

## AUDIOVISUAL MEDIA IN PUBLIC ETHNOMUSICOLOGY AND EDUCATION: A SARDINIAN EXPERIENCE

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АУДИО-ВИЗУЕЛНО У ЈАВНОЈ ЕТНОМУЗИКОЛОГИЈИ И  
ОБРАЗОВАЊУ: ЈЕДНО ИСКУСТВО СА САРДИНИЈЕ

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Received: 13 October 2022

Accepted: 26 October 2022

Original scientific paper

### ABSTRACT

In recent decades, audiovisual media has been increasingly used in ethnomusicological research. If we consider how scholars use them, four main areas of application can be identified: 1) data analysis, 2) documentary films, 3) public ethnomusicology, 4) educational use.

This article presents some audiovisual products on traditional instrumental and vocal music as well as improvised sung poetry in Sardinia (Italy) on which I have worked over the last few years - including the visual representation of musical and poetic forms, and also audiovisual products for exhibitions, museums and multimedia encyclopaedias. My aim is to discuss the role played by ethnomusicologist in conceiving new strategies for the visual representation of the music of oral tradition in different productive contexts and audiovisual outputs.

**KEYWORDS:** audiovisual ethnomusicology, Sardinian music, public ethnomusicology, multimedia, sound heritage.

### АПСТРАКТ

У последњим деценијама аудио-визуелни медији се све више користе у етномузиколошким истраживањима. Ако узмемо у обзир начин на

који их истраживачи користе, можемо идентификовати четири главне области примене: 1) анализа података, 2) документарни филм, 3) јавна етномузикологија, 4) образовање.

Овај чланак представља неке аудио-визуелне снимке традиционалне инструменталне и вокалне музике, као и импровизовану певану поезију на Сардинији (Италија), на којима сам радио протеклих година. Конкретно, радио сам на видео-примерима посвећеним визуелном представљању музичких и поетских форми, као и аудио-визуелним производима за изложбе, музеје и мултимедијалне енциклопедије. Циљ ми је да допринесем дискусији о улози коју етномузиколози имају у настанку нових стратегија за визуелну репрезентацију музике усмене традиције у различитим продуктивним контекстима и аудио-визуелним остварењима.

Кључне речи: аудио-визуелна етномузикологија, музика Сардиније, јавна етномузикологија, мултимедија, звучно наслеђе.

In recent decades, audiovisual media has been increasingly used in ethnomusicological research. According to historians of the discipline, the late 19<sup>th</sup>-century invention of the first device for the sound recording, the Edison phonograph, was a precondition for the birth of ethnomusicology (Kunst 1955; Magrini 1992). But ever since technological development allowed images as well as sounds to be captured, film and video cameras have become even more common devices in the toolkits of many ethnomusicologists.

As Steven Feld noted in 1976, “the use of film as a medium of presentation and research in ethnomusicology is an area marked by considerable recent interest, though hardly without some confusion” (Feld 1976, 293). The confusion was due to the difficulty in finding just how a social scientist should deal with audiovisual media. Over time, a theoretical reflection on the use of audiovisual media in the study of musical cultures flourished.<sup>2</sup> In recent years, audiovisual ethnomusicology has become a structured area of the discipline, as proven by the establishment of a thematic study group within the International Council for Traditional Music,<sup>3</sup> the

2 In addition to Zemp 1976, see for example Dauer 1969; Carpitella 1981; Baily 1988; Zemp 1988, 1990; Titon 1992a, Cámara De Landa et al. 2016, and the thematic issues on “Film and Video in Ethnomusicology” of *The World of Music* journal (Vol. 31, N. 3, 1989), on “Screened Music: Global Perspectives” of *Ethnomusicology Forum* journal (Vol. 18, N. 1, 2009). For a general overview see D’Amico 2020.

3 The ICTM Study Group on Audiovisual Ethnomusicology was established in 2016; see <http://ictmusic.org/group/audiovisual-ethnomusicology>.

foundation of new scientific journals,<sup>4</sup> the proliferation of university courses,<sup>5</sup> and specific projects.<sup>6</sup>

The versatility of audiovisual media allows scholars to employ them for a wide range of activities. At the MusiCam Symposium held at the University of Valladolid (Spain) in 2014, scholars from different countries shared their experiences in using fieldwork footage and audiovisual media for TV documentaries, analytical and educational purposes (Cámara De Landa et al. 2016). Anthony Seeger and other scholars reflected on the future of audiovisual archives from a global perspective (Seeger and Chaudhuri 2004).

Considering how ethnomusicologists have used films and videos to date, four main areas can be identified. They should not be regarded as distinctly separate, because the same audiovisual product may fall into one or the other category depending on its use. However, I argue that these areas cover most of the uses ethnomusicologists make of audiovisual media.

1. **Audiovisual data analysis.** Videos recorded in the field can be used to facilitate musical transcription (Kubik 1965, 1972) and to carry out analyses and measurements of different aspects of the musical performance such as embodiment (Clayton, Dueck and Leante 2013), the interaction between music and dance (Adamo 2010), performer and audience behaviour (Burckhardt Qureshi 1987; Leante 2016), and so on. In recent years, the development of digital technologies has significantly developed this field of research (see Clayton, Leante and Tarsitani 2021).
2. **Documentaries of ethnomusicological interest.** The documentary film can be considered the most common outcome in audiovisual ethnomusicology. The history of this film genre can be traced by identifying different styles, approaches, techniques, and protagonists (see D'Amico 2020).
3. **Public ethnomusicology projects.** Audiovisual media are widely employed in public and applied ethnomusicology projects (Titon 1992b; Pettan and Titon 2019). Different types of products such as websites, web-documentaries, apps, exhibitions, and museums have been designed to disseminate

4 The *SEM Journal of Audiovisual Ethnomusicology*, a newly established streaming journal sponsored by the Society for Ethnomusicology; see <https://www.ethnomusicology.org/news/585935/SEM-Journal-of-Audiovisual-Ethnomusicology--Call-for-Submissions.htm>.

5 Starting from the academic year 2022/2023 I will be teaching a new course in Audiovisual Ethnomusicology for the Master's degree in Multimedia Production at the University of Cagliari.

6 In 2018 the Intercultural Institute of Comparative Music Studies (IISMC) of the Giorgio Cini Foundation in Venice (Italy) developed "Eyes on Music", an initiative focused on audiovisual ethnomusicology, coordinated by Giovanni Giuriati, Marco Lutz, and Simone Tarsitani. The initiative is articulated in three distinct but complementary parts: 1) an annual research scholarship of 5000 EUR in memory of Diego Carpitella; 2) a workshop in the field of visual ethnomusicology; 3) a short festival of audiovisual products in the field of ethnomusicology. More info can be found at <https://www.cini.it/en/institutes-and-centres/comparative-music-studies/eyes-on-music-projects-on-visual-ethnomusicology>.

nate the results of ethnomusicological research within “activities undertaken primarily outside of universities and directed toward the public” (Seeger 2008, 287).

4. **Educational purposes.** Audiovisual media are widely used as training and education tools in ethnomusicology (see Adamo 2010).

This article presents some audiovisual products on traditional instrumental and vocal music as well as improvised sung poetry in Sardinia (Italy) on which I have worked over the last few years. In particular, I will provide five examples related to the last two categories mentioned above. My aim is to discuss the role played by the ethnomusicologist in conceiving new strategies for the visual representation of the music of oral tradition in different productive contexts and audiovisual outputs. The five examples focus on various genres of poetry and music and are intended for different target audiences. In some cases, I shoot and edit the footage myself; in other cases, they are the result of teamwork involving professionals in the fields of audio and video production, graphic design and information technology. Some are short independent clips; others are part of larger multimedia projects such as encyclopaedias or multimedia exhibitions.<sup>7</sup> Both new footage (shot ad hoc) and archival material were used to produce the videos. One video aimed to analyse some specific musical aspects that are conceived as short “concept-films” inspired, in terms of their objectives, by the IWF-style of Gottingen and the MIV series (*Musica Identità Video*) produced by Diego Carpitella (see D’Amico 2020).

Two of the videos are attached to publications intended for a non-specialist audience (a book on improvised poetry edited by a local poet and scholar and the *Encyclopaedia of Sardinian Music*). Others are short clips I made for educational purposes, intended for the students of my course on Ethnomusicology of Sardinia at the University of Cagliari. Some audiovisual products that are part of museums or multimedia exhibitions on Sardinian music are also presented.

### *MUTETU LONGU: POETIC FORM* IN SOUTH SARDINIA’S IMPROVISED POETRY

In 2008 an Italian publishing house asked the poet and scholar Paolo Zedda to edit a book on improvised poetry in southern Sardinia (Zedda 2008). The volume was to be included in a new series on improvised poetry traditions of the world. Paolo asked me to edit the CD that would be attached to the book. At that time, one

7 Other examples of audiovisual products specifically designed for museums or exhibitions of ethnomusicological interest are those at the *Cité de la Musique* in Paris (<https://pad.philharmoniedeparis.fr/genre-musiques-du-monde.aspx>) and the more recent documentary *Veus de la Mediterrània*, designed by Jaume Ayats and Joaquiom Rabaseda for the homonymous exhibition on vocal music in the Mediterranean ([www.museudelamediterrania.cat/pujades/files/MdM\\_categ\\_veus.pdf](http://www.museudelamediterrania.cat/pujades/files/MdM_categ_veus.pdf)).

of the most common media for conveying multimedia content was the CD-Extra, a standard that combined audio and data tracks on the same disc for use in both Compact Disc and CD-ROM players.

Since digital files could be included in the data track, I asked Paolo to make a video to describe the poetic form used by the poets called *mutetu longu*. The knowledge of the structure of this complex poetic form and the ways how the poets perform it are essential to understand how improvised poetry works in southern Sardinia.<sup>8</sup>

Poetry contests are usually held during religious festivals. Four poets take several turns on stage, each singing one improvised *mutetu longu*. This poetic form is divided into two sections, called *sterrina* and *cubertanza* respectively. The former consists of at least eight verses and the latter of two verses. The meaning of the *mutetu longu* lies in the *cubertanza*, while the *sterrina* deliberately deals with a different subject. The two sections are connected through rhyme, as the verses of the *sterrina* rhyme with all the words in the *cubertanza*. While performing, the poet must repeat and interweave the verses of the first and second sections according to a defined set of rules. In doing so, the poet employs a technique known as *arretroga*, which consists of changing the internal word order to generate new rhymes.

The video (QR Code\_01) aims to show how the verses of the *mutetu longu* are combined during a performance. To make the video I chose a *mutetu longu* sung by Paolo Zedda during a public contest. In the *cubertanza* he mentions some mysterious “ancient observers”, the hidden theme of the contest. The *sterrina*, on the other hand, discusses how the relationship between God and man has changed over time.

I divided the screen into two parts while editing. In the upper part, we can see the poet’s face (on the left) and the text of the *mutetu longu* in its basic form (on the right). I framed the poet in profile so that he was looking in the direction of the verses that were being composed. The lower part shows the verses as they were sung by the poet.

Below is the text of the *mutetu longu* in its basic form both in Sardinian and translated into English. The video is available by scanning the QR code 01.

<b>sterrina</b>	Oi su mundu s’est dèpiu doli E in genugu ddi rendit onoris Perou prima dd’iant postu in cruxi Candu totu ddi fiant nemigus Imoi devotu narat cuntempli E d’apellant su Rei de is giustus Ca s’òmini sempri si separat Candu su supremu est in giogu	Today the world grieves and on its knees honours Him But first they put Him on the cross when they were His enemies Today, devotees, they recite prayers And call Him the King of the righteous Men have different opinions regarding the Supreme
<b>cuber- tanza</b>	S’ogu de custus antigus castiadoris S’incarat sempri a sa luxi ‘e su soli	The eye of this ancient observer is always turned towards the sunlight

8 For a more detailed description of the *mutetu longu* and an overview of the improvised poetry tradition in southern Sardinia, see Zedda 2009.



QR code 1.

### BOGHE 'E NOTE: MUSICAL FORM AND LYRICS IN CANTU A TENORE

Over time ethnomusicologists have developed original systems to describe musical form through graphic representation (see Lutz 2016). Moving rather than static images can be used to show how musical forms take shape during the performance. Analysing the interaction between musical form and lyrics is particularly interesting in *cantu a tenore*, a multipart singing practice widespread in central and northern Sardinia. As an expression of the shepherd culture of these lands, *cantu a tenore* was inscribed in 2008 on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.<sup>9</sup>

*Cantu a tenore* is performed by four male singers on informal occasions, festivals, or public onstage events. One of the singers, called *boghe*, is in charge of singing the lyrics, while the others accompany him by singing nonsense syllables. The *boghe* is the leader of the quartet. He defines the pitch and tempo, shapes the musical form by leading the transition from one section of the song to another, and chooses the words of the song.

The repertoire of *cantu a tenore* does not consist of fixed songs, that is, songs where the lyrics are associated with a specific melody. Rather, we can identify a certain number of shared models understood as an orally transmitted set of rules that define standardised forms and the thematic material. Since each model matches a certain poetic form, the *boghe* is free to choose the lyrics he wishes to sing from all the poems in the Sardinian language that respect that form.

Part of my course on Ethnomusicology of Sardinia at the University of Cagliari focuses on *cantu a tenore*. To explain to my students how musical form and text are interconnected, I produced a video focusing on one of the most significant genres known as *boghe 'e note* (literally: night song). The video employs footage from the archive of the *Sòtziu Tenore Sardigna*, the cultural association made up of *a tenore* singers that came into being after the UNESCO proclamation. Public events organised by the association are usually audio and video recorded.<sup>10</sup> According to a reciprocally oriented approach to archiving and the development of community collabo-

9 *Cantu a tenore* singing was originally proclaimed in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity.

10 Some excerpts can be found at [www.tenores.org](http://www.tenores.org) and on the YouTube channel *Sòtziu Tenores Sardigna*.

ration projects (Vallier 2017), I made a request to use the recording of a *boghe 'e note* performed by the group *Tenore S'Arborinu* from Orune on the occasion of an event organised by the association, in which I took part in 2014.<sup>11</sup>

Lyrics in hendecasyllabic verse must be used to sing a *boghe 'e note*. On that occasion, the soloist of the *Tenore S'Arborinu*, Antonio Tolu, selected the pair of quatrains from the sonnet *Addio a Nuoro* (Farewell to Nuoro) composed in 1893 by Peppino Mereu, one of the most influential Sardinian poets. In terms of musical structure, the *boghe 'e note* can be divided into two sections. The first, called *isterrida*, has a free rhythm and the soloist (*boghe*) alternates with the accompanying voices (*tenore*). The second part, called *zirada*, has a more defined pulse, and the soloist and the *tenore* may alternate or overlap. The structure of the song is not predefined. It is up to the *boghe* to decide when to switch from one section to another (or from one element to another of the *zirada*) and to inform the other singers by means of musical signals. The aim of the video is to show how the musical form is shaped during the performance and to highlight the relationship between the music and the lyrics. The video is available by scanning the QR code 02.



QR code 2.

## ISOLATING VOICES IN MULTIPART SINGING

For some time now, I have had the chance to work as a scientific supervisor for various museums and multimedia exhibitions on Sardinian poetry and music of oral tradition. This type of project requires teamwork in which the expertise of the ethnomusicologist must converse with that of architects, installation designers, computer scientists, software developers, graphic designers, filmmakers, and sound engineers. Three of these museums focus on different local traditions of multipart singing.

During the design process, I suggested creating an installation that would allow individual voices to be isolated. In this way, users would be able to appreciate the timbre of the voices and their individual melodic paths, and understand how they are joined together to form the chords. As a team, we worked hard to face two main challenges. The first concerned data capture: we needed multi-track audio and video recordings, while the singers are used to singing in a circle and standing in close

11 The event was called *Atòbiu Limba e Tenore*; the recording I chose can be found at <https://youtu.be/HdpJzuvCti8>.

contact with each other. After several attempts and a few compromises, we found a solution that met our needs without making the singers too uncomfortable. We asked them to stand one metre apart and used a directional headset microphone for each voice. This setting allowed the singers to hear each other while singing (despite being further apart than usual) and the sound engineer to collect adequately isolated tracks. The distance between the singers also allowed us to film each of them in a single vertical shot (see Figure 1).



Figure 1.

Once separate audio and video tracks had been obtained, the second challenge for the IT engineers was to develop a hardware-software system capable of keeping the audiovisual streams synchronised during playback.

We adopted this technology to create three different installations on multipart music in Sardinia. One of these is in the MEOC Museum in Aggius, a village in northern Sardinia with a well-established multipart singing tradition known as *cantu a tasgia*. In this case, we adapted the installation to this local tradition, which is characterised by the presence of a high fifth voice in addition to the usual four.

The installation consists of a touch controller and a large, curved monitor. The controller allows the user to choose between different groups and songs. When the selected song is played, the singers appear on the monitor. By touching the image of one of them on the controller, the user can mute him. When muted, the singer becomes smaller on the monitor as if he were taking a step backwards. By touching the image once more, the singer starts singing again. A video showing how the installation works is available by scanning the QR code 03.



QR code 3.



In 2019 we developed a similar installation for the *Multimedia Museum of Cantu a Tenore* in Bitti. I used some recordings of the individual voices to edit two simple videos for my students. The first of these shows a dance accompaniment song in which the four voices can be heard one by one and then singing together. The second video focuses on the lowest voice, called *bassu*, which uses a throat singing technique. Four *bassos* are compared to appreciate how the timbre can change from one village to another. Both videos are available by scanning the QR codes 04 and 05.



QR code 4.



QR code 5.

## THE ENCYCLOPAEDIA OF SARDINIAN MUSIC

In 2012, *L'Unione Sarda*, the most important Sardinian daily newspaper, published the *Enciclopedia della Musica Sarda* (Encyclopaedia of Sardinian Music). The work consists of 16 volumes with a DVD or a CD attached, which were sold weekly together with the newspaper. Each volume is dedicated to a different genre of Sardinian music or improvised poetry traditions. I was involved in this publishing project as co-editor with Francesco Casu and as a scientific supervisor (Casu and Lutz 2012).

The *Encyclopaedia of Sardinian Music* can be considered the largest project of public ethnomusicology ever undertaken in Sardinia. Hundreds of musicians were involved, and dozens of hours of audio and video content were produced. Each volume was edited by established scholars in the various fields of Sardinian music and poetry. In addition, professionals in different domains such as filmmakers, editors, sound engineers, graphic designers, and photographers contributed to realising the work.

The aim of the *Encyclopaedia* is to present Sardinian music and poetry to a general audience by providing information on the history, describing the occasions, contexts, and functions within the society, and also focusing on how these have changed over time. Much space was given to musicians of the past and present.

In planning the work, one of the most intriguing challenges was to find a way to describe how Sardinian music works to an audience mostly lacking specific musical skills. To achieve this result, we conceived the *Encyclopaedia* as a multimedia work in which texts and images interact with the audio and video tracks. All the songs and instrumental pieces on the CDs and DVDs are described and analysed in the volumes. Depending on the musical genre, different strategies were adopted. In the case of vocal music, particular attention was paid to the lyrics, which were transcribed, translated into Italian and analysed in terms of both content and poetic form. In the

case of instrumental music, more attention was paid to the musical form and, for dance accompaniment, to the relationship between the music and the dance steps. For each piece, a graphic representation of the waveform is shown at the bottom of the page. A series of time markers invite the reader to focus on significant aspects of the performance which are described and analysed in detail.

In addition to texts and images, the videos also contribute to describing the theory and grammar of Sardinian music, although the overly technical language is avoided. All DVDs contain videos showing the performances of the musicians involved in the project. In addition, a special content section is included. One of the videos in this section aims to introduce the grammar of the music presented in the volume to which the DVD is attached.

Here I would like to present the video focusing on the *launeddas* dance accompaniment music. Launeddas is the name of a triple clarinet that is widespread in southern Sardinia. It consists of one drone and two chanter of different lengths made of cane. Launeddas are not a single instrument, but more than ten different types of instruments (or *cuntzertus*) exist, each of which is identified by a specific name such as *mediana*, *fioràssiu*, *puntu 'e òrganu*, *ispinellu* and more. The two chanter of every cuntzertu have a different melodic ambitus, set in all the instruments by a fragment of a major scale with the drone tone as finalis. Launeddas are played with circular breathing, a technique that allows musicians to produce uninterrupted sound for several tens of minutes. Launeddas players have been semi-professional male musicians since the 18<sup>th</sup> century, hired to accompany religious processions, mostly during patron saint festivals, and traditional dances.

Dance accompaniment is the most complex and fascinating part of the launeddas repertoire. It consists of a sequence of musical units called *nodas* that are first played in their basic form and then varied according to a set of orally transmitted rules (Bentzon 1969; Lutz 2012). The aim of the video is to describe the set of rules governing the launeddas dance music accompaniment to a non-specialist audience with the aid of graphic elements. My task in the production of the video was to write the script and the voice-over text, choose the music, suggest which footage to use and how to realise the graphic animation. The result is a 6-minute video conceived as a listening guide that describes the complex musical theory behind launeddas music. The video is available by scanning the QR code 06.



QR code 6.

## ESPERIENZE SONORE: VIRTUAL TOUR INTO A MUSICAL INSTRUMENT COLLECTION

In 2017, the Sardinian regional administration funded several projects aimed at enhancing cultural heritage through new technologies. One of the companies that received funding appointed me as the scientific supervisor of a project named *Esperienze Sonore* (Sonic Experiences). My first task was to identify the cultural heritage to be enhanced, so my proposal was to work on the collection of musical instruments kept in the “Museo del Costume” in Nuoro, the most important Sardinian cultural heritage museum, managed by the Regional Ethnographic Institute (ISRE).

Apart from my interest in ethno-organology, two reasons led me to make this choice. The first of these is the value of that specific collection, since it contains more than two hundred musical instruments from different regions of the island. The second is the fact that musical instruments are a typology of objects that particularly suffer when displayed in a museum. According to Febo Guizzi (2002), this is because of the special status that distinguishes this type of object from other artefacts. As objects, musical instruments belong to a tangible culture. However, they are made by humans with the main purpose of producing something intangible which is music. When placed in a museum display case, we can appreciate their materiality but not their sound. Another common problem in many museum exhibitions of musical instruments is the lack of information about the people who have to do with them (players, makers, etc.) as well as their function in social life.

The main objective of the *Esperienze Sonore* project was to employ new technologies to bring out the intangible dimension of musical instruments and to underline their role in the Sardinian culture. One of the outcomes was a travelling multimedia exhibition focusing on Sardinian musical instruments. The exhibition, inaugurated in May 2022, consists of four installations based on different technologies such as immersive VR, virtual tours and a virtual game connected to a launeddas-shaped controller.

Here I would like to focus on the virtual tour, an installation designed for collective use. It consists of a touch controller placed in the centre of the room connected to a large monitor. Through the interactive viewing of a panoramic photograph, the user can virtually visit the room of the “Museo del Costume” where the musical instruments are displayed. By clicking on a musical instrument, a tab containing multimedia content such as text, audio, photos, and videos appears. All musical instruments are described through the following contents:

1. the most common name in the Sardinian language;
2. a video showing the instrument rotating 360° around the vertical axis;
3. a written description containing information on the instrument's history, organological characteristics, uses, and repertoire;
4. other local names in the Sardinian language;
5. a list of the materials used to make it;
6. a quotation from a historical source about the presence of the instrument in Sardinia;

7. a classification according to the Hornbostel-Sachs classification system as recently revised by Febo Guizzi;<sup>12</sup>
8. a non-contextual video showing the performance of a well-recognised maestro;
9. a video showing the process of making the instrument;
10. a video showing the main contexts in which the instrument is usually played

The virtual tour is available by scanning the QR code 07.



QR code 7.

## CONCLUSIONS

The examples presented here are part of my work in the field of audiovisual ethnomusicology. For some years now, audiovisual media have been increasingly used in ethnomusicological research, also thanks to the development and democratisation of digital technologies. During fieldwork, the camera has been considered particularly suited for capturing the fragmentary and multisensory nature of the experience (Ferrarini and Scaldaferrri 2020). Besides documenting the fieldwork, different types of audiovisual products can be realised to present the results of ethnomusicological research depending on the aims, the characteristics of the music presented, and the target audience.

To produce simple videos, the ethnomusicologist should possess the necessary equipment and acquire the theoretical knowledge and technical skills to follow the entire production process on their own, that is from planning the video to shooting and editing. When audiovisual products are part of a larger multimedia project, the task of the ethnomusicologist is to conceive the script and supervise the work of various professionals such as filmmakers, editors, sound engineers, graphic designers, photographers, IT engineers, and so on. In both cases, the ethnomusicologist is the professional figure best qualified to conceive new strategies for the visual representation of the music of oral tradition. Building on their research experience and deepening their knowledge of the potential offered by audiovisual media, they will be able to develop projects to safeguard and enhance the sound heritage of local communities.

12 See Ghirardini 2020.

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## МАРКО ЛУЦУ

### АУДИО-ВИЗУЕЛНО У ЈАВНОЈ ЕТНОМУЗИКОЛОГИЈИ И ОБРАЗОВАЊУ: ЈЕДНО ИСКУСТВО СА САРДИНИЈЕ

#### (РЕЗИМЕ)

У последњим годинама, аудио-визуелна етномузикологија као дисциплина постала је структурисана област. Версатилност аудио-визуелних медија дозвољава научницима да их користе у широком распону активности, у оквиру којих се могу препознати четири главне области: 1) анализа података, 2) документарни филмови, 3) јавна музикологија, 4) образовање.

Овај чланак представља неке аудио-визуелне снимке традиционалне инструменталне и вокалне музике, као и импровизовану певану поезију на Сардинији (Италија), на којима сам радио протеклих година. Конкретно, представићу пет примера који се могу сврстати у последње две од четири наведене категорије. Циљ ми је да допринесем дискусији о улози коју етномузиколози имају у настанку нових стратегија за визуелну репрезентацију музике усмене традиције у различитим продуктивним контекстима и аудио-визуелним остварењима.

Пет примера долази из различитих жанрова поезије и музике и намењени су различитој врсти публике. У неким случајевима снимао сам и монтирао снимке сâм, док су у другим они били резултат тимског рада више професионалаца у пољу

аудио и видео продукције, графичког дизајна и информационих технологија. Неки од њих су самостални клипови; други су део већих мултимедијалних пројеката као што су енциклопедије и мултимедијалне изложбе. Сав материјал снимљен је *ad hoc* методом, а архивирани материјал употребљаван је у продукцији видеа.

Прва два видео снимка посвећена су визуелној репрезентацији поетских (*mutetu longu*) и музичких форми (*boghe 'e note*). Преостала три настала су за потребе мултимедијалних изложби о вишегласном певању или музичким инструментима, као део Енциклопедије музике Сардиније.

Говорећи о широком опсегу могућности аудио-визуелних медија, сматрам да је етномузиколог она професионална фигура која има најбоље квалификације да осмисли нове стратегије за визуелну репрезентацију усмене музичке традиције. Заснивајући своје истраживање на знању о потенцијалу аудио-визуелних медија, етномузиколози ће моћи да развијају пројекте за очување и побољшање звучног наслеђа локалних заједница.