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***Bi Cheret Boghe e Passione***  
**(It Takes Voice and Passion)**

Within the micro music world of Sardinian *A Chiterra* song (soloist song accompanied on guitar) they often talk about natural gift and passion for music. Generally, they agree that vocal endowments are not enough to make a “great singer”, whereas the mere enthusiasm for singing never overcomes the limit of natural talent. A “great singer” must have both *boghe e passione*, it is necessary that he has a special balance between voice and passion.

Filmed in two years, the documentary discusses the subject with two young singers: Daniele Giallara, an established semi-professional *cantadore* (singer) who gives dozens of concerts every year; and Francesco Fais who is moving his first steps as a semi-professional singer. In the discussions also a group of *tifosi* (fans: i.e. very passionate listeners and amateur music makers) are involved. Presenting some *A Chiterra* song’s most significant scenarios, the documentary presents different ideas about the discussed topic. Showing various ways to express the passion for the music of singers and fans, it outlines a very complex music making that is very lively in the today music culture of Sardinia. But, after all, the film wonders: what actually is the passion for the music? May we talk about it?

**The “Cantos ‘e chiterra” (A Chiterra song - soloist song accompanied on guitar) is a musical practice spread all over the Sardinia, although it have evolved in the Logudoro (North Sardinia). It has many analogies with other Mediterranean forms of musical expression, first of all with the Flamenco. Nowadays, the *A Chiterra* song has two distinctive performing scenarios: a) on one hand, it’s practiced during daily after work meeting and private gathering by a very large number of male and female amateurs; b) on the other hand it is performed on stage and in Radio and TV broadcasts by professional (or semi professional)**

singers (almost all men). The most important performance circumstance is the so called *gara*, i.e. a very long and ritualized competitions on stage during the village's feast or other festivals. Here, three singers are invited to compete with each other. Accompanied by only one guitar player, the *gara* normally last for over three hours. There is no an official winner, but the audience judges very carefully each part of the performance (till the smallest vocal particulars) and every the *cantadore* tries to convince the listeners that he does better than his adversaries. The instrumental accompaniment is realized on a special guitar, called "chitarra sarda" (Sardinian guitar), with the case larger than the normal guitar. It is usually tuned a fourth lower than the normal tune. Sometime an accordion joins the guitar in the instrumental accompaniment.

The *A Chiterra* song is divided in about ten definite genres each of them has its textual and musical pattern of its own. The most known and representative genre are: the *Boghes in re*, *Nuoresa*, *Muttos*, *Disispirada*. The texts comes from classical Sardinian Logudorese written poetry from XVII-XX century: they deal with lyrical and love themes.

## ***Bi Cheret Boghe e Passione***

**Authors:** Ignazio Macchiarella  
**Directors:** Marco Lutz and Ignazio Macchiarella  
**With:** Francesco Fais and Daniele Giallora  
**Camera and editing:** Marco Lutz  
**Post production:** Andrea Lotta

**Format:** 16:9  
**Runtime:** 29'40"  
**Color:** Colore  
**Language:** Italiano e sardo logudorese  
**Subtitles:** Italiano e inglese  
**Year:** 2008

### **Marco Lutz**

ethnomusicologist and filmmaker, teaches ethnomusicology at the Conservatory of Cagliari. He attended courses of ethnophotography (with Marco Marcotulli) and Visual Anthropology (with Francesco Marano). In 2004 he won the prize AViSa (Visuan Anthropology in Sardinia) held by ISRE (Istituto Superiore Regionale Etnografico). He made documentaries on Sardinian music and anthropology.

### **Ignazio Macchiarella**

is professor of Ethnomusicology at the Faculty of Humanities and Philosophy, University of Cagliari (Italy). His main theoretical interests are: Multipart Singing; Music and Ritual; Analysis of Oral Music Patterns; Improvisation in Vocal Music; Music and Identities. He held several specialist courses and seminars in Ethnomusicology at various Italian and European Universities (Milan, Bologna, Florence, Palermo, Rome, Lubljana, Barcelona). He participated in various meetings and colloquia in Italy and abroad (France, United Kingdom, Austria, Slovenia, Spain, Portugal, Wales,

USA and Iraq). He published about ninety works, including books, essays, articles and reviews in specialized national and international journals, and edited various long-playing records and CDs of traditional music repertoires collected during field researches.