

Behaviour and performance style in present day *canto sul tamburo* from the *Giuglianese* area: continuity and change¹

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Nell'ambito del canto e ballo sul tamburo di tradizione campana sono individuabili diversi stili areali che, al di là di diversi tratti comuni, si distinguono per una diversa tipologia di struttura performativa, sia vocale e strumentale che coreutica. Uno stile facilmente riconoscibile è sicuramente quello di area giuglianese-domiziana, caratterizzato dall'uso del *sisco*, un piccolo flauto diritto. L'obiettivo del presente studio è verificare l'attualità dello stile areale giuglianese, con le sue diverse innovazioni performative e la notevole varietà di contesti esecutivi (dalle occasioni rituali alle esibizioni concertistiche sul palcoscenico). Attraverso alcuni esempi si delinearanno i tratti essenziali di riconoscibilità della pratica esecutiva del canto sul tamburo o *tammurriata* giuglianese. Particolare attenzione verrà dedicata alle diverse modalità di auto-rappresentazione, costituite soprattutto da un gran numero di cd autoprodotti, dal grande fiorire dei video su *YouTube* e dei gruppi su *Facebook* che giocano un ruolo cruciale nella odierna consapevolezza degli attori locali.

Within the tradition of the singing and dancing accompanied by the traditional frame-drum of Campania Region, there are different identifiable area styles. Beyond several common traits, these styles are distinguished by different types of performative structure concerning both vocal-instrumental and choreutic performance. The style of *Giuglianese-domiziana* area is easily recognizable being characterized by the use of *sisco*, a small straight flute. The aim of this study is to verify the relevance of the *Giuglianese* style with its different performative innovations and the wide variety of performance contexts (from ritual occasions to concert performances on stage). By means of examples, it will outline the essential features which characterize the performance practice of *canto sul tamburo* in Giugliano. Particular attention will be devoted to the different modes of self-representation that are mainly constituted by a large number of self-produced CDs, and a great flowering of video on YouTube and Facebook groups which play a crucial role in today's awareness of the local actors.

¹ Translation from Italian: Claudia Jane Scroccaro

THE *canto sul tamburo*, also known as *tammurriata*, is a musical practice common to some specific areas of the Campania Region. Its main function is to accompany ritual dances connected to devotional pilgrimages to sanctuaries dedicated to different Madonnas, named *sorelle* (sisters). Before the 1970s, this repertoire was defined in folk culture as *canzone 'ncopp' 'o tammurro*, literally 'song on the drum', with the instrument thus named in its masculine form as *tammurro*, and not *tammorra*, which is the feminine form. After all, reports of the *canzone 'e copp' o tammurro* were already found in the first edition of the historical collection of Neapolitan folk songs by Luigi Molinaro del Chiaro (1880) and continued right up to the lesser known thesis published by Giovanni Sarno (1967). Instead, the term *tammurriata* has urban origins and is connected to the repertoire of the Neapolitan song, as in the case of E. Nicolardi and E. A. Mario's 1944 song, *Tammurriata nera* (especially known in the version recorded by the Nuova Compagnia di Canto Popolare) or, even earlier, in *Tammurriata palazzola* by F. Russo and R. Falvo, which dates back to 1914, and in *Tammurriata americana* by L. Bovio and E. Tagliaferri, dated 1936, as in many others. However, in the 1970s, the musician and researcher Roberto De Simone reinstated the female term *tammurriata* in his works. He was among the first to carry out thorough field research upon the song and dance *sul tamburo* in Campania, publishing a studio recording of seven LPs, released with a large volume, which still today represents an essential reference for anyone approaching this repertoire (*La tradizione in Campania* 1979).²

Since then, the term *tammurriata* has also been commonly adopted by folk circles as a connotation of a rural musical practice. In recent works De Simone drops the term *tammurriata* in favour of expressions like *canti sommesi sul tamburo*, *canti giuglianesi*, *canti di stile pomiglianese*, and so forth (DE SIMONE, 2010).

The first documented field research audio recordings of *canti sul tamburo* are dated twenty years earlier. They are included in the vast collection of recordings carried out in Italy by Alan Lomax and Diego Carpitella between 1954 and 1955. In particular, Lomax alone (without Carpitella) recorded the first five examples of *canto sul tamburo* from the Salerno area.³ Short excerpts of three of these examples were actually included in different record anthologies: the first one was named *Tambourine dance (ballo del tamburo)* (*Southern Italy and the Islands 1957*); the second one was unexpectedly labelled as

² For the *canto sul tamburo* in Campania cfr. GORGONI – ROLLIN 1997; VICINANZA 2005; *Tammurriate. Canti, musiche e devozioni in Campania* 2004. For an extensive literature about this matter: URRARO 2006. For further details see: *Il volto della tradizione* 2003, RUSSO 2001, BIROTTI 2011.

³ The five recordings are included in collection 24 of the Archivi di Etnomusicologia – Accademia di Santa Cecilia, Rome. They are three songs (n. 7, n. 11 and n. 108) recorded in Positano (Salerno) on 31 December 1954 and two songs (n. 52 and 80) recorded in Pagani (Salerno), between 5-6 January 1955: cfr. BRUNETTO 1995.

La Pizzica (country *tarantella*);⁴ and the last one, also a short excerpt, was called *Tarantella di Pagani* (*Music and Song of Italy 1958*).

Prior to this first ethnomusicological documentation, a 78 rpm entitled *Balli caratteristici napoletani*⁵ has been traced; this is a *canto sul tamburo* performed by an unknown female singer and recorded in studio by the Neapolitan company Phonotype Record in 1920. The song was part of a production of the so-called *scene dal vero*, which were in-studio (often ersatz) reenactments of folkloric moments belonging to traditional celebrations (PESCE 2004). Nevertheless, other 78-rpm recordings, like *fronne, canti a figliola, voci di venditori*, attest the importance of this document, as they were mostly intended to propose a selection of rural folk repertoire, rather than to actually reenact a scene. Indeed, although performed out of context and deprived of their specific function, these songs were recorded in studio by actual ‘peasants’, such as Teresa Orefice,⁶ and not by ‘professional’ singers, like the *posteggiatore* Pietro Mazzone (n.d.) or Arturo Gigliati (1985), who also sometimes recorded this repertoire.

***Canto sul tamburo*: main stylistic areas and common traits**

The *canto sul tamburo* spreads through a limited area of the Campania Region, specifically near the coastline of the Tyrrhenian Sea. In the following table, four main large areas identify the stylistic differences of the *canto sul tamburo*. Nevertheless, further individual elements, characterising either the dance or the drum performance techniques, have not been taken into account, avoiding the identification of ‘micro-areas’ within larger stylistic areas (e.g. the area of the Agro Nocerino Sarnese), or also the indication of additional stylistic areas, such as the Lattari Mountains (Pimonte, Gragnano and Lettere). Thus, in the following table 1, only four main stylistic areas are listed with their respective sanctuaries, towns and Marian festivities.

Table 1

| STYLISTIC AREA | SANCTUARY | TOWN | FESTIVITIES |
|----------------|---------------------|-----------------|--|
| Vesuviana | Madonna di Castello | Somma Vesuviana | Saturday in Albis May 3 rd |

⁴ In the booklet notes, Alan Lomax writes that «the performers call the piece a *tarantella*» and adds that «to Italian musicologists this song is first cousin to the *pizzica* tarantella of Puglia, which produces hysterical seizures»: *Italian Folk Music 5. Naples 1972*, p. 3 (booklet).

⁵ Matrix n. 2496: Phonotype Record’s inventories indicate that the recording was made on 30 December 1920, see: PESCE 1999, pp. 126-127.

⁶ These are two 78 rpm Favourite Records recordings currently in our possession: *Ninna nanna – canto per bambini eseguito dalla popolana Teresa Orefice* (matrice n. 10225-0) e *‘A fronn’ ‘e limone – canto convenzionale della malavita napoletana, eseguito dalla popolana Teresa Orefice* (matrice n. 10226-0): cfr. PESCE 1999, p. 223.

| | | | |
|-----------------------|-----------------------|-----------------|------------------------|
| Nocerino-Sarnese | Madonna dei Bagni | Scafati | Ascension |
| | Madonna delle Galline | Pagani | Sunday in Albis |
| Maiorese | Madonna Avvocata | Maiori | Monday after Pentecost |
| Giuglianese-Domiziana | Madonna dell'Arco | Sant'Anastasia | Monday in Albis |
| | Madonna di Briano | Villa di Briano | Sunday in Albis |

It is certainly possible to trace some features common to the different stylistic areas, such as the inclination to use a strophic structure for the text, almost consistently based on eleven-syllable distich, which usually refer to literary topics concerning magic, history, religion, and so forth. There is usually a great difference between the basic text (*deep structure*) and its actual performance, which is often created through repetitions, fragmentations, additions, or cuts (*surface structure*).⁷ For instance, during a performance, the basic strophe composed of the following distich:

È nata mmiez'ò mare na scarola
li turche se 'nce vanno a riposare

can become an irregular five-verse strophe, through a pattern of repetitions, recomposition, and dilatation, as in the following table 2:

Table 2

| | |
|---|--|
| È nata mmiez'ò mare <i>oje</i> na scarola | first verse (11 syllables), addition of <i>oje</i> |
| È nata mmiez'ò mare 'na scarola | repetition of the first verse, without the addition |
| li turche se 'nce vanno... | first hemistich of the second verse |
| <i>Mo</i> li turche se 'nce vanno... | repetition of the first hemistich, addition of <i>mo</i> |
| li turche se 'nce vanno a riposare | second verse (11 syllables), without the addition |

An additional common feature consists in the use of stereotyped eight-syllable verses, namely *filastrocche* (nursery rhymes) or *barzellette* (jokes), where the lyrics are obtained by interpolating texts on different topics, usually with clear sexual references and often introduced by short nonsense expressions (i.e. *e ccore*, *e bbà*, *e llena*), which usually serve to produce an assonance

⁷ For the concept of *deep structure* and *surface structure* applied to eleven-syllable lines cfr. ADAMO 2003.

with the following verse, as happens with the words in italics in the following example:

Uh bella figliola che ti chiamme Rosa
ue' bella figliola che te chiamme Rosa
uh che bellu nomm' *e bbà*
vuò' veni' e ghiamme ja'
ue' che bellu nomme màmmeta t'ha miso.

Some performers, singers, or other individuals actively involved in the collective performance might also add various expressions for rhythmic purposes, such as *uè Marò* (*Uh, Madonna!*), or *chella vo' fa'* ('she wants to', with an implied sexual meaning), or even whistles, animal verses, and so forth. The music also shows some features common to the different stylistic areas. For instance, the sung melody is usually descending, with the exception of the *Giuglianese* style. Furthermore, the range often does not exceed a fifth, at most it might reach a sixth, with a melodic pattern of 5-6 notes, with the augmented fourth, moving by *step*, and with few third-interval leaps. The rhythm is mainly binary, while the beat is struck by the drum in a 4-bar cycle. The performance nearly always begins with an introductory *canto a distesa*, that is a melismatic song with free rhythm – which can either be a *fronna*, or a *canto a figliola* (in honour of the Madonna), or a *voce di questua* (song for ritual begging) – followed by the actual *canto sul tamburo*, usually syllabic with few melismas. As we shall see, the *Giuglianese* style differs exceptionally in this aspect too. Another common trait is the use of some specific sonic features, such as the transformation into 'a' of all the vowels contained in the words placed in correspondence with the cadence of the vocal cycle, which culminates in the so-called *vutata*, or *rotella* (see below). For instance, during the performance, in correspondence with the cadence, the *t'ha miso* of the previous example becomes *t'ha misaaaaa*, with the vowel 'a' held on the long final note.

The most traditional instruments are the frame-drum, namely *tammurro* or *tammorra*, which is specific to this repertoire, the castanets, the *putipù* (a friction drum also called *caccavella* in the area near Naples) the *tricchebballacche* or *triccabballacche* (a concussion idiophone), and, occasionally, also the *scacciapensieri* (jaw's harp), also called *tromba degli zingari*, or the *organetto* (diatonic accordion). (Cfr. *La tradizione in Campania* 1979, pp. 15-22, DE SIMONE 2010, pp. 13-17, MAURO 2006).

Song and dance *sul tamburo* in the *Giuglianese-domiziano* style

In the context of the different stylistic areas described earlier, the *Giuglianese*, or more broadly, the *canto sul tamburo* style of the *Giuglianese-domiziano* area, holds a special interest for its characterising features. The territory of the Municipality of Giugliano in Campania is part of the so-called *Terra di Lavoro*

[Land of Work], which extends from the inland Northern part of the Province of Naples, up to the Domitian coast. The village is no more than 10 km away from Naples and is thus part of its Provincial jurisdiction; it comprises a quite extensive area divided into four districts, namely Central Giugliano, Casacelle, Lago Patria, and Licola-Varcaturo. The Via Domitiana crosses the territory and in the Northern part shares its borders with some of the districts of Southern-Caserta (Villa Literno, Casapesenna, Trentola-Ducenta, Parete, Lusciano, and Aversa), and in the South with the Phlegrean districts, like Quarto and Pozzuoli.

The *Giuglianese* style is not exclusive to the territory of Giugliano, but can also be found in some other towns surrounding the Domitian area – either in towns in the Province of Caserta, such as Villa di Briano, Casal di Principe and San Marcellino, or in villages which are part of the Province of Naples, like Qualiano, Melito and Marano – where it is possible to come across singers, performers and dancers of all ages, with similar stylistic features. The most characterising element of the *Giuglianese* style is the use of a straight flute, named *sisco* or *siscariello*, in addition to the traditional instruments mentioned before for the performance of this repertoire. This flute is made from reeds, usually taken from Lake Patria, a favourite place for the people from Giugliano, with a fipple mouthpiece added as an embouchure [see figure 1]. Despite the fact that documents as early as the Seventeenth (COSSOVICH 1853-1858 (vol. I), pp. 307-308, 310) and Nineteenth centuries⁸ note the presence of some ‘magic flutes’ in urban areas, the instrument is exclusive to this specific style of *canto sul tamburo*, and indeed to the style of the *Giuglianese* area. Some have speculated that as far as Giugliano is concerned, we should instead speak about a *siscarata*, and not the *tammurriata*. As will be clarified further on, the *sisco* assumes an important role during the performance, often ‘leading’ the development of the collective performance. Nevertheless, the drum still remains the main reference for the dance accompaniment, which appears to be the dominant feature of this repertoire, and which enables us to reconnect it to the *canto sul tamburo*.

⁸ The *siscariello* is quoted by Cossovich as one of the instruments used in folk orchestras to perform the tarantella during the rituals connected to the worship of the Madonna dell’Arco, who is still visited by the people of Giugliano: COSSOVICH 1853-1858 (vol. II), p. 285. More on this topic later.



Figure 1 – Franco D'Alterio (Capoparanza)

Giugliano's *paranze* and their devotional itinerary

Traditionally, the protagonists of the *Giuglianese-domiziano canto sul tamburo* are assembled into groups, based on familial bonds, which are organized into *paranze*.⁹ Three of the Giugliano *paranze*, which some may recognise to be 'historical', essentially descend from two families: the *D'Alterio paranza*, represented by the same D'Alterio family (although also including other family lineages, such as the Di Febbraios, the Abbates, etc.), has been led by Franco D'Alterio (aged 73, farmer) for over 40 years [see picture n. 1]; and the *Mezzone* and *Quartarola paranze*, currently led by Enzo Pennacchio, known as *Mezzone* (aged 48, truck driver) and Giovanni Pennacchio, known as *Quartarola* (aged 61, truck driver). The group split into two after the 'scission' of the *paranza* originally led by Domenico Pennacchio (aged 71, carter and then truck driver), who is still an active participant in the events, and particularly involved in preparing the horses that pull the traditional wagons used for each specific feast.

The *Mezzone* and *Quartarola paranze* are the two main groups which nowadays are mostly based on a familial bond. In the last few years, a number of young men from these *paranze* have formed some new *paranze*, such as *La Nuova Gioventù Ditta Quartarola*. The *Pistola paranza*, led by Carmine Pennacchio (also belonging to the *Mezzone* and *Quartarola* family) has only been active since 2010. Then again a number of groups were only active for shorter periods, such as the *Paranza degli Amici di Qualiano* (only present in 2007), the *Pallerone & Company paranza* (in 2011 and in 2012), and finally

⁹ The term *paranza* traditionally refers to a group of people (usually members of a family or friends) who gather to organize devotional pilgrimages to sanctuaries, where they eat, play, sing, and dance together. The term is also used to refer to a specific kind of fishing boat (the *paranza* boat, generally used in pairs, to fish with dragnets), but also within the context of the organised crime dominated by the *camorra*, where '*paranza*' means a small gang. According to De Blasio, in olden times, the *camorra* was organised in 11 *paranze*, belonging respectively to three sections: 2 to the *sciammerie* section (high *camorra*), 2 to the *giacchette* section (low *camorra*) and 7 to the '*mbroglie* section (undermost *camorra*). Cfr. DE BLASIO 1993.

the *La nuova Melito paranza* and the *Marano-Gitani spagnoli paranza* (only in 2015). Furthermore, some *paranze* from the surrounding area, like the *Paranza di San Marcellino* (a district of Aversa, not too far from Giugliano) led by Peppe 'O Mericano boast a decennial tradition, while the *Paranza Gruppo folcloristico Gioventù di San Marcellino*, led by the *sisco* player Peppe Ciardullo, known as *Pataniello* (aged 53, truck driver) has been active since 2012. Finally, there is one last *paranza*, which is not actually linked to a family but to one of the most important personalities of the *Giuglianese canto sul tamburo*, namely the 72-year-old Peppino Di Febbraio (also known as 'e *Pignata* or *Pignatiello*), one of the best *sisco* players [see figure n.2], who for several years was connected to the D'Alterio *paranza*, of which his brother Luigi, drum player and dancer, is still a member. Peppino Di Febbraio was already recorded during the historical production of the 1970s (more on this later) and became a landmark reference for the young boys who aspired to learn how to play the magic flute.



Figure 2 – Peppino Di Febbraio with his *paranza*

The *Giuglianese canto e ballo sul tamburo* reaches its climax around Easter time, although the preparation and decoration of the wagon that carries the members of the *paranze* begin a couple of months earlier, usually on 17 January, Saint Anthony the Abbot's feast. Traditionally, this date symbolically initiates the rites connected to the spring bells (like Carnival: cfr. DE SIMONE – ROSSI 1977), when the traditional *fucarazzo 'e Sant'Antuono* is set up. The main events of the ritual itinerary are essentially three, two of which have devotional origins; that is they are related to the pilgrimage to Sanctuaries dedicated to two Madonnas, to whom they are particularly devoted and whose images are usually represented on the wagons, namely the Madonna dell'Arco at Sant'Anastasia (Naples), to whom they pay a visit at dawn on Monday *in Albis*,¹⁰ and the Madonna of Briano at Villa di Briano (Caserta),¹¹ who is visited

¹⁰ On account of the quite extensive literature concerning the Madonna dell'Arco, the main reference used here will mostly be the one containing specific information about the musical practices of Giugliano's Monday *in Albis* as well as some notated transcriptions of the melodic patterns performed with the *sisco*: *Immagini della Madonna* 1974, pp. 29-30.

during the early afternoon of Sunday *in Albis*.¹² The third event, instead, is mostly convivial and takes place on Tuesday *in Albis*, a '*pasquetta*' day for the people of Giugliano, when the *paranze* visit Lake Patria, and play, dance, sing, eat, and drink *en plein air* in their own 'private' gathering area. Over the years, some new occasions have been added to these three 'traditional' events. Indeed, on Monday *in Albis*, on the way back from the Madonna dell'Arco, the *Giuglianesi paranze* stop in the square of the small town of Parete (Caserta) for Maria SS. Della Rotonda's feast, while on Tuesday *in Albis*, on their way back from Lake Patria, they stop in the centre of Qualiano (Naples) before returning to the square in Giugliano, where they perform on stage or 'on ground', within the *Nacchere e tammorra* Festival, which in 2015 reached its 15th edition. Similarly, their performance at Villa di Briano on Sunday *in Albis*, which since 2008 has taken place on a stage set up specifically for this occasion, is now considered as one of the events of the *Festa della tammorra*, which foresees different celebrations in various locations (in 2015 up to eight events were planned). More about these 'new appointments' later. Finally, it seems important to recall that *Giuglianesi* people are also very devoted to the Madonna of Montevergine, whom they visit on 2 February for Candlemas or on 12 September, and also to San Nicola of Bari, who is visited on 7-8 May. Although this long trip is nowadays made by truck or by car, according to the older townsfolk, back in their days, they used to travel on the horse-drawn *paranze carrette* and the strenuous journey foresaw many stops along the way and occasionally lasted over a week.

Historical sources and new sources: from reels to YouTube

The first audio and audio-visual sources documenting the song and dance *sul tamburo* from the *Giuglianesi* area date back to the beginning of the 1970s; indeed, previous surveys, in particular the research conducted by Alan Lomax in 1954-55, converged in the previously mentioned collection kept by the Accademia di Santa Cecilia, did not touch Giugliano or its surroundings.

The following paragraphs will provide a brief survey of published and unpublished sources related to the *Giuglianesi* style *canto sul tamburo*. They cover a time span of 40 years that stretches from 1972, when the first documented recording was made, to the present day.

Some of the unpublished audio sources are stored at Rome's MATP - Museum of Art and Folkloric Tradition; 4 audio-tapes were retrieved and

¹¹ Cfr., *Il santuario della Madonna* 1981, SANTAGATA 1996, ASSOCIAZIONE SANTUARIO MADONNA DI BRIANO ONLUS 2004.

¹² According to some recollections of the older townsfolk, in the past, the people from Giugliano used to visit the Madonna of Briano on the Wednesday *in Albis*, instead of on the Sunday, which incidentally coincides with another important traditional appointment for the Campania Region, for example the feast of the *Madonna delle Galline* in Pagani.

analysed within the cataloguing project carried out for the recent *Archivio Sonoro Campania*:¹³

- three were recorded in 1973 by the anthropologist Annabella Rossi in Giugliano: one is reported as a *Sopralluogo* [survey], while the remaining two are marked as *Canti* [songs];
- a further tape, recorded by Rossi together with De Simone in 1975 at Villa Briano and in Aversa, entitled *Tammurriate*.

The first group of three tapes contains the documentation of a survey recorded in Giugliano by Annabella Rossi and Roberto De Simone (who is actually not named as co-author of the research) in 1973. The survey was not carried out at Easter time (but, as I shall indicate further on, probably during the month of November), and took place at Vittorio D'Alterio's house, the singer and *sisco* player mentioned earlier. The first tape begins with the recording of a series of songs and nursery rhymes performed by some young girls, D'Alterio's daughters. Afterwards, there are some parts of an interview together with vendors' voices and some *canti sul tamburo* in *Giugliese* style, performed without instruments: the *sisco* is imitated by a girl, named Lina, whistling; the drum rhythm is performed pounding their hands on the table or on pots; while the voices are those of Vittorio D'Alterio, his wife Lucia Tagliatela, also known as 'a *scarpata*, 'the shoe maker' (since she owned a shoe shop), and another unknown female voice. The remaining two tapes, perhaps recorded the following day (since at the end of the first tape, Rossi makes arrangements for the next day), mostly contain recordings of *Giugliese* style *canti sul tamburo*, here 'accurately' performed with the *sisco*, the drum and with traditional instruments, always sung by V. D'Alterio and L. Tagliatela, who also perform some *fronne* and songs *alla cilentana*; furthermore there are some vendors' voices, some *voci a distesa*, connoted by the final formula 'a *montagna fredda*, and even some mourning lamentations.

The fourth tape, instead, was recorded in 1975 by Rossi and De Simone (this time reported as co-author), between Villa di Briano (quite likely at the previously mentioned sanctuary) and Aversa. This tape exclusively contains fragments of *canti sul tamburo*, with no additional interviews, which would have been helpful in restoring the context and providing useful information about the performers.

There are also 5 video reels stored at the MNATP:

- three of them recorded in 1973 in Giugliano, marked as *Canti e tammurriate*, *Intervista* [interview], and *Tarantella*
- the remaining two were recorded in 1975, one of which, marked as *Fronne*, *Tarantelle*, *Cilentana al Santuario della Madonna di Bri-*

¹³ The purpose of the *Archivio Sonoro Campania*, of whom I am the scientific director, is to collect all the documentation (audio, audio-visual and photographic) of Campania's oral music tradition, stored in the most important private and public archives. Recently, after 5 years of activity, the *Archivio Sonoro Campania* has partially gone online at <http://archiviosonoro.org/campania/> and it can be entirely consulted at a dedicated access point at Naples' *Archivio di Stato*.

ano, was recorded at Villa di Briano, and the other, marked as *Tarantella e Tarantelle al Santuario della Madonna dell'Incoronata*, was recorded between Aversa and Giugliano.

These 30 minute-long half-inch tape reels were not accessible because of the obsolete format, so they have recently been digitised, thanks to the financial support of the Research Unit of the University of Rome 'Tor Vergata' within the national project (PRIN) *Process of change in the music of oral tradition from 1900 until today*. I am currently carrying out a thorough analysis of these extraordinary and invaluable historical sources, also by comparing them with different audio-visual sources from later years (more on this later) and the findings will be accounted for in a separate and dedicated research paper.

Another collection (no. 136A)¹⁴ is stored in the Accademia Nazionale di Santa Cecilia Ethnomusicology Archive (AEM) and contains 7 takes recorded in Giugliano on 11 November 1973 attributed to Diego Carpitella. After a careful analysis, I was able to identify the recordings as identical to the ones included in the tape recorded by Annabella Rossi in 1973, specifically the tape entitled *Canti*, from which the interviews have been removed, thus, resulting in a tape containing exclusively performed music. Since they both date to the same year, and considering that Rossi also used to conduct field research, interviews, and surveys outside the more conventional ritual moments of the year, it is possible that the indication of 11 November as the date of recording might be correct. Initially, I had supposed that it could have been Rossi herself who donated these recordings to Diego Carpitella, who subsequently deposited them at the AEM. But, after viewing the previously mentioned videos stored at the MNATP, I was able to discover that Carpitella was actually present at the recordings made in Giugliano, together with Annabella Rossi and Roberto De Simone. It is likely that in this occasion Carpitella was responsible of the audio recordings while Annabella Rossi was filming, and that the whole tape was deposited at the MNATP while a copy of the songs was archived at the Accademia Nazionale di Santa Cecilia. This represents an emblematic crossroads occurring between three researchers and pioneers in the field research of Italian anthropology and ethnomusicology.

Another unpublished source, dating back to the 1970s, consists in a series of recordings belonging to Roberto Leydi's Archive, stored at the Dialectology and Ethnography Centre in Bellinzona (*Centro di dialettologia e di etnografia*), Switzerland, which can also be accessed online at the previously mentioned *Archivio Sonoro Campania* (ASC). More specifically, the source consists of three recordings of *Giuglianesse* style *canti sul tamburo* (in its typical band set, composed of voice, *sisco*, frame drum, and castanets) belonging to the Campania collection 19b, carried out by the cultural association Arci Campania. The tracks were recorded on 27 March 1978, in the square

¹⁴ Concerning the Collection 136 of the *Archivi di Etnomusicologia di Santa Cecilia* cfr. BIAGIOLA 1993, RICCI 2001.

facing the Madonna dell'Arco Sanctuary in Sant'Anastasia (Naples),¹⁵ during the Monday *in Albis* celebrations.

Finally, two unreleased videos shot on 1 April 1986 at Lake Patria, and on April 2 and 6 at the Madonna di Briano Sanctuary, recorded by Paola Cantelmo and Pasquale Corrado within a vast research project on folk dance in Campania carried out between 1984 and 1986, appear to be particularly interesting and can now be viewed at the ASC.¹⁶ These videos document many dancing scenes, mostly involving the older members of the groups, and attest a style characterised by the typical choreographic sequences of the *Giuglianese* style, specifically the *vutate*, realised in a side gallop step, thigh to thigh, facing the back, face to face, laced with a straight leg, etc.

The most interesting published sources can be considered to be the four field and in-studio recordings made by Roberto De Simone between 1972 and 1977:

- the first track, *Ballo del Lunedì in Albis*, recorded in the field on 3 April 1972 in Giugliano, and released on a phonograph record attached to the volume *Chi è Devoto* (DE SIMONE - JODICE 1974), consists in the first document ever to report the *Giuglianese* area dance *sul tamburo*;
- two tracks, *Fronne e ballo di Giugliano* and *Il Ballo per la Madonna dell'Arco*, were recorded in studio respectively in 1975 and in 1977, and released on the previously mentioned seven LPs *La Tradizione in Campania* (LP n. 1 side b; LP n. 2 side b), and re-published bearing a different title (*Fronne, canti e ballo giuglianese e Canti giuglianesi per Santa Maria dell'Arco*) in the new edition on CDs (DE SIMONE 2010, pp. 65-73, cd 1 track 4 and pp. 105-113, cd 2 track 3)
- the last track, *Danze con flauto e tamburo*, was recorded in the field in 1975, but only recently released. (DE SIMONE 2010, p. 215, cd 4 track 10).

In addition to the documentation gathered by De Simone, it is worth mentioning the two tracks released by Pino Gala, who carried out field recordings at Casal di Principe in 1985 and in 1987, near the Madonna di Briano Sanctuary (which is situated on the border between Villa di Briano and Casal di Principe). Called *Ballo sul tamburo – area domiziana* they were released on a CD with a booklet containing old pictures of that time (*Feste e tamburi in Campania* 1999, track 1-2). Finally, there are two songs released by the *Nuova Compagnia della Tammorra di Scafati*: the first one, *Tammurriata di*

¹⁵ Collection Campania 19b, of the Fondo Roberto Leydi: Arci Campania, Sant'Anastasia (Na) 27 March 1978, tracks 2-4. Unfortunately, the description sheet of the field recording does not mention the name of the performers. It can now be consulted at

<http://www.archiviosonoro.org/campania/larchivio/archivio-sonoro-della-campania/fondo-leydi/arci-santanastasia-1978.html>

¹⁶ Cfr. <http://www.archiviosonoro.org/campania/larchivio/archivio-sonoro-della-campania/fondo-cantelmo.html>

Giugliano, (*Trirecemiseevintinovegiorno* 1999) was recorded in context, during rituals at the Sanctuary of the Madonna dell'Arco in 1999 (NUOVA COMPAGNIA DELLA TAMMORRA DI SCAFATI 1999), and the other one, *Fronna e Tammurriata, zona Giugliano* (NUOVA COMPAGNIA DELLA TAMMORRA DI SCAFATI 2001) was recorded in studio.

As well as these unreleased documents and published works, there is a series of CDs produced by the *paranze* for self-promotion purposes. More specifically, there is a CD and a DVD both realized in 2005 for the Fifth Edition of the *Nacchere e Tammorra* Festival, produced by the Cultural Division of the District of Giugliano and the *Arcinova Giugliano* cultural association. The DVD contains different scenes shot by Renato Gurrieri (one of the festival organizers): from the inaugural blessing of the wagons, which takes place on Easter Sunday, to the *Giuglianese* dance classes, organized for the young children; from some recordings made in studio by the *paranze*, to their live on stage performance in the main square during the festival. Conversely, the CD contains the presentation and the performance of the three historical *paranze* from Giugliano (*Quartarola*, *Mezzone* and *D'Alterio*), with the addition of an 'outside guest's' personal *hommage* to the *tammorra* (in 2005 this was the famous Sicilian tamburello player Alfio Antico) at the end of the disc (*Nacchere e tammorra*, 2005).

Additionally, there are some further non-professional and self-promotional CDs, produced in small local recording studios by some of the *paranze* members and sold during the celebrations – like the ones which I shall discuss in more depth later.

Amongst the documentary material, the latest documents collected in the field over the past years, and deposited at the LADEM (Laboratorio-Archivio di Etnomusicologia) of University of Rome 'Tor Vergata' must also be mentioned. More specifically:

- some audio-visual recordings carried out by Giorgio Adamo with my collaboration in 2007, first at the Madonna di Briano Sanctuary, and later at Apice Vecchia (Benevento), during the *Terre in moto* Festival, including performances by three historical *paranze* from Giuliano;
- some audio, audio-visual, and photographic documentation, which I collected in the field between 2007 and 2015.

The Web also appears to have become another important resource for the *Giuglianese canto sul tamburo*, especially all the documentation published either on YouTube, or on social networks, like Facebook, by the members of the *paranze* and by *Giuglianese canto sul tamburo* enthusiasts. In fact, many *paranze*, such as the *D'Alterio*, *Mezzone*, *Quartarola*, *Pistola*, *Di Febbraio*, *San Marcellino*, and so on, have their own Facebook fan-page, where users can upload pictures, movies, or news about events and gatherings.

The videos of recent performances of *Giuglianese paranze* currently on YouTube mostly consist of amateur footage, which is frequently of low quality and poor documental interest. Occasionally, it is also possible to find some

interesting sources, like the films shot in the 1990s by Luigi Bombace (an eye doctor from Giugliano, who has a great passion for music traditions in Campania). These videos have been uploaded on YouTube under the user nickname *xylubo*, and are structured as 10-minute documentaries on specific topics. It seems relevant to mention the one entitled *Giuglianese 1995*,¹⁷ where one can appreciate different moments of an audio-visual recording shot inside the courtyard of the Francesco D'Alterio *paranza* leader's house, with dance and song *sul tamburo* performed by Antonietta De Cicco (voice), Raffaele Manero, also known as *Ninuccio* (voice), Peppe D'Amore (*sisco*), and Pasquale Pedata (drum). The latter is one of the best *Giuglianese* style *tammorra* players (already appearing in the previously mentioned video shot by Cantelmo) and he is also known as *scassatammorre* (*tammorre* breaker), for the vigour and power he uses when playing the *tammorra*. Peppino Di Febbraio, a *sisco* player, also appears in the video, but on this specific and unusual occasion, as a dancer. The document holds a special interest since, to the best of my knowledge, it is one of the very few audio-visual sources which refers to the *Giuglianese canto sul tamburo* dating back to the 1990s. A number of other videos amongst the ones shot by Bombace and uploaded to YouTube (*Canto sul tamburo*,¹⁸ *Fronne*,¹⁹ *A figliola*,²⁰ and *Voci*²¹) show notable players, dancers and singers from the *Giuglianese* area, although mainly singing a *distesa*, appearing next to others from different areas. In these videos, together with the *cantature* (singers) from Giugliano, as well as the ones mentioned earlier (Manero and De Cicco), the 80-year-old Giuseppe Bidognetti, known as *Peppe 'e Casale* (since he originally comes from Casal di Principe) also appears. He has worked with the *Giuglianese paranze* since 1963 (as he himself refers) and already appeared in De Simone's early recordings of the 1970s, as well as in Cantelmo's videos of the 1980s.

Other than Bombace's videos, it is also worth mentioning - more for their volume than for their actual quality - the numerous videos (approximately 140) uploaded under user nickname *carrette giuglianesi*,²² which collect audio-visual recordings of the various *paranze* that have taken place from 2007 until the present day.

¹⁷ Cfr., <https://www.youtube.com/watch?v=Kcnz50JM7kw>, (accessed on 10 September 2015).

¹⁸ Cfr. <https://www.youtube.com/watch?v=XuOtC8mKLkk>, (accessed on 10 September 2015).

¹⁹ Si veda https://www.youtube.com/watch?v=ohai5Pfg_Lg, (accessed on 10 September 2015).

²⁰ Si veda <https://www.youtube.com/watch?v=EXLAKyD5lvq>, (accessed on 10 September 2015).

²¹ See <https://www.youtube.com/watch?v=die8xLMa8Rg>, (accessed on 10 September 2015).

²² See https://www.youtube.com/channel/UClsCOmIqts-e-akVLAQi_Aw, (accessed 10 September 2015).

‘Traditional’ performances in Giuglianese style: a first analytic attempt

In analysing a significant sample of the documents discussed so far, be they published or unpublished, situated in a time frame of more than 40 years (from 1972 to the present day), I was able to pinpoint numerous structural consistencies and several variables. For instance, in considering the relationship between the structure of the text and its vocal performance, a sort of ‘basic scheme’ of the *Giuglianese canto sul tamburo* was revealed, thus structured:

Table 3

| 5 phrase structure | Vocal performance |
|--|-------------------|
| 1) first 11-syllable verse complete | <i>a distesa</i> |
| 2) repetition of the first verse | <i>a distesa</i> |
| 3) first hemistich of the second 11-syllable verse (7 syllables) | <i>a tempo</i> |
| 4) repetition of the first hemistich (7 syllables) | <i>a tempo</i> |
| 5) second 11-syllable verse complete | <i>a distesa</i> |

To be more specific, the following chart illustrates the analysis of the initial distich of De Simone’s recording performed by Lucia Tagliatela, after the introductory *fronne*; the left column indicates the basic form of the verse, the central column its actual performed version, and the right column the vocal performance technique:

[Listen to example n. 1](#) : *Fronne e ballo di Giugliano*, from DE SIMONE 1975, voice Lucia Tagliatela.

Example 1

| Basic distich | Performed text | Performance |
|---------------------------------------|---|------------------|
| Tengo 'na mamma e n'ata ne vulesse | Tengo 'na mamma e n'ata ne vulesse | <i>a distesa</i> |
| | Tengo 'na mamma e n'ata ne vulesse | <i>a distesa</i> |
| | E vulesse 'a mamma r' 'o | <i>a tempo</i> |
| | E vulesse 'a mamma r' 'o | <i>a tempo</i> |
| E vulesse 'a mamma r' 'o nennillu mio | E vulesse 'a mamma r' 'o nennillu miaaa | <i>a distesa</i> |

Analysing further examples, it is possible to trace some variables, which specifically occur in the central section of the basic 5-line structure (thus, more in the *a tempo* than in the *a distesa* section). The most relevant variable is the one which foresees the repetition of the two 7-syllable emistichs, creating a 7-line structure [see example n. 2]

[Listen to example n. 2](#) : *Il ballo della Madonna dell'Arco*, from DE SIMONE 1977, voice Raffaele Abbate.

Example 2

| Basic distich | Performed text | Performance |
|--|---|-------------|
| Cielo quanto song' avete 'sti ffeneste | Oh cielo quanto song' avete 'sti ffeneste | a distesa |
| | oh cielo quanto song' avete ue' 'sti ffeneste | a distesa |
| | e comme songo ariose | a tempo |
| | e comme songo ariose | a tempo |
| | e comme songo ariose | a tempo |
| | e comme songo ariose | a tempo |
| E comme songo ariose 'sti ffeneste | e comme songo ariose ue' 'sti ffenestaaa | a distesa |

Occasionally, the additional hemistich can either be directly elided (3-phrase scheme) or replaced, or even expanded with *filastrocche* or *barzellette*, forming a structure with a variable number of lines. In some specific cases (such as for *Fronne e ballo di Giugliano* shown in ex. n. 1) at the beginning of the performance, in response to an introductory *fronna*, the performers sing some *voci*, accompanied by the rhythm of the drum and by the *sisco* phrases, and characterised by the final formula *'a muntagna fredda* (the cold mountain); this closing formula is occasionally performed in choral form as in the *canto a figliola*.²³

Through the analysis of a significant sample of 'traditional' performances of *Giuglianese* style *canto sul tamburo*, according to the eight analytical parameters chosen for this purpose and usually employed in ethnomusicology research,²⁴ by concentrating exclusively on the vocal melodic line I was able to isolate the following features:

Table 4

| | | | |
|----------------------------|--------------|---------------|-------------|
| <i>Melodic Structure</i> | More common: | 5 phrases | AA'BB'C |
| | or: | 7 phrases | AA'BB'BB'C |
| | Rare: | 3 phrases | AA'B |
| <i>Cadential Structure</i> | More common: | 3-1-1-1-1 | (5 phrases) |
| | or: | 3-1-1-1-1-1-1 | (7 phrases) |
| | Rare: | 3-1-1 | (3 phrases) |

²³ On the *canto a figliola* see DE SIMONE 2010, pp. 39-40.

²⁴ For the parameters chosen for this purpose cf. ADAMO 1982. Some of these parameters have already been used to analyse *canti sul tamburo* (with some examples from the *Giuglianese* area): MARTINO 2002.

| | | |
|-----------------------------------|--|--------------------------|
| <i>Melodic Pattern</i> | 7 pitch pattern with augmented IV: VIIb <u>1</u> 2 3 4# 5 6 | |
| | Female voice | Gb <u>Ab</u> Bb C D Eb F |
| | Male voice | Ab <u>Bb</u> C D E F G |
| <i>Range</i> | Generally of a 7th (G flat – F, or A flat – G) | |
| <i>Shape</i> | 'arch' in the sections performed <i>a distesa</i> 'descending' in the <i>a tempo</i> sections | |
| <i>Intervals</i> | Generally by step Occasionally some 3rd leap intervals | |
| <i>relationship note/syllable</i> | Alternation of sections with melismas (11-syllable verses <i>a distesa</i>) and syllabic sections (7- or 8-syllable verses <i>a tempo</i>) | |
| <i>Final pitch</i> | Final long note on the <i>utata</i> , with stylistic transformation of the vowels in 'a' | |

The presence of the flat VII in the melodic pattern also deserves mention, since it is exclusively specific to this style, conversely to the augmented fourth, which is a feature common to the *canto sul tamburo* of other areas as well. Frequently, both the *a tempo* 8-syllable verses and the beginning of the final 11-syllable *a distesa* verse are positioned on this degree, which, after a crescendo starting from the VII-flat and reaching the 5th/6th degree, rapidly redescends to the *tonus finalis*.

The *sisco* is usually a six-hole fipple flute. The one I purchased from the Bevilacqua family – with clear Rom origins, who have been settled in the area for decades, and to which the previously mentioned Alfonso and Anna belong – has the usual 6 holes, corresponding to the D–C–B-flat–A-flat–F–E-flat pitches. No *sisco* can be perfectly identical to another one and the timbre is also influenced by the personal style of each player, whose *sonata* – that is, their individual performing style – is often marked by specific frequencies and by sounds which do not belong to the tempered tuning system (such as quarter tones, and so forth).²⁵ The two main references for young aspiring *sisco* players, who learn by 'imitation', are either the relatively slower and posed performance style of zi' Peppino Di Febbraio, or Peppe D'Amore's livelier style with virtuosities. One can often see the D'Alterio *paranza* leader reprimanding young *sisco* players (usually D'Amore's 'students'), telling them to play 'fewer notes', more slowly, and to perform shorter *utate*, in order to prevent the dancers and *tamorra* players from tiring themselves out. A decisive feature for the *sisco* sound is the type of fipple plug. Zi Peppino uses a green fipple he calls 'American' [see picture n.2], as it was widely used after

²⁵ As regards this I should like to thank the flutist Fabio Soriano for the observations advanced during some private conversations and Giovanni Saviello, flute (also *Giuglianese* flutes) and double flute maker.

the Second World War and, in his opinion, actually imported from America, but it is apparently impossible to find today. Only a few other players use this kind of fipple; for example some young players, like Pasquale Cuciniello (aged 22), who received it from *zì Peppino* in person, and some other older players, like Aniello Tagliatela (aged 72, house painter), who is Lucia Tagliatela's brother and also brother to Francesco Tagliatela, who was run over by a tram and died prematurely in 1953 at the age of 21. *Zì Peppino* says that it was actually this Francesco Tagliatela who taught him to play the *sisco*. The other fipple type is an industrial Yamaha piece, and most of the other *sisco* players, as well as Peppe D'Amore, use the latter [see picture n. 3a].

From what *zì Peppino*, Aniello Tagliatela and other older players had to say, prior to the introduction of the fipple, Giugliano people used to play a side-blown pipe flute (which some of them still have). However, this is more tiring to play and tends to deteriorate faster, at times even within a few hours of performing. Indeed, it was necessary to have a spare one ready for use and, thus, it was gradually replaced by the straight fipple flute, which is less tiring and lasts longer.

The simultaneous use of voice and *sisco* produces an interesting and peculiar effect, which De Simone defined as 'bitonality'. (DE SIMONE 2010, pp. 65-66). In truth, it does not seem fully correct to speak about 'tonality' when dealing with this repertoire; thus, more than 'double tonality', it might seem more appropriate to define them as the different 'melodic patterns' referred to respectively by voice and *sisco*, and which, despite the different *tonus finalis*, often have multiple common pitches, such as when there is a female voice in A-flat (like Lucia Tagliatela's voice) and when there is a male voice in B flat (like that of Giuseppe Bidognetti). In actual fact, in the latter case, there is an E-natural (augmented 4th degree), which might apparently conflict with the E flat of the *sisco*; but, in any case, in the end it is the latter that seems to become the gravitational pitch of the performance. It is my opinion that the *Giuglianese* style owes its fascination to its modal indetermination and to the overlapping of the two different melodic patterns that determine its sound 'trade-mark'.

It is possible to affirm that a 'traditional' performance of the *Giuglianese canto sul tamburo* implies two closely connected sections:

1. an introductory *canto a distesa* – which can either be a *fronna 'e limone*, a beggar's voice with the initial formula *Chi è devoto*,²⁶ or a typical *voce* with the final formula '*a muntagna fredda* – which ends with the performance of a *rotella*, performed with the *sisco* and the *tammorra*, and which introduces a cycle divided into three sections;

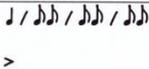
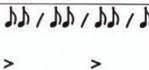
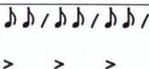
²⁶ Regarding the female beggars' voices for the Madonna dell'Arco with the initial formula *Chi è devoto* cfr. BIAGIOLA 2006.

2. a *three-section cycle* which implies the simultaneous use of three different melodic patterns on the *sisco*,²⁷ three vocal sections (*a distesa*, *a tempo*, and again *a distesa*), three rhythmic sections on the drum (as will be described later), and, in addition, a conclusive *rotella* closing the cycle, which foresees a *da capo ad libitum*, without the introductive *canto a distesa*.

A performance can even last for hours, but due to the great effort involved, there is usually a natural alternation between other singers, *sisco* and *tammorra* players, and this change usually occurs during the climax of the *vutata*. The drum rhythm is consistently binary, as it is in other styles from different areas in Campania, but it is much faster and more marked than the others, almost fierce, at times with an accent on all four pulses of the cycle.

The following table describes the most common rhythms performed on the *tammorra* in *Giuglianese* style, associated to the different sections of the cycle, with their accent pattern.

Table 5

| <i>Tammorra</i> rhythm | Performance section of the cycle |
|---|--|
|  | 1 st and 3 rd section (<i>canto a distesa</i>) |
|  | 2 nd section (<i>canto a tempo</i>) |
|  | <i>rotella</i> or <i>vutata</i> |

Clearly, in this case too, I am exclusively referring to the most recurring rhythms, but, in actual fact, each *tammorraro* might have his personal performing style and his own accent pattern.

Introducing the keyboard: the ‘new *tammurriata*’

In recent years, alongside the *sischi*, *tammorre*, *triccheballacche*, and castanets aboard Giugliano’s *paranze* wagons, the electric keyboard has gradually gained an important role, together with microphones and an amplification system, albeit of usually poor, if not absolutely terrible quality. It is unclear when this practice started precisely, but it seems plausible that the keyboard might have been first introduced within the D’Alterio *paranza* by the 56-year-old *Pepe D’Amore*, who is an excellent *sisco* player, builder and also keyboard player [see figure n. 3b] (inter alia, he has spent numerous

²⁷ Roberto De Simone attempted a transcription of the three melodic patterns played on the *sisco* in *Immagini della Madonna dell’Arco* 1974, pp. 29-30.

evenings performing as a piano bar player with his young daughter in different clubs and discos). Peppe D'Amore is a clear example of how it is possible to harmonise a 'traditional' soul, since he is one of the most important *sisco* players of the generation after *Zi Peppino Di Febbraio*, and a more 'modern' spirit, as he is also a good keyboard player. Thus, the D'Alterio *paranza* could not miss the chance to exploit his 'double expertise'.



Figure 3 a-b – Peppe D'Amore

The introduction of the keyboard has determined another type of *tammurriata*, which exists alongside the more 'traditional' *canto sul tamburo* in *Giuglianese* style. Franco D'Alterio, head of the *paranza*, often calls it the *nuova tammurriata* [new tammurriata]. The keyboard accompaniment determines a completely different style from the traditional one, previously described. For instance, in the *nuova tammurriata*, the *sisco* completely

disappears and the voice does not alternate the *a distesa* singing with the *a tempo* singing, as it is entirely sung in rhythm. At times, it seems like the *nuova tammurriata* on keyboard is used as a means of having the singers and players ‘rest’, as it is physically less engaging than performances with the *sisco*.

At this stage, it seems useful to compare two performances by Annarella (Anna Bevilacqua) – one of the most outstanding female personalities of the *Giuglianese* singing style [see figure n. 4]. In the first one she offers a traditional *canto sul tamburo* [ex. 3 🎧] performance with the *sisco*, while in the other, she is performing the *nuova tammurriata* accompanied by a keyboard. The first excerpt was recorded in 2005 in studio (*Nacchere e tammorra* 2005, track 6): here Annarella sings many ornaments and melismas, moving within an E-Flat *tonus finalis* melodic pattern, in accordance with the *sisco*. Nevertheless, in these florid sections, her vocal virtuosity allows her to reach some pitches that are not part of the tempered tuning system. She sings the same distich analysed in the previous example 1 and, then, sung by Lucia Tagliatela (*Tengo ‘na mamma e n’ata ne vulesse/ E vulesse a mamma r’ o nennillu mio*) with the same 5-line structure and the alternation between the *canto a distesa* and *a tempo*; although Tagliatela was singing two and a half tones higher than Annarella, with a melodic pattern built on the *tonus finalis* A-flat.



Figure 4 – Annarella

Conversely, in the second example of the *nuova tammurriata* with the keyboard [ex. 4 🎧], a kind of amateur studio recording of 2010, Annarella sings more in rhythm, with an accompaniment reiterating a C major chord throughout the entire song and with the bass line repeating the descending fourth C-G, while the right hand on the keyboard plays some short stereotypical phrases, which move on a sequence of notes drawn from the C major scale with the augmented fourth. Annarella’s voice is largely influenced by the keyboard and is swallowed up inside the tempered system. Her voice moves on a major scale (perhaps on this occasion it might be more appropriate to use this term) with the augmented fourth (as if in the Lydian mode) ascending

from C to B. Thus, the seventh degree under the *tonus finalis* is no longer flat, as it was in the typical *Giuglianese* style described earlier. The style is syllabic without ornaments, and the melodic shape descends from the 5th degree onwards and is wavy, with many correspondences with the *canto sul tamburo* style from the Vesuvian area.

Here follows the first part of the lyrics sung by Annarella, entirely sung *a tempo*, without *a distesa* sections:

Table 6

| Basic distich | Performed text | Performance |
|--------------------------------------|---|-------------|
| I' ammore mio quanno te vediette | I' ammore mio quanno te vediette | a tempo |
| | I' ammore mio quanno te vediette | a tempo |
| | <i>Tah</i> , subbetamente 'e te | a tempo |
| | <i>Tah</i> , subbetamente 'e te | a tempo |
| subbetamente 'e te m' annammuraie | <i>Tah</i> , subbetamente 'e te m' annammuraie | a tempo |
| Stu cardelluccio quanno vo' vulà | Stu cardelluccio quanno vo' vulà | a tempo |
| | <i>Neh</i> , t' 'a porta 'na risposta | a tempo |
| | <i>Neh</i> , t' 'a porta 'na risposta | a tempo |
| | <i>Uh marò, marò, marò</i> | a tempo |
| t' 'a porta 'na risposta a ninnu mio | <i>Neh</i> , t' 'a porta 'na risposta a ninnu miaaa | a tempo |

Currently, it is quite common to see a keyboard player and a number of young lads on each *paranza* wagon; apart from playing the *sisco* and the drum, the latter have also picked up the necessary skills – through imitation and with no specific teaching – to accompany the new *tammurriata* on keyboard. For instance, 11-year-old Luigi Pennacchio, whose father is Enzo from the Mezzone *paranza*, is considered to be one of the future prominent personalities of his *paranza*, as at such a young age he is already able to play the *sisco*, the drum and the keyboard. His favourite chord is F major, as it allows him to play only on the white keys, such as on a F major scale with augmented fourth.

Although all the *paranze* have ultimately accepted the use of the keyboard also for practical reasons, they are still perfectly aware that in order to perform the actual *Giuglianese*, the keyboard must be switched off and the players have to pick up their *sisco*, their *tammorra* and castanets, because this is a completely different universe.

The *Giuglianese* in the era of Facebook: continuity and transformation processes

This brief overview has outlined that strong elements of continuity still persist when one compares the current *Giuglianese canto sul tamburo* practice with what De Simone, Rossi, and Carpitella might have observed over 40 years ago. Nevertheless, at the same time, many transformation processes involving different aspects, not necessarily referring exclusively to music, have begun. To a certain extent, it is possible to observe a debate between the more ‘conservative’ groups – who, for instance, wish to preserve the use of horses (especially the Mezzone *paranza*) instead of trucks to pull the wagons [see figure n. 5b], or who prefer to have less ‘stylised’ decorations, reinstating the old trimmed decorations with boughs [see figure n. 5a] – and the introduction of more ‘modern’ trends – using increasingly stylized wagons and big trucks [see figures n. 6 a-b]. As regards the dancing, in recent years, we have also been able to observe the introduction of some new choreographic sequences – different from those used by the older people or by the adults [see figure n. 7 a-b] – where the young people seem to imitate, or at least welcome, some elements borrowed from foreign dances learned on TV [see figures n. 8 a-b].



Figure 5 a-b – Traditional wagons with boughs and horses

In broader terms, strong ritual elements, connected to the religious calendar and established events still observed by the people from Giugliano (Madonna dell’Arco, Madonna di Briano, Lake Patria etc.) coexist with an increasing tendency toward a show-like performance. The latter is expressed both through the new events, organized *ad hoc*, like the *Nacchere e tammorra* Festival, and through the transformation of the more traditional events into actual shows. This was what occurred in 2008, when the *paranze* performance at the Madonna di Briano Sanctuary took place on stage, becoming one of the events absorbed within the *Festa della tammorra*. In this last case, it could perhaps be interpreted as part of the process of ‘establishment’ of the *tammurriata*, which can also be exploited as a tourist attraction, both by the local administration and by the Sanctuary parish priest, who is thus able to attract more devotees.



Figure 6 a-b – Stylized wagons and modern tractors

However, at the same time, members of the *paranze* continue to get together, just as they did in the past, in their own private *masserie* (manor farms), located in peripheral areas of Giugliano, perhaps for special occasions (like the birthday of one of the members, a family celebration, and so forth). During these parties, excellent local food is served (like the famous *capocuollo* of Giugliano, a particular kind of salami) as well as good wine, but they can also become the perfect occasion to train children and grandchildren to sing and dance, or to play the *sisco* and the drum.



Figure 7 a-b – Senior citizen dance

In light of all the considerations made so far, it can be asserted that as regards the *canto sul tamburo* from Campania, the one from the *Giuglianese* area stands out for its great vitality and for the continuous participation of its younger members who, in some cases, as we were able to notice, are very young, and at times, even organized in separate *paranze*. Thus, within a tradition which maintains a continuity with its past, it is possible to pinpoint some innovative elements, such as the use of amplifiers, the introduction of the keyboard, the addition of new choreographic elements, the production of self-promoting CDs, or the use of Facebook and YouTube, and so forth. After a deeper analysis of the nature of these innovative features and an accurate investigation regarding the extent of these changes in behaviour and in performance style, it is my opinion that these changes do not represent just a simple adaptation to the technology and the use of the media; rather, they are

the result of an internal process of innovation, which also relies upon the new available instruments. As a direct consequence, the elements of continuity and the transformation process constantly coexist. Perhaps this could be clear evidence of a still lively and modern musical practice, which even today allows us to speak about a specifically '*Giuglianese*' *canto e ballo sul tamburo*.



Figure 8 a-b – Youth dancing

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