (…). The *surdulina* offers us indeed in its apparently limited repertory, a model of the "pure" modular structure which, differently from other bagpipes [*zampogne*], does not know modular thematic subsidence.
> (…) To grasp all particular qualities of the music for *surdulina* (…) one should listen to this music as it comes out from the instruments of its masters.
>
> *Credo che quella della surdulina sia la tradizione più interessante nell'ambito della pratica musicale delle zampogne dell'Italia centrale e meridionale (…) La surdulina infatti ci offre, nel suo apparentemente ristretto repertorio, un modello di strutturazione modulare "pura" che non conosce, a differenza delle altre zampogne (…) cedimenti tematici.*
> *(…) Per cogliere tutte le qualità così particolari della musica per surdulina (…) bisogna ascoltare questa musica come esce dagli strumenti dei suoi maestri.* (Leydi in Scaldaferri 2003, 10)

Musicians from the villages of Alessandria del Carretto and Farneta di Castroregio (in Calabria), S. Paolo Albanese, Terranova di Pollino and S. Costantino Albanese (in Basilicata), who traditionally play at festivals and pilgrimages, represent figures of fundamental importance to focus the characteristics of the musical repertoires.

3. *Morphology of the* zampogna a chiave *and* surdulina

The *zampogna a chiave* presents two chanters of unequal length and two drones, with a bag made of goat skin; it takes its name from the metal key of the left chanter used to close the last hole. The size of the *zampogna a chiave* is measured with the palm. The exact palm size is 26 cm; however, each constructor can personalize the measurements of his instruments, so very often there are differences between instruments of the same size made by different people.

Usually, the size of a *zampogna* ranges from a minimum of 2.5 palms to a maximum of 6 (see Figures 1a-1c; Quirino). The most common types range from 3 to 5 palms, and the best sound balance between chanters and drones is achieved with a medium instrument of 3.5 palms.

Fig. 1a: Quirino Valvano, musician and instruments maker from S. Costantino Albanese, Potenza, southern Italy, performing on a 3-palm *zampogna a chiave*: total length 76 cm, right chanter 37.5 cm, left chanter 61 cm, little drone 13 cm, big drone 30 cm. Photograph by Nicola Scaldaferri. 23 December 2007. S. Costantino Albanese, in front of the house of Quirino Valvano. Private archive of Nicola Scaldaferri.

Fig. 1b: Quirino Valvano, musician and instruments maker from S. Costantino Albanese, Potenza, southern Italy, performing on a 4-palm *zampogna a chiave: t*otal length 96 cm, right chanter 47 cm, left chanter 79 cm, little drone 16 cm, big drone 40 cm. Photograph by Nicola Scaldaferri. 23 December 2007. S. Costantino Albanese, in front of the house of Quirino Valvano. Private archive of Nicola Scaldaferri.

Fig. 1c: Quirino Valvano, musician and instruments maker from S. Costantino Albanese, Potenza, southern Italy, performing on a 6-palm *zampogna a chiave*: total length 147 cm, right chanter 75 cm, left chanter 79 cm, little drone 28,5 cm, big drone 60 cm. Photograph by Nicola Scaldaferri. 23 December 2007. S. Costantino Albanese, in front of the house of Quirino Valvano. Private archive of Nicola Scaldaferri.

In the area of Pollino, as well as in other areas of southern Italy, the *zampogna* is often called *i suoni*, meaning "the sounds", to indicate it as the musical instrument par excellence in the local folk tradition. In the *Arbëresh* villages, it is called *karramunxa* (Scaldaferri 1994, 258).

Its construction requires specific equipment consisting of a lathe and drill (operated either manually or electrically), and metal tips and reamers that the artisans often build by themselves.

Different types of wood are used for the *zampogna a chiave*: maple, cherry, boxwood, olive, wild pear or mountain ash, with a preference for the olive tree and boxwood for the long parts of the pipes.

The *zampogna a chiave* has four double reeds, two for the chanters and two for the drones made of cane (*arundo donax*). The most common *zampogne* in the area are those of 3 and 3.5 palms. The latter is tuned roughly in F. Below, in Figure 2 (see Scaldaferri 2016, 28), the full scale of the instrument is shown, approximated to the tones and semitones of the tempered scale. The right chanter has five digital holes and produces a scale of seven pitches (if we include the fourth altered degree, used mostly in ornamentations) while the left has four holes and produces five pitches, because the thumb is not used. The lowest F of the example is closed by the key.

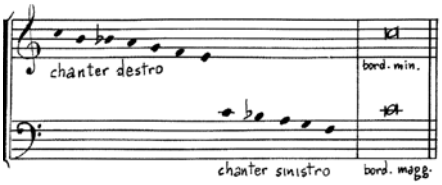


Fig. 2: The full scale of the *zampogna a chiave* (Scaldaferri 2016, 28).

However, the instrument is not usually tuned on a tempered scale, thanks also to the option of altering the size of the holes with wax. In the tuning of the players of the Pollino area, we often found a non-tempered alteration of the leading tone and the fourth degree. This is shown in Figure 3 (Scaldaferri 2016, 29).

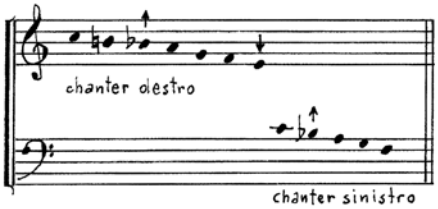


Fig. 3. The full scale of the *zampogna a chiave* with a non-tempered alteration of the leading tone and the fourth degree (Scaldaferri 2016, 29).

The tuning constitutes a difficult aspect in managing the *zampogna*; it was the reason why the instrument was substituted by other instruments in the past, such as the *organetto*, which does not need to be tuned before each performance. In recent times however, with the use of reeds made of synthetic materials, tuning is much easier. Introduced during the 1990s in the Pollino area thanks to the work of Leonardo Antonio Lanza (1920–2008), synthetic reeds are the basis of the popularity that these instruments are experiencing among the younger generation, thanks to the stability of the tuning that even allows the *zampogna* to play together with other instruments (Stella 2007).

The *surdulina* has two chanters and two drones, all with simple reeds made of cane (*arundo donax*). The bag is made of goat skin. Besides the difference between simple and double reeds, a striking difference to the *zampogna* is certainly the size of the instrument and the structure of the chanters. Both the *surdulina* chanters have the same length, following the typology of the so-called *zampogna a paro* which is present in other parts of southern Italy (Guizzi 2002, 245–252). Usually, the chanters of the surdulina are between 12 and 24 cm; the bigger of the two drones, which is the longest pipe of the instrument, is between 24 and 35 cm.

Fig. 4: Quirino Valvano, musician and instruments maker from S. Costantino Albanese, Potenza, southern Italy, performing on *surdulina:* Total length 30 cm, Chanters 14.5 cm, Little drone 9 cm, Big drone 18 cm. Photograph by Nicola Scaldaferri. 23 December 2007. S. Costantino Albanese, in front of the house of Quirino Valvano. Private archive of Nicola Scaldaferri.

The chanters of the *surdulina* have four finger holes; the player does not use the thumb of either hand. The *surdulina* has a unique morphological trait among Italian bagpipes that determines the main characteristic of its musical repertoires: the complete closure of the left chanter at the bottom with wax (or wood). Indeed, when all the finger holes are closed, the chanter doesn't play, and this makes it possible to obtain staccato notes and rests with this chanter.

The instrument is present in the Arbëresh villages of the Pollino area, where it is called the *surdullina* or *karramunxja* (in some Arbëresh villages of Calabria, this is close to the term *karramuxa*, which in Arbëresh villages of Basilicata indicates the *zampogna*). In the Italian-speaking villages of the area it is also called the *suniciell*, which means "small sounds".

The name *surdulina*, and some similarities, have also suggested a possible connection with the *sordellina*, an ancient Italian bagpipe present in the Neapolitan Kingdom between the fifteenth and sixteenth centuries. It performed written music, and a tablature was published in 1600 by Giovan Lorenzo Baldano (Baldano 1995). However, the state of knowledge about this instrument doesn't allow us to make a clear link.

The construction of the *surdulina* follows the same procedures as that of the *zampogna*, with the use of the same types of wood and tools; however, because of its small size, the *surdulina* can also be made by hand and worked with a knife. For the *surdulina* it is not possible to establish stringent models or measures; the most common models have chanters with lengths from 14 to 20 cm. The chanters are usually made from

a single piece of wood. The bag is similar to that of the *zampogna*, except that it can be smaller. Synthetic reeds are not used for the *surdulina* (Scaldaferri 2005, 67–71).

The instrument is transcribed in G here, although it is possible to use tuning which is more acute or more severe depending on the length of the pipes.

The right chanter of the *surdulina*, which has four digital holes, produces a scale of five notes (or six, if we include the fourth altered degree, used mostly in ornamentations), which always remains unchanged. It is shown in Figgure 5 (Scaldaferri 2016, 32).

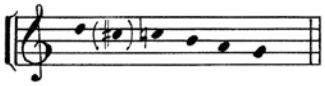


Fig. 5: The six pitches which can be produced on the right chanter of the *surdulina* (Scaldaferri 2016, 32).

The left chanter has four finger holes but produces only four pitches because of the closure of the bottom. The left chanter can also be tuned in a different manner by putting some wax in the finger holes. The more usual tuning is that shown in Figure 6, presenting both the leading tone and the subtonic (Scaldaferri 2016, 32).

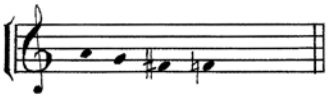


Fig. 6: The most usual tuning of the left chanter of the *surdulina* (Scaldaferri 2016, 32).

Another way to tune the left chanter is shown in Figure 7; this tuning was used by musicians from the Sarmento Valley like Pasquale Ciancia (Scaldaferri 1994, 255–258).

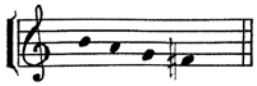


Fig. 7: The tuning of the left chanter of the *surdulina* used by musicians from the Sarmento Valley like Pasquale Ciancia (Scaldaferri 1994, 255–258).

The complete possible range of pitches of the *surdulina* is shown in Figure 8 (Scaldaferri 2016, 32).

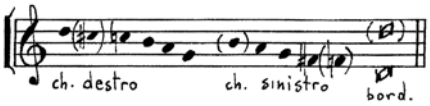


Fig. 8: The complete possible range of pitches of the *surdulina* (Scaldaferri 2016, 32).

4. The music of the zampogna

The music performed with both of these instruments can be of two types: slow music and fast music. Slow music is performed during religious processions and Christmas *novena*, while fast music is used for dancing; both of them can serve as accompaniment for singing, or can be performed as virtuoso solo pieces.

There is no form of writing of this music, nor is there an explicit system of teaching the instruments. Learning occurs through imitation, and much of the effort is devoted to memorizing the motives and developing the technique of variations, which are often typical of the individual style of the musicians. During a performance, each chanter develops variations starting from some basic motives, chained to each other, and composes a complete musical track, which is usually called *sunata*.

The left chanter mostly has the role of a foundation. It creates a kind of ostinato that constitutes the rhwythmic and harmonic frame of the *sunata*. The instrument can produce two harmonic areas, each with a certain combination of pitches. The two areas are roughly similar to the I and V degrees of Western harmony. The I assumes a stable value, while the V assumes an unstable one. In the *zampogna* the stable harmonic area is built on a final degree which coincides with the lowest pitch of the left chanter. The musical examples presented here refer to the 3.5 palm *zampogna*, and so are written in F. Figure 9 shows the sounds of the stable area. The base of the unstable region is instead the second degree, or the third degree as an *appoggiatura* of the second. Figure 10 presents the range of pitches of the unstable area (Scaldaferri 2016, 34).

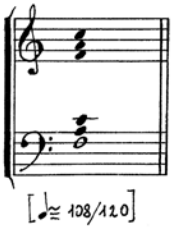
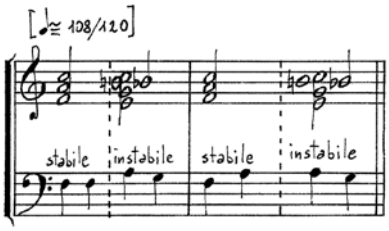


Fig. 9: The pitches of the stable area in the *zampogna* (Scaldaferri 2016, 34).

Fig. 10: The pitches of the unstable area in the *zampogna* (Scaldaferri 2016, 34).

All melodic phrases, in the slow as well as in the fast music, are composed mainly by alternating the stable area with the unstable one. The regular alternation between the two harmonic areas is the fundamental dynamic principle of this music. Figures 11 and 12 show some examples of ostinato at the base of the fast music for dance, performed on the left chanter (Scaldaferri 2016, 35). Examples of ostinato with short

phrases (two beats for each area) are given in Figure 11 and examples of ostinato with longer phrases (four beats for each area) are given in Figure 12:



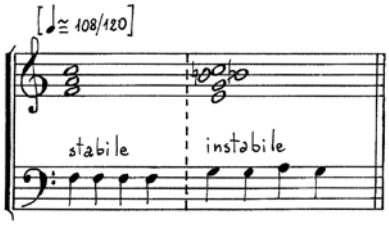
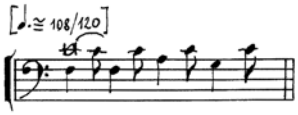


Fig. 11: Examples of ostinato with short phrases (two beats for each area) at the base of the fast music for dance performed on the left chanter of *zampogna* (Scaldaferri 2016, 35).

Fig. 12: Examples of ostinato with long phrases (four beats for each area) at the base of the fast music for dance performed on the left chanter of *zampogna* (Scaldaferri 2016, 35).

With the *zampogna* it is impossible to introduce pauses during a performance. However, the sound of the left chanter, when all holes are open, produces the fifth degree. The fifth is the same pitch produced by the bigger drone; therefore, when the left chanter plays the fifth, its sound is obfuscated by the fifth played by the drone. Thanks to this, it is possible to create the illusion of breaks and staccato notes. The perception of the staccato has a major role in the dance tunes, as it helps to set the rhythm in a very incisive manner. Figures 13 and 14 (Scaldaferri 2016, 36) show the bass line performed by the left chanter and the effect perceived by the listener.



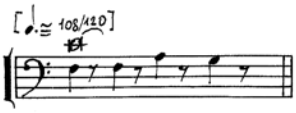


Fig. 13: The bass line performed on the left chanter of *zampogna* (Scaldaferri 2016, 36).

Fig. 14: The effect perceived by the listener from the playing showed in Fig. 11 (Scaldaferri 2016, 36).

In the *zampogna*, the right chanter has the same scale as the left, but an octave higher and with the addition of a leading tone, so we have two almost identical scalar structures with the distance of an octave. This requires a differentiation in the motives of the chanters. So, while the left chanter performs an ostinato rather strictly, the right one produces rich variations and ornamentations with rhythmic or harmonic contrasts.

Figure 15 is the transcription of a performance of dance music by Andrea Pisilli, an important player as well as constructor of instruments from Farneta di Castroregio, with a 4.5 palm *zampogna* tuned in C (published in Guizzi/Leydi 1980, LP, side B).

Relevant research about Pisilli has been done by Vincenzo La Vena (1986; 2002b), and a video documentary was made by Pietro Silvestri (Silvestri 2003). This transcription shows the different role of the two chanters. The rigorous ostinato of the left chanter contrasts with the continuous variations of the right; the leading tone and the fourth degree, absent in the ostinato of the left chanter, are strongly present in the motives of the right.

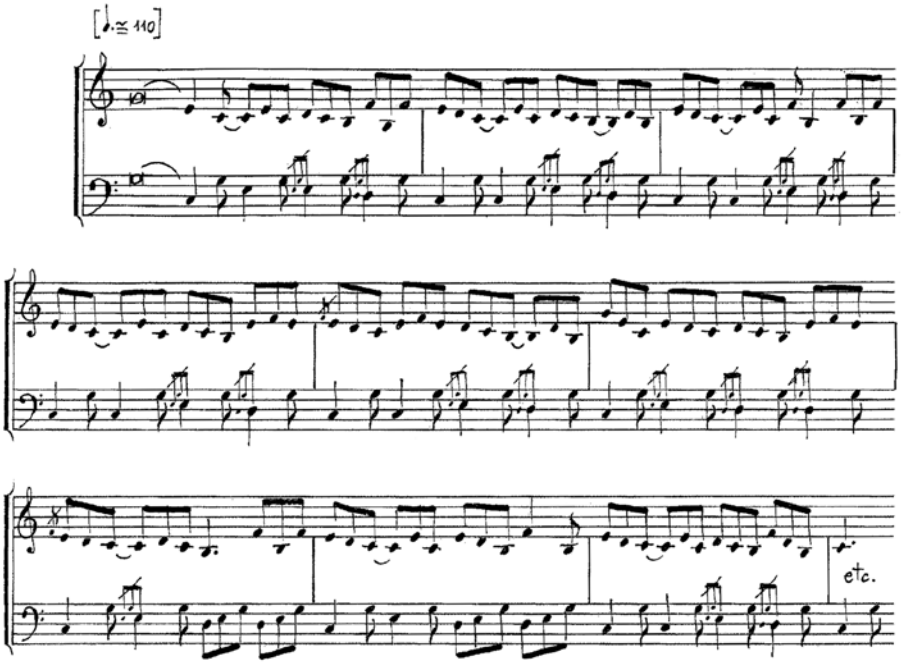


Fig. 15: The transcription of a performance of dance music by Andrea Pisilli from Farneta di Castroregio, with a 4.5 palm *zampogna* tuned in C (published in Guizzi/Leydi 1980, LP, side B). Transcription by Nicola Scaldaferri.

In the course of a performance, a good musician tries to elaborate only a few motives, moving gradually from one to another without creating fracture points, or even tends to use a single motive exploring all its possible variants.

In the Figures 14 and 15 below are given some of the most frequent motives, performed with a 3.5 palm *zampogna* tuned in F (Scaldaferri 2016, 38–39). In the pitches we can notice a principle of complementarity, whereby the right chanter tends to make a broad use of the pitches that are excluded by the ostinato. In Figure 16 there are motives with two beats per harmonic area, in Figure 17 there are motives with four beats per harmonic area.

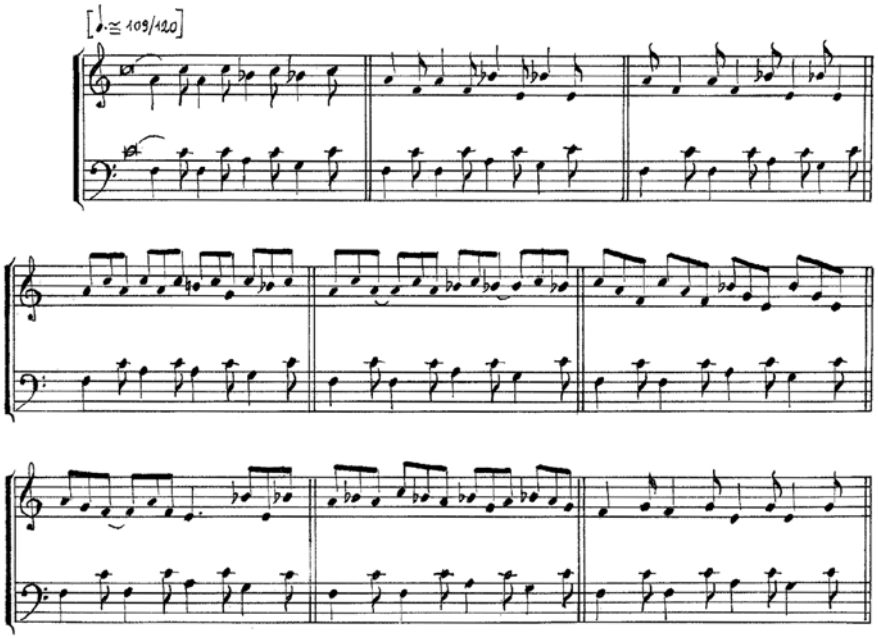


Fig. 16: Motives with two beats per harmonic area performed with a 3.5 palm *zampogna* tuned in F (Scaldaferri 2016, 38).

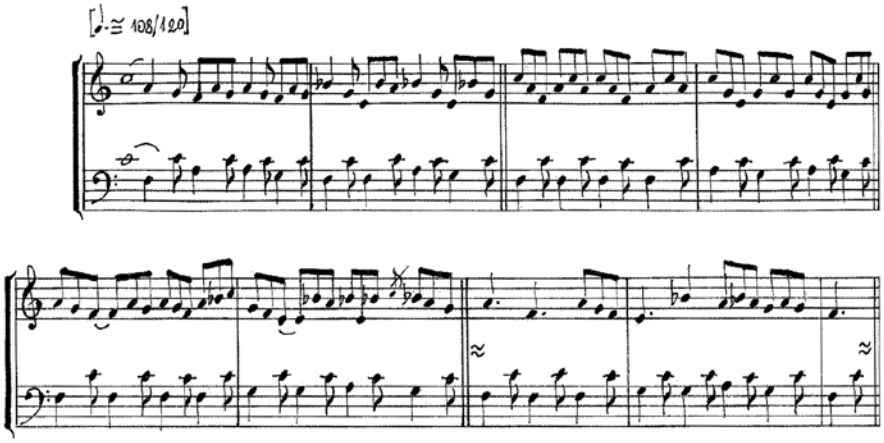


Fig. 17: Motives with four beats per harmonic area performed with a 3.5 palm *zampogna* tuned in F (Scaldaferri 2016, 39).

The transcription in Figure 18 is based on a performance of Pasquale Ciancia, from S. Costantino Albanese (Mele 1979) and shows the moment of the changeover from the first melody type to the second in the course of a performance. The change occurs in a smooth way thanks to the figuration of the triplet that characterizes both; the performer is thus able to maintain the flow of the performance, which is a key feature of this music, especially when it is performed for dance

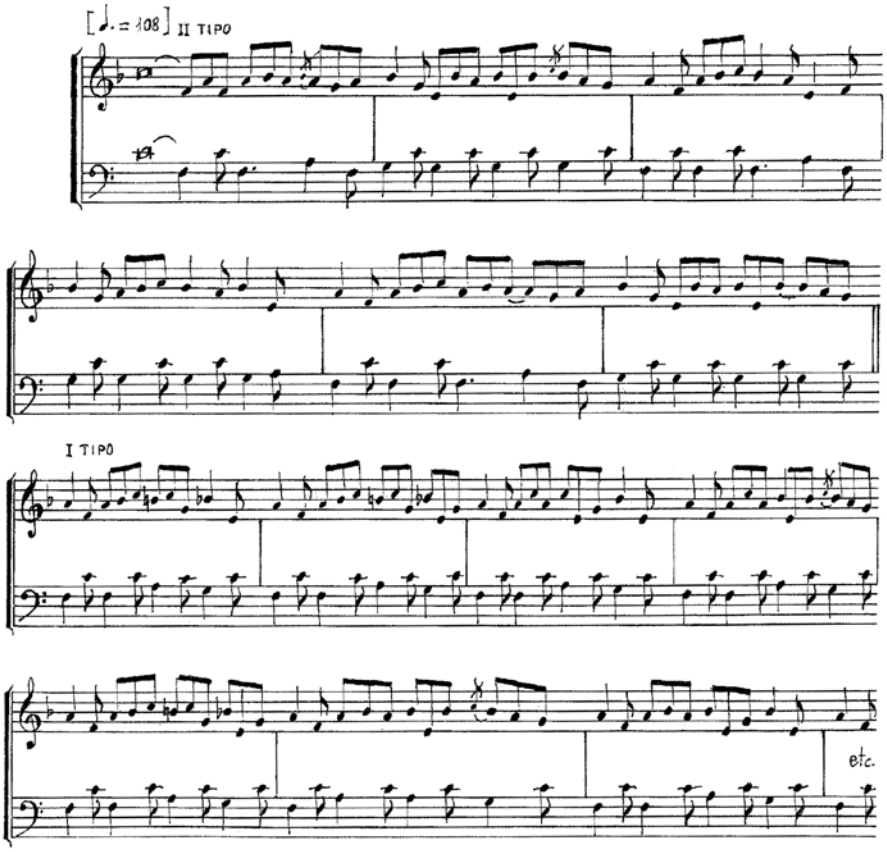


Fig. 18: The transcription of a performance on *zampogna* by Pasquale Ciancia from S. Costantino Albanese, recorded by Salvatore Mele (1979). Transcription by Nicola Scaldaferri.

We can identify two distinct genres of slow music. The first is represented by the music performed during religious processions and Christmas *novenas*, with a slow pace and ternary rhythm. The two chanters create a double ostinato varied by the performer. The slower and more adorned the melody, the greater the skill of the performer. Even in this case, as for the dance music, the phrases have a balance between stable and unstable areas. In Figure 19 (Scaldaferri 2016, 43) there is a fragment performed by Pasquale Ciancia where the double ostinato of the two chanters is varied by a rich ornamental component:

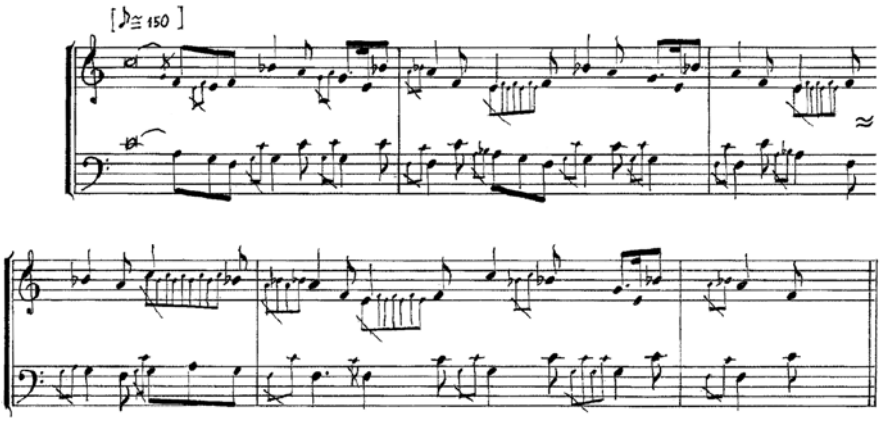


Fig. 19: The transcription of a performance on *zampogna* by Pasquale Ciancia from S. Costantino Albanese where the double ostinato of the two chanters is varied by a rich ornamental component (Scaldaferri 2016, 43).

Another kind of slow music is called the *Passeggera*, or music for sheep, which known in the *Arbëresh* villages as walking music (*Tue ecur)*. The left chanter performs a very rigorous ostinato characterized by the alternation of stable and unstable harmonic areas, while the right chanter performs a sort of *perpetuum mobile* with continuous variations. Two fragments are given below (Scaldaferri 2016, 45). The first, Figure 20, is performed by Pasquale Ciancia (*Tue ecur*); the second, Figure 19, by Leonardo Antonio Lanza from Terranova di Pollino (*Passeggera*).

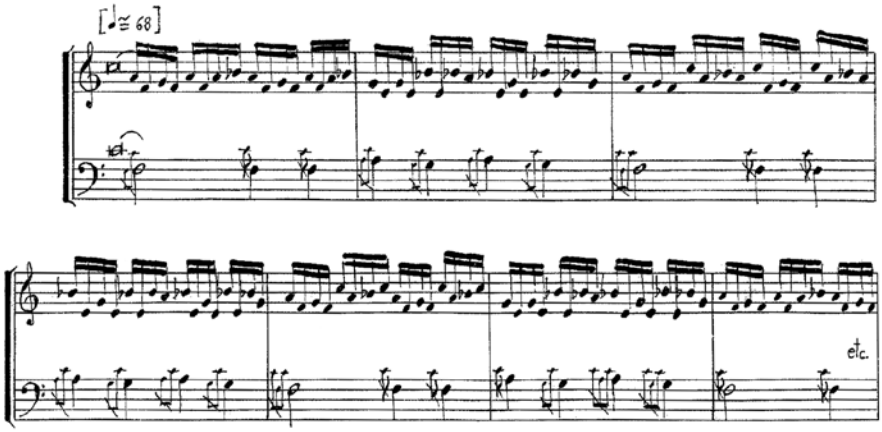


Fig. 20: An example of slow music known in the *Arbëresh* villages as walking music (*Tue ecur*) performed by Pasquale Ciancia from S. Costantino Albanese (Scaldaferri 2016, 45).

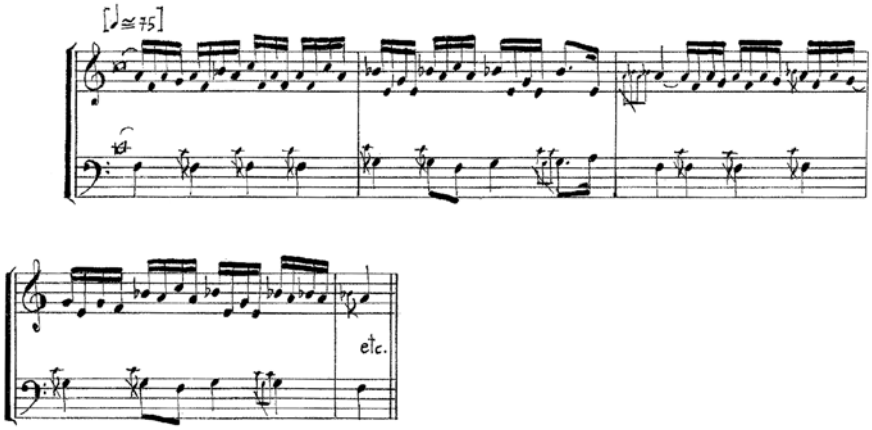


Fig. 21: An example of slow music called the *Passeggera* performed by Leonardo Antonio Lanza from Terranova di Pollino (Scaldaferri 2016, 45).

The *Passeggera* is considered to be highly virtuoso. It is preferred by older players, but is not easy to master for younger ones. Its difficulty consists precisely in the process of continuous variation.

5. *The music of the* surdulina

The music of the *surdulina* presents many similarities to the music of the *zampogna*, starting from the balance between stable and unstable harmonic areas. However, is more difficult to place it in a tonal plan. This is due both to the fact that the lower note is the drone (a fifth degree lower than the tonic) and the presence of the subtonic in the left chanter.

This again concerns the distinction between fast and slow music. Of course, with regard to the different structure of the two instruments, there are different solutions which are used. The right chanter performs a scale of five notes (or six including the fourth altered degree) without the leading tone. The left chanter performs only four notes including the leading tone and the subtonic, and may realize breaks and staccato, and this element is widely used, especially in music for dancing. The left chanter usually performs some ostinato, and the right some variations, even though they are in the same octave.

In Figure 22 is shown shows the basic ostinato with two beats per harmonic area, in Figure 23 (Scaldaferri 2016, 47) motives for dancing, with two beats per harmonic area and in Figure 24 (Scaldaferri 2016, 47) motives for dancing, with four beats per harmonic area.

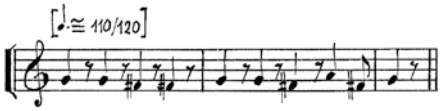


Fig. 22: The basic ostinato with two beats per harmonic area in the performance on the *surdulina*.

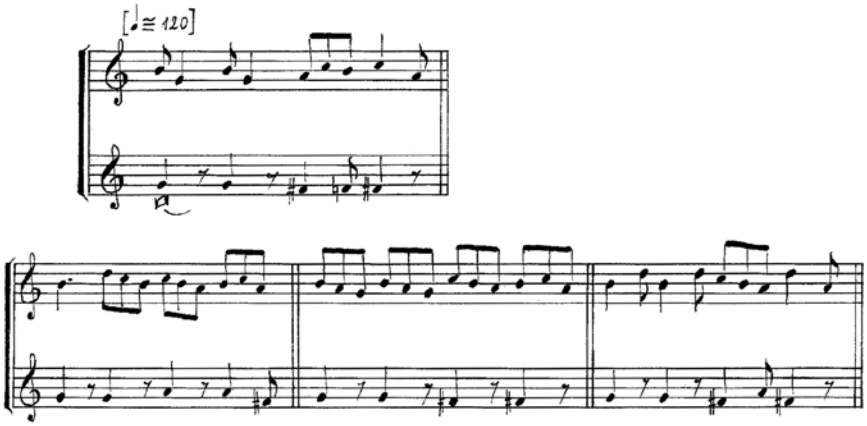


Fig. 23: Musical motives for dancing, with two beats per harmonic area in the performance on the *surdulina*. (Scaldaferri 2016, 47).

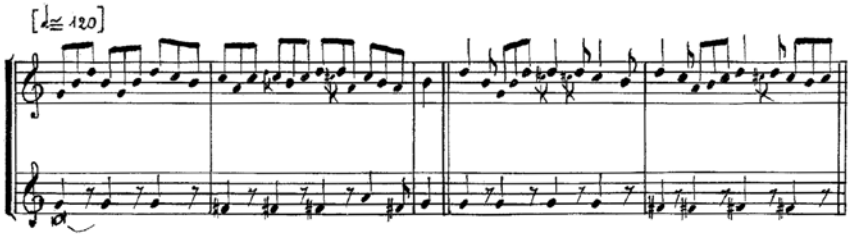


Fig. 24: Musical motives for dancing, with four beats per harmonic area in the performance on the *surdulina* (Scaldaferri 2016, 47).

In slow music, we have the same two types seen in the repertoire of the *zampogna*: the processional tune and the *Passeggera*, with variations due to the different structure of the instruments and scales.

The transcription in Figure 25 shows the slow tune for the processions in a performance of Agostino Troiano from S. Paolo Albanese (transcription of track 6, CD Gala 1991). The transcription in Figure 26 shows the *Passeggera* in a performance of Carmine Salamone from Terranova di Pollino (transcription of track 7, CD Scaldaferri 2003).

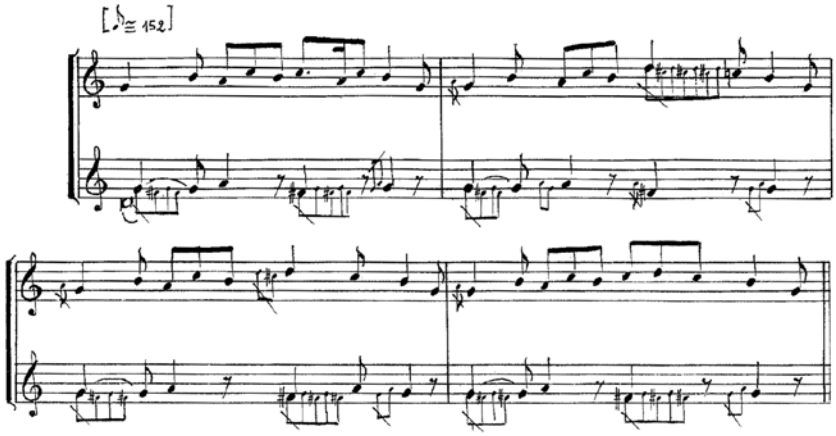


Fig. 25: Transcription of the slow tune for the processions in a performance of Agostino Troiano from S. Paolo Albanese (see Gala 1991, Track 6). Transcription by Nicola Scaldaferri.

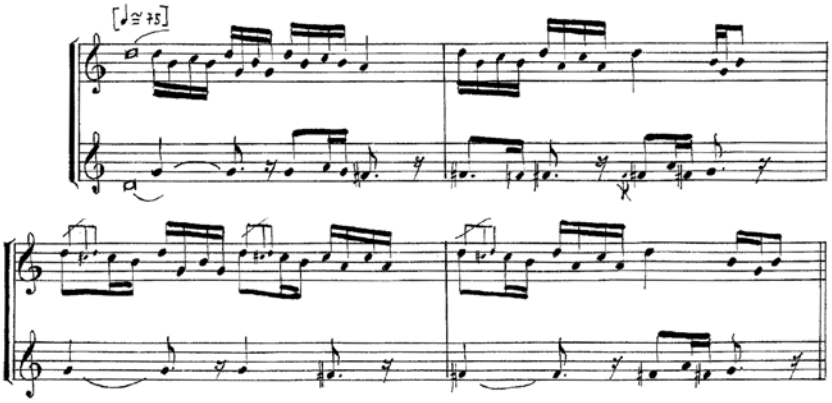


Fig. 26: Transcription of the *Passeggera* in a performance of Carmine Salamone from Terranova di Pollino (see Scaldaferri 2003, Track 7). Transcription by Nicola Scaldaferri.

6. Conclusions

If we analyse the musical repertoires of both the *zampogna a chiave* and the *surdulina*, we can point out the existence of a common, coherent system despite the differences related to specific features of the two instruments.

This system is based on the complementary role of the two chanters, playing two melodic lines with tight interactions. This feature is more evident in the music of the *surdulina*, because both chanters share almost the same pitch range. Furthermore, no form of writing or extrasomatic support are employed in this context—unlike what occurs in the case of other instruments like the *launeddas* in Sardinia.

Most of the musicians I mentioned above lived during the 1900s and were accustomed to a purely mnemonic and imitative transmission. In recent years, their performances have been largely diffused among young musicians thanks to audio or video recordings and web resources. Nevertheless, those technologies have not radically changed the process of transmission, which is still based on memorization of rhythmic and melodic elements.

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