

# Vancini, Macchi and the Voices for the (Hi)story of Bronte

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## INSIDE THE MESH OF HISTORY

From his debut in the documentary film field, the compositional activity of Egisto Macchi was notable for its remarkable bond with the Italian ethnic dimension. From the 1960s onwards, the composer started an intense and lasting series of collaborations with a new generation of directors (such as Luigi Di Gianni, Lino Del Fra, Michele Gandin and Cecilia Mangini) who were very interested in capturing the transformations of Italian society. In the extensive spectrum of the topics ranging from the legacy of the Second World War to the process of industrialisation in the years of the economic boom, the object of particular attention were rural Italian situations, especially those of the South, where traditions were often dying out. This is the perspective in which the so-called ‘Demartinian’ directors worked.<sup>1</sup> From the very beginning, they established an extremely profitable collaboration with the leading representatives of the Roman musical avant-garde, such as Daniele Paris and Domenico Guaccero and, in particular, Macchi. If it is therefore undeniable that from a cultural perspective the latter composer established an almost automatic bond (at times, an also active one under pseudonyms such as Werther

Pierazzuoli or Aldo De Blanc) with the sound sphere of the ethnographic documentary films of those years, the convergences at a strictly musical level between these two poles are less immediate.

In most cases, the composer worked in total creative autonomy, even though there are times in the span of his long documentary activism when the composer, together with the director, uses recordings belonging to the culture shown on the screen – we find examples from literal remediation,<sup>2</sup> to emphasisation,<sup>3</sup> to the weakening of the ethnic musical element through electro-acoustic re-elaborations.<sup>4</sup> As the Italian ethnomusicologist Diego Carpitella has not failed to point out,<sup>5</sup> it was unlikely that documentaries of that generation contained any traces of the musical cultures captured by the camera in the soundtrack. Either because of technical reasons or due to a precise authorial decision, or also because of the very tight production rhythms,<sup>6</sup> a composer like Macchi almost always worked with a certain independence from the point of view of musical choices with respect to the ethnographic context. The majority of the projects on which he collaborated utilise original soundtracks, moreover often characterised by a high rate of experimentation. Indeed, in this regard there has been talk of oneiric or monstrous music,<sup>7</sup> which has resumed a *topos* of the discourses around the post-tonal music in the films, leading to them being generically associated with the sphere of irrationality.<sup>8</sup> Paradoxically, whereas, in relation to reality, the camera operated a reduction of the visual filters,<sup>9</sup> on the musical front, a powerful authorial filter was interposed, transfiguring the very meaning of an audio-visual artefact. These are the conclusions Cecilia Mangini recently reached on seeing again, after decades, her apparently lost documentary film *Divino Amore* (Cecilia Mangini, 1961), which was transformed into an experimental work precisely by Macchi's 'astral' music.<sup>10</sup>

If these are the relations between visual and sound components in the constructive dynamics of non-fiction films in the years of Macchi's cinematographic apprenticeship, one might ask what happens in the fiction feature films that openly confront reality with a strong ethnic characteristic. Is he taking the same paths of composition he adopted in the documentary films or are others opening up? Is it possible to combine the experimentation and incursion of sounds extraneous to the realities represented without drastically altering the narrative horizon? To answer these questions, I should like to examine the case of *Bronte: cronaca di un massacro che i libri di storia non hanno mai raccontato*, a film by Florestano Vancini (1972), which together with *Padre Padrone* (Paolo and Vittorio Taviani, 1977) stands out in the production of Macchi precisely for the use of musical elements of an ethnic matrix in the soundtrack.<sup>11</sup>

Furthermore, the *Bronte* project is in perfect continuity with the documentary experience Macchi matured in the 1960s. *Bronte* was originally to be a film for the RAI (Italian State Broadcasting Company) in three fifty-minute episodes, along the lines of a consolidated formula that had already been experimented, for example in *La via del petrolio* (Bernardo Bertolucci, 1967). The producer Mario Gallo, one of Macchi's first collaborators for the documentary films, headed the whole operation, through the company Italnoleggio, which also produced the film *La villeggiatura* (Marco Leto, 1973) in the same period. It was precisely thanks to Gallo and the contribution of the RAI that Vancini, in summer 1970, was finally able to shoot the film which had started to be part of his plans twenty years earlier, in 1951, while filming a documentary on Verga in Sicily. During his stay in Catania while shooting this film titled *Luoghi e figure di Verga* (Florestano Vancini, 1952), the director had been struck by one of Verga's short stories, *Libertà* (1882), dealing with a little known fact that had taken place in Bronte during the Italian Risorgimento. The village of the same name had been at the centre of a not-so-glorious episode in Italian history linked to the Expedition of the Thousand. The landing of the volunteers led by Garibaldi had created a certain disorder in the farming village, fuelling rivalries between the landowners and peasants and causing violent clashes resulting in numerous casualties, and even the murder of many notables. Some of the accused, identified by the victims or their families, were given summary trials by a team of volunteers, led by Nino Bixio, and then shot. Those executed also included a liberal lawyer, Nicola Lombardo, who had tried, unsuccessfully, to mediate between the parties involved.

To all effects, Vancini's film belongs to the historical film genre, the result of an attentive work of documentation in which several authors take part. The project would certainly not have been possible without the director's strong interest – he went to Bronte to do research in the archives – and that of a young and emerging Italian writer in writing the screenplay: Leonardo Sciascia.

However, the project in three episodes, to which Nicola Badalucco's reworked screenplay had made a fundamental contribution, did not end successfully. When the editing was complete, the RAI management, shocked by some images in the film, refused to authorise its broadcasting. Even today the copy in circulation is still a reduced version of the original project. In the face of the indecision of the television company, Vancini and Gallo obtained permission to re-elaborate the footage for the three episodes in order to reduce the length and thus be able to screen it as a feature film on the normal cinema circuits.<sup>12</sup> Despite the limited circulation it enjoyed on general release,<sup>13</sup> over the years *Bronte* achieved extensive distribution through numerous screenings organised

by schools, cultural circles and venues that were more or less similar to political movements. The film, therefore, became a paradigmatic case of how the medium of cinema can be used for historiographical investigation. According to Iaccio, it is important to point out the ‘unquestionable philological rigour that was more unique than rare and a precise will to adhere to the objectivity of the events related’, which contributed to making *Bronte* a real ‘didactic’ film in the best sense of the term.<sup>14</sup>

## IN SEARCH OF MUSICAL AUTHENTICITY

In the light of the preliminary considerations on documentary film production and after considering the accuracy of Vancini’s research,<sup>15</sup> it is not so easy to predict the possible paths to take in the field of music. What type of dialogue is established between the director and Macchi, and between Macchi and the reality that is represented? Vancini’s memoirs offer us a first answer. As regards the decisions taken for the film, the director remembers:

For the music I deliberately excluded the so-called ‘comment’ and, as I needed motifs sung on the set, I collaborated with the musician – who was the excellent Egisto Macchi – from the start on the screenplay and the shooting. Macchi found some nineteenth-century motifs and songs from the period of the events (one on the ‘Thousand famous warriors... They came came came’) and as this music and these songs could obviously not be accompanied by violins and wind instruments, we used accordions, guitars and above all the typically Sicilian ‘mouth harps [scacciapensieri]’, which almost became the main instrument used in the film. We also needed a key-song, we thought of Otello Profazio, who is good at Sicilian folk songs, but he seemed too professional and ‘polished’ to us. Then Macchi met a musician friend of his in Palermo who told him the names of two carters [...] who were still going around the countryside and the taverns. We found them, they sent us a recorded tape, they came to Rome and they are the ones who, at the start and the end of the film – and during the execution scene – sing with their certainly not ‘polished’ but absolutely authentic voices.<sup>16</sup>

This lengthy recollection shows how Vancini was primarily interested in the ethnic musical component as a key element to recreate an aura of sound authenticity in a film which aimed to transmit and keep alive the memory of an event that really did take place, by means of an attentive historical construction, in which the filter of fiction was reduced to a minimum. Hence the urgent need for him and the composer to start searching for the pieces to use in the diegetic position in the narration can be understood. Not because they are pieces

performed live, but rather because they are musical interventions that must be envisaged before the shooting starts ('pre-compositional' from the director's point of view). Added to this is the need to provide a precise text for the actors, during the shooting, so that they can sing and then obtain a credible effect in the synchronization with the footage at the dubbing stage.

We do indeed find a letter from Antonino Titone dated 24–25 July 1970 amongst the first documents on the making of the film contained in the Fondo Egisto Macchi.<sup>17</sup> It was in reply to some questions to the composer about 'Sicilian folk music [musica popolare siciliana]'. Titone's investigation does not seem to have been particularly fruitful: 'The results are, at least as far as war and "revolutionary" music are concerned, not very encouraging'.<sup>18</sup> Despite the various sources found by Titone and the research carried out at the Giuseppe Pitrè Sicilian Ethnographic Museum (Palermo),<sup>19</sup> in almost all the cases mentioned, no music tracks but only texts seem to have remained. The only piece of music included with the letter is *Focu supra focu*, which paradoxically was never included in any of the musical numbers curated by Macchi. On the contrary, the other pieces mentioned by Titone were included in the soundtrack, and since only the words have survived, Macchi composed the music *ex novo* according to a credible Sicilian folk style. These songs play a key function in the musical dramaturgy of the film: mostly sung in the fiction film by the people of Bronte, they contrast with *La bella Gigogin*, performed by the troops led by Nino Bixio, which is, on the other hand, the expression of a disciplined bourgeois song of mainland Italy. The incomprehension between the two worlds passes through the tradition of the songs and, even more importantly, through the very style of musical performance of the vocal pieces which becomes the expression of two distant and irreconcilable worlds.

The pieces mentioned by Titone and then set to music by Macchi include: *Vinni cu vinni*, one of the most famous Sicilian-Garibaldi songs which portrays Garibaldi as a messiah of freedom, like St. Michael the Archangel, capable of causing the Bourbon Kingdom to crumble; *Un servu e cristu*, a dialogic song which does not strictly belong to the Risorgimento tradition and invites the people to rebel and throw off the yoke of their masters, and lastly, *La palumedda bianca*, a strophic song that came into being after the end of 1848 to illustrate Sicily's detachment from the Bourbon Kingdom, in which the need to negotiate the government of the island directly with the people was claimed.<sup>20</sup> As can already be seen from this brief description, the pieces are specifically anchored to the events dealt with in the film in their textual component. All the songs, which mark the different phases of the uprising,

are the clear expression of a feeling of rebellion shared by the people who find a clear place of refuge in the sung text. What is more, the timbral quality of the performance is an element with great meaning. In the film, Bixio, not surprisingly, liquidates the traditional Sicilian songs as ‘incomprehensible, crude even in their laments and prayers’ and as Vancini recalled, as mentioned previously, his choices together with Macchi aimed at obtaining as authentic a performance as possible and not a domesticated one.

From this point of view, the time decided for the actual performance captured in the recording studio takes on particular importance, as well as being historically informed research. A tangible trace of the double musical aesthetic Vancini referred to in his account has remained in the tapes that were used to prepare the film soundtrack.<sup>21</sup> The recordings of these pieces found on the released record must not be confused with those effectively used in the film’s soundtrack. The same pieces performed in two versions are present on the tapes from the film making. Both these versions have a guitar accompaniment but are profoundly different as far as the texture of the singers’ voices is concerned: on the one hand, we find the tracks recorded by the group of *I carrettieri*, with a less controlled and unrefined emission – as well as the piece of the opening credits, they are also responsible for all the shouting in the film – compared to the ones explicitly recorded for the record but performed by Otello Profazio,<sup>22</sup> which are purely for listening, and far from the aesthetic the director and the musician sought in the film project.

So far we are in the musical word of the ethnic matrix Vancini had described, which also finds a form of artificial echo in some pieces composed by Macchi for solo instruments. These are prompted by the melodic profile of the voice to keep an aura of local authenticity, even though they are given to instruments, as in the case of no. 28, in which the melody of *Vinni cu vinni* is played by the trumpet.<sup>23</sup> Even when they are not derived from vocal pieces, however, they find their plausibility in the soundscape of the film – as in the case of the various cues (nos. 4, 5, 7, 8, 19, 20, 22, 32, 33) given only to the tambourine or to the zampogna (no. 15). What Vancini omits to say is that Macchi’s musical research did not only go in the direction of re-creating Sicilian folklore, but for most of the musical interventions at a non-diegetic level, he employs acoustic and electronic instrumental solutions which have little to do with the Sicilian rural context of 1860. Thus, let us now go on to take a closer look at the only vocal piece in the soundtrack which Macchi contaminated with sounds from the contemporary Roman musical scene.

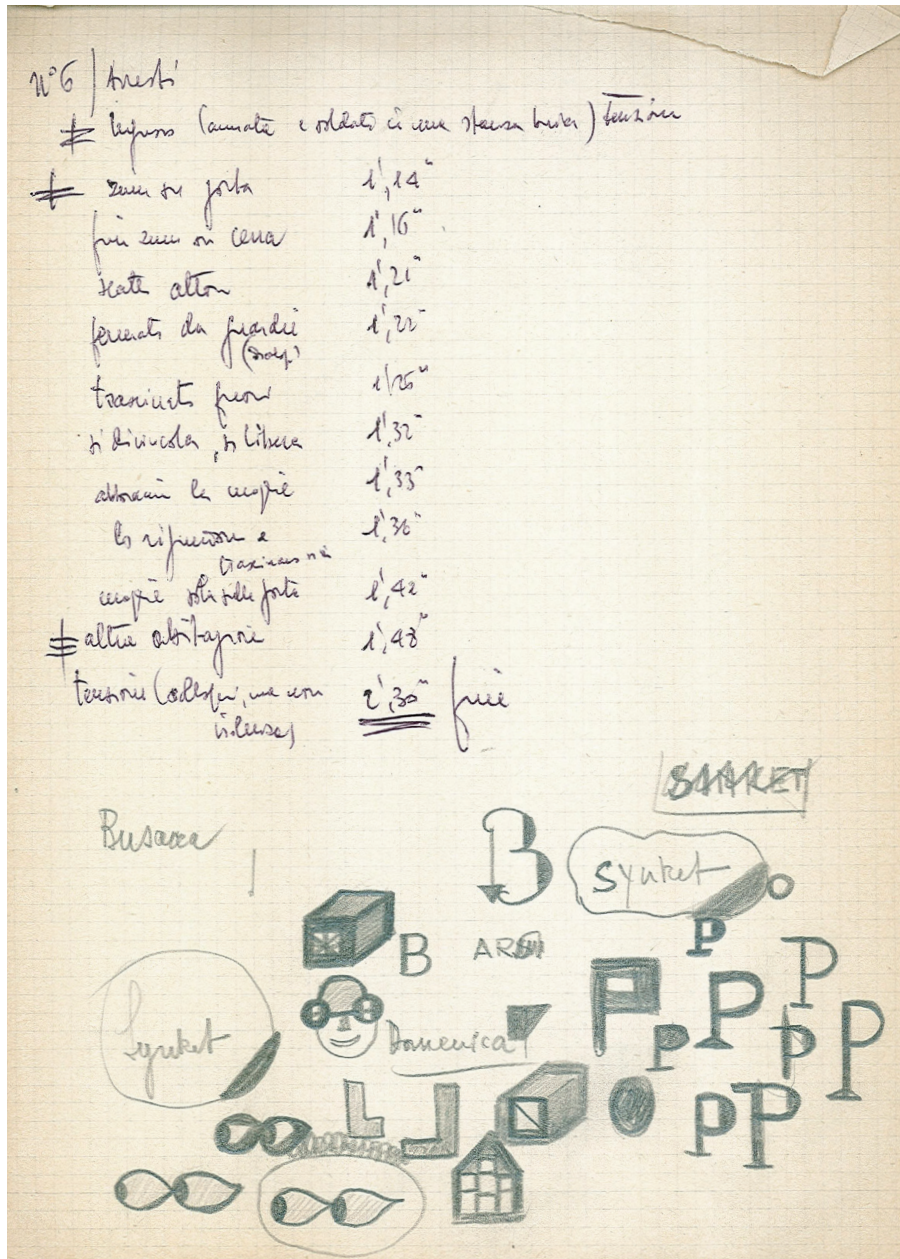
## VOICES IN THE MIXER

After a few black cards that show just the names of the director and producers, and after a very short prologue depicting the oppression suffered by the poorest people, cue no. 2 marks the real start of the film. It is a workers' song, characteristic of the sulphur mine workers, used to mark out the work phases and to relieve the fatigue of their physical effort through singing.<sup>24</sup> The strategy Macchi adopts for 'archiving' his pieces clearly demonstrates the fact the piece occupies a particular status in the general economy of the music he composed. The score of *Bronte* is kept in two distinct files which contain, on the one hand, the vocal cues of a diegetic character and, on the other, the instrumental, mainly non-diegetic ones, in which the experimental component prevails. The case of the cue of the opening credits (repeated in the closing credits) is ambiguous, since it belongs to vocal music composed by Macchi on a Sicilian text, or subject to timbral incursions which are not really 'authentic' and, for this reason, it is kept in the file of instrumental music. In addition to the actual writing – kept both as a full score and as a vocal part – the preceding different creative phases can be accurately followed, thanks to the other sources that have survived.

The surviving preparatory materials include a notepad in which the composer noted down the different musical interventions initially imagined for the musical soundtrack of the film, which at this stage was titled 'Fatti di Bronte [Events in Bronte]'. As it was the first phase of design, the musical division of the numbers follows the original division into three episodes, specifying the reel to which each one belonged.<sup>25</sup> Macchi gives different indications for each number, noting down the reference sequence and the possible general character of the piece, specifying the instrumentation and the sync points. In some cases, the design goes into very great detail, as is the case, for example, of the indications for no. 6 planned for the arrests sequence (FIGURE 1), in which Macchi marks the specific sync points one after the other on the basis of the footage with detailed descriptions of the different frames, followed by a translation into compositional terms of the different planned points of development.



FIGURE 1. *Fatti di Bronte*: sync points. Blocknotes, p. 7, no. 6 'Arresti'. Fondazione Giorgio Cini (Venezia), Fondo Egisto Macchi



In the case of the credits cue ('TITOLI') (FIGURE 2) Macchi's concise notes show us the three categories he developed for structuring the musical material: audio-visual composition, musical composition in the strictest sense and narrative horizon.



FIGURE 2. *Fatti di Bronte*: notes on credits cue. Blocknotes, p. 1, no. 2 'TITOLI'. Fondazione Giorgio Cini (Venezia), Fondo Egisto Macchi

**FATTI DI BRONTE**

**R. 1**

1) base - ds effetti **URLO** nobili

2) **TITOLI** - stabilire lunghezza - **più a interni**

+ **URLO** Frainco

**R. 2** **IEE** **IEE** **IEE**

Caratteristiche manausans Sybet dihana (Vice del rifondo l'ordine) (Canara)

buca frainco  
A orant-  
Archit?  
oro

3) inizio piccoli del capitolo Lombard - **fuco** arisa Lombard-  
caremore **flauti** + **scacciparisi** **gabe**

scacciparisi gabe  
sc. sol. cu. vici in vici

flauti ds flauti ds  
pr

canale a 13"  
c. 9 31  
" " 43"  
c. 9. 52" Lombard  
pp.

finis a Lombard pp (tenere scacc. ds + lemp)

**59"**

seura nelle

4) inizio **scacciparisi** Lombard - **scacciparisi** **scacciparisi**

2 (4A) **scacciparisi** **scacciparisi** **scacciparisi**

**PATRONE** (scacciparisi **scacciparisi** **scacciparisi**)

5) ds **scacciparisi** - **scacciparisi** - in **scacciparisi**

6) **scacciparisi** (3 sequenze) - **scacciparisi**  
Sybet  
dihana  
hithall?

finis a Lombard die  
piede di colli e fante  
scacciparisi ds 1, 12" con archi  
nella trasalita ds **scacciparisi**  
scacciparisi ds **scacciparisi**, for  
archi p e dihana)

↓ **scacciparisi** a fondo

7) **scacciparisi** I (foto. fin a scacciparisi)

8) " II (foto. con foto graf.)

The first issue regards the length of the piece, connected with the final sync point in the interior frames of the film ('stabilire lunghezza fino a interni'); he then notes a possible instrumentation, in which, from the very beginning, he establishes the carter's voice, the mouth harp, the Synket and the guitar and possible effects such as 'distant voice that responds' as key timbres; lastly, there are 3 different notes 'URLO subito [immediate SCREAM]', '+ URLO Fraiunco [+ Fraiunco's SCREAM]' and 'tema Fraiunco [Fraiunco's theme]'. On the one hand, these 3 notes hypothesise the positioning of the scream at the beginning or at the end of the piece, and on the other, they characterise the whole intervention as a key thematic piece, connected to the character of Fraiunco, the village madman, a 'living symbol of the irrationality of the multitude' as he was defined by Alberto Moravia.<sup>26</sup> During the film, Fraiunco's character vocally repeats the incipit sung by the carter, establishing a connection between the song of the credits and the people's growing exasperation with the landowners, captured by the invective 'Cappeddi guaddattivi, l'ura d'ù juidiziu s'avvicina, populu nun mancari all'appellu [Gentlemen beware, the hour of judgment is coming, people do not fail to respond to this call]'.

Just as he did with the previous Sicilian songs, in this case too Macchi composes the melody himself. A one-page draft on which the composer notes various melodic ideas, reworked fairly freely in the final version, bears witness to the different compositional passages. The piece used in the film is characterised by a new varied cyclical proposition of the musical material sung to the text (C), alternated with some bars only on the vowel 'a' (a) according to a: C-a-C'-C-a form. This is effectively the version transcribed by the copyist in the singer's part of the song, whose melody transcription is shown in EXAMPLE 1.

EXAMPLE 1. *Bronte*: transcription of no. 2, vocal part

The musical transcription is presented in three staves. The first staff is in 4/4 time and begins with a treble clef. It contains a melodic line starting with a quarter rest, followed by a quarter note, a repeat sign, a sixteenth-note trill, and a triplet of eighth notes. The second staff starts with a whole note on a middle line, followed by a series of notes and rests, ending with a repeat sign. The third staff continues the melodic line with various rhythmic values and rests.

In his notepad, Macchi had hypothesised two different positions for Fraiunco's scream, while in the complete manuscript version of the musical cue the liaising section *a* keeps a certain mobility. It is placed at the opening of the piece, even though its effective creation came at a later stage when the main song on the Sicilian verses had already been composed and written in pencil. Section *a* is effectively sketched out in different variants in the last pentagrams of the above-mentioned sheet of drafts and then added to the complete version. Macchi uses a blue pen in both phases, just as he had used a blue pen on the notepad to hypothesise shifting 'Fraiunco's scream' to the beginning (FIGURES 3-4).

FIGURE 3. *Bronte: no. 2. Draft. Fondazione Giorgio Cini (Venezia), Fondo Egisto Macchi*

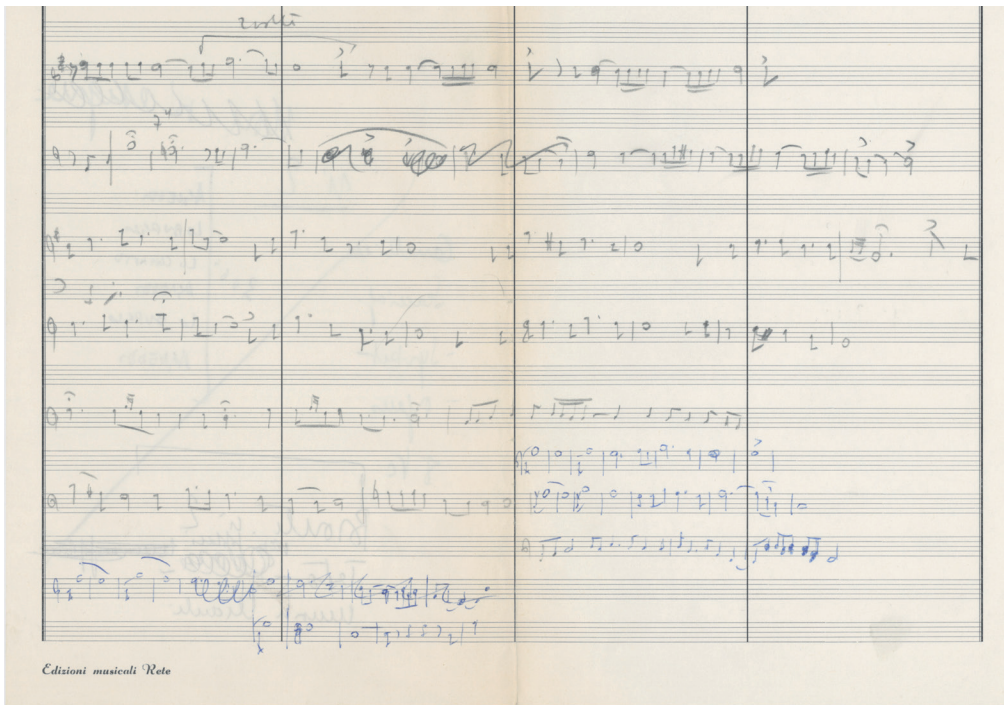




FIGURE 4. *Bronte*: no. 2. Autograph score, p. 1. Fondazione Giorgio Cini (Venezia), Fondo Egisto Macchi

Up to here, we are still more or less in the sound universe of the other vocal pieces. However, whereas for the traditional guitar accompaniment to the previous vocal pieces, Macchi only specifies the chord charts of reference without any particular type of arrangement, we now find, first of all, a drone of *A* for the piano and 8 cellos interrupted by two mouth harps. Contrary to what seems to transpire from Vancini's words, the mouth harp is not only used as an ethnic instrument, but also as a means that can open up new worlds of sound marked by contamination. We must not forget that from the 1960s onwards the mouth harp was widely used in the cinema, especially in Morricone's so-called 'Spaghetti Westerns', for its unusual timbral qualities. It is precisely in virtue of the dual status that the mouth harp has in the cinematographic musical collective imagination that the contamination of the musical universe of *Bronte* starts. The horizon of meaning of the piece is particularly changed by another source of sound that is entirely electric: the Synket.

Just like other composers, Macchi used the Synket on several occasions during the 1970s, as a sort of extension of the orchestra.<sup>27</sup> An emblematic use from this

point of view is found in the score for *The Assassination of Trotsky* (Joseph Losey, 1972), but also for the other score composed for *Il delitto Matteotti* (Florestano Vancini, 1973). However, while in these two cases the synthesizer created by Ketoff is used above all as a brutistic device, to recall precise sound references to a timbral level,<sup>28</sup> in *Bronte* the Synket is used with a timbre specified as ‘O. Q.’, which, more than referring to the noises of the sound landscape, evokes the sonority of an electric bass. The Synket defines a pendular movement in triple metre alternating a concatenation of tone and dominant in relation to the tonal centre of D Minor enunciated by the vocal melody, and supported by the drone notes. Macchi thus does not opt for a deconstruction of the ethnic status of the song by overturning it from the outside and treating it as a sound material subject to possible transformations of an electro-acoustic type, but prefers a path of contamination from the inside, of a mostly timbric nature. The Synket marks out an accompaniment which does not alter the identity of the metric scansion, but through expressive inflections, delays the regularity of its oscillating beat, so that the two tracks fall perfectly on the same metric accent.

The analysis of the different recorded versions kept on the tapes for the preparation of the cue for the opening credits shows how in this case a crucial phase of the work of composition takes place directly in the studio, where different attempts are made to test and mount different tracks, finally arriving at the most convincing mixing. Several tracks are kept for the credits segment: one of these only has the pulses of the Synket on the base of a note maintained with a variable intensity and then five versions which propose different mixings of this track, without the held note, and together with the song. The five versions present variations in the timbric rendering of the sounds of the Synket and in the balancing of intensity with respect to the song, but the most obvious change is in the entry point of the track assigned to the electronics, which were obviously recorded separately: in some cases, the Synket is present from the very beginning, while in others it comes in at the end of the first *C* section, corresponding to the liaising segment *a*. It is precisely this last solution that has been adopted in the final mixing. In a soundtrack that focuses on song as the vehicle of ethnic authenticity, the choice of the point at which the entrance of electronics coincides is not at all casual, since it provides either an immediate or gradual recognition of the mixing between two sonorous levels, which are the expressions of an apparently irreconcilable spatial-temporal world.

From the cultural point of view, these sounds that are extraneous to the Sicilian folk horizon allow a crucial exchange to take place between the music belonging to a local universe and the sounds that relate it to the global axis. In *Bronte: Cronaca di un massacro che i libri non hanno raccontato* the music



composed by Macchi is situated in a borderland which exploits folk repertoire and instruments as agents of historical and ethnic authentication, but at the same time problematises this status, putting it into dialogue with a timbric expansion of an experimental matrix, which is added as a further layer of meaning. *Bronte* thus becomes a universe which is far and near at one and the same time.<sup>29</sup> The unconventional compositional methods Macchi adopted mean that this process of writing is never translated into a sort of ethnocentric abuse, but, on the contrary, dramatises the complexity of the formation processes of a musical identity, relativising the respective balances.

## Notes

- 1 Ernesto de Martino (1908–1965) was a leading anthropologist and historian of religions, best known for his work on ceremonial magic and rituals in southern Italy. See the new translation of his seminal book *Sud e magia* (1959): Ernesto De Martino, *Magic. A Theory from the South*, trans. by Dorothy Louise Zinn, Chicago: Chicago University Press, 2015.
- 2 *La disamistade* (Liberio Bizzarri, 1962), for example, falls into this category: during the opening credits, a Sardinian *cantu a tenore* can be heard on a frame showing three women dressed in black.
- 3 This is the case of the soundtrack of *Stendali* (Cecilia Mangini, 1960), in which Macchi adds an instrumental accompaniment of different types of percussion to the singing of the women recorded on location.
- 4 An emblematic case from this point of view is the soundtrack of *Processioni in Sicilia* (Michele Gandin, 1965), in which the composer re-elaborates electro-acoustically various pre-existing sound sources which merge in a single soundscape without clear stylistic markers of reference. See Alessandro Marzocchini, 'Egisto Macchi, Michele Gandin, «Processioni in Sicilia»', in: Daniela Tortora, *Nuova Consonanza 1989–1994*, Lucca: Lim, 1994, pp. 163–164.
- 5 See Diego Carpitella, 'Pratica e teoria nel film etnografico italiano: prime osservazioni', *La Ricerca Folklorica*, 3, 1981, pp. 5–22.
- 6 See for example the words of Luigi Di Gianni who discusses the conscious choice of privileging the contemporary musical scene, *Tra magia e realtà: il meridione nell'opera cinematografica di Luigi Di Gianni*, a cura di Domenico Ferraro, Roma: Squilibri, 2001, p. 17; for a first orientation on the production process of the music of documentaries, see Marco Cosci, '«Acts of wisdom and trust»: Sheets, Tapes and Machines in Egisto Macchi's Film Music Composition', *Musical Tecnologia*, 8–9, 2014–2015, pp. 135–155: 137–142.
- 7 Clara Gallini, 'Il documentario etnografico "demartiniano"', *La Ricerca Folklorica*, 3, 1981, pp. 23–31: 24.
- 8 See Arved Ashby, 'Modernism Goes to the Movies', in: *The Pleasure of Modernist Music*, ed. by Arved Ashby, Rochester: Rochester University Press, 2004, pp. 345–386.
- 9 Even though documentaries have a more intense relation with reality, they cannot be mistaken for a neutral reproduction of the world they capture, but always result from one way or another of representing it. Amongst the many contributions in this regard, see at least Bill Nichols, *Representing Reality: Issues and Concepts in Documentary*, Bloomington: Indiana University Press, 1991.
- 10 See the interview with Cecilia Mangini in *Cortoreale*, Rai Storia, 18 April 2013. Also available at: <https://www.youtube.com/watch?v=w3glZCx1UyU> [2 March 2017].
- 11 On the soundtrack of *Padre Padrone* see Marco Cosci, 'La voce del padrone e i suoni del popolo. Identità musicali e processi d'ibridazione tra universi etnici, colti e popular in *Padre Padrone*', *Cinema e Storia*, III/1, 2014, pp. 55–68.
- 12 For a reconstruction of all the phases of production, see the long and detailed conversation with Vancini in Pasquale Iaccio, 'Bronte tra cinema, storia e storiografia', in: *Bronte: cronaca di un massacro che i libri di storia non hanno raccontato: un film di Florestano Vancini*, a cura di Pasquale

Iaccio, Napoli: Liguori, 2002, pp. 1–25: 3–6. The original film in three episodes never left the archives of the RAI. The *Bronte* film was at risk of disappearing due to problems of a technical nature. Thanks to the contribution of the Scuola Nazionale di Cinema – Cineteca Nazionale, restoration work was carried out, preventing the film from continuing to irremediably perish. The 2002 restored version also includes a new director's cut, adding 16' of footage which was not included in the original version distributed then. However, to analyse the film I shall use the version which had a theatrical release and was supervised by the composer.

- 13 See 'La testimonianza di Mario Gallo', in: Iaccio, *Bronte: cronaca di un massacro che i libri di storia non hanno raccontato*, pp. 59–67.
- 14 'L'indubbio rigore filologico più unico che raro e una precisa volontà di aderire all'oggettività degli avvenimenti raccontati', Iaccio, *Bronte tra cinema storia e storiografia*, p. 10.
- 15 For an overview of the musical soundtracks of Vancini's films, see Roberto Calabretto, 'La musica nel cinema di Florestano Vancini', in: *Le stagioni di una vita. Il cinema di Florestano Vancini*, a cura di Alberto Achilli e Gianfranco Casadio, Ravenna: Edizioni del Girasole, 2002, pp. 31–45.
- 16 'Per le musiche ho volutamente escluso il cosiddetto "commento" e, poiché mi occorrevo dei motivi cantati in scena, col musicista – che era il bravissimo Egisto Macchi – ho collaborato fin dalla sceneggiatura e dalla riprese. Macchi trovò motivi del Settecento e canzoni del tempo dei fatti (una proprio sui "Mille famosi guerrieri... Vinnero vinnero vinnero"); e poiché queste musiche e questi canti non potevano ovviamente essere accompagnati da violini e fiati, siamo ricorsi a fisarmoniche, chitarre e soprattutto allo "scacciapensieri" tipico siciliano, che è diventato quasi lo strumento base del film. Altrettanto avevamo bisogno di una canzone-chiave, pensammo a Otello Profazio, che è bravo nel canto popolare siciliano, ma che ci sembrò troppo professionale ed "educato". Allora Macchi incontrò a Palermo un musicista suo amico che gli segnalò due carrettieri [...] che giravano ancora per le campagne e le osterie. Li trovammo, ci mandarono un nastrino inciso, vennero a Roma e sono loro che all'inizio e alla fine del film – anche sulla scena della fucilazione – cantano le loro voci, certamente non "educate" ma assolutamente autentiche', quoted in Giacomo Gambetti, *Florestano Vancini*, Roma: Gremese Editore, 2000, p. 75.
- 17 Venezia, Fondazione Giorgio Cini, Fondo Egisto Macchi (FEM).
- 18 'I risultati sono, almeno per ciò che concerne musiche guerresche e "rivoluzionarie", sconcertanti', letter from Antonino Titone to Egisto Macchi, 24–25 July 1970, FEM, fasc. 'Bronte'.
- 19 Although Titone does not always give complete bibliographical details, these are the texts quoted in the letter according to modern bibliographical standards: Antonino Buttitta, *Rime e canti popolari del Risorgimento*, Palermo: Università di Palermo, Istituto di storia delle tradizioni popolari, 1960; Carmelina Naselli, 'Il canto popolare politico nel decennio di preparazione', *Siculorum Gymnasium*, 5, 1952; Antonino Uccello, *Risorgimento e società nei canti popolari siciliani*, Firenze: Parenti, 1961; Salvatore Salomone-Marino, *Leggende popolari in poesia*, Palermo: L. Pedone Lauriel, 1880; *Canti sociali italiani*, a cura di Roberto Leydi, Milano: Edizioni Avanti, 1963.
- 20 See Alessandro Mastropietro, 'Egisto Macchi e le musiche per *Bronte* di Vancini', in: *Sulla strada dei Mille. Pagine e immagini di storia risorgimentale siciliane nell'illustrazione e nel cinema*, a cura di Sebastiano Gesù, Catania: Brancato, 2010, pp. 119–125.
- 21 Preserved by Lamberto Macchi at the Edizioni Musicali Pontevecchio (Roma).

- 22 Egisto Macchi, *Bronte, cronaca di un massacro che i libri di storia non hanno raccontato*, original soundtrack from the film by Florestano Vancini, Edizioni Musicali Rete, EMR 010, 1972.
- 23 The same procedure is used in other instrumental re-elaborations, such as the piece of the opening credits arranged for the French horn, which are not present in the cinema version of the film and were very probably envisaged, together with other composed and recorded musical cues, for the TV version.
- 24 The textual incipit of the song is *Ccà sutta nta stu nfernu puvureddi / nui semu cunnannati ntrannia*. The text sung by Macchi starts however from the next line: *Ca nmanu di li lupi su l'agneddi*.
- 25 At least 4 different layers of intervention can be distinguished: the first most substantial one in black pen, to which there is a further addition in blue pen, one in blue felt tip pen and some interventions in pencil.
- 26 'simbolo vivente dell'irrazionalità della moltitudine'. Alberto Moravia, *Al cinema: centoquarantotto film d'autore*, Milano: Bompiani, 1975, p. 253.
- 27 See Maurizio Corbella, *Musica elettroacustica e cinema in Italia negli anni Sessanta*, Doctoral Dissertation in Musicology, University of Milan, 2010, pp. 58–63; for a wide overview of the Synket see Luigino Pizzaleo, *Il liutaio elettronico Paolo Ketoff e l'invenzione del Synket*, Ariccia (RM): Aracne, 2014.
- 28 In *The Assassination of Trotsky* Macchi uses the Synket to recall at the timbric level the chirping of the crickets that surround the bunker-villa, while in *Il delitto Matteotti* the Synket is used in the orchestra to recall the timbre of the car engines, a reference to the murder of the politician which took place in the car. See Cosci, '«Acts of wisdom and trust»: Sheets, Tapes and Machines in Egisto Macchi's Film Music Composition', p. 151; Corbella, *Musica elettroacustica e cinema in Italia negli anni Sessanta*, p. 63.
- 29 In this sense, the operation carried out by Macchi is an early forerunner of a trend of contemporary electro-acoustic practice. This tendency increasingly aims, especially in ethnographic documentary practice, to establish an exchange and a musical interaction in the context of globalization through the re-elaboration of sound materials from different cultures. See in this regard Alessandro Cipriani and Giulio Latini, 'Global/Local Issues in Electroacoustic Music for the Cinema of the Real: A case study', *Organised Sound*, VIII/2, 2008, pp. 89–96.