

Education

- 1999 - PhD in Ethnoantropological Sciences (La Sapienza University of Rome)
- 1997 -Diplôme d'Études Approfondies (Master in advanced studies) in Anthropology (EHÉSS,Toulouse)
- 1994 - Conservatory graduate in opera singing (Florence)
- 1993 - Master degree in Ethnomusicology (La Sapienza University of Rome)

Awards

Her book *Evviva la Santissima Trinità* won the first prize ANCI "Shared Music and Memory" in 2009 In 2010 the documentary *Lanterne di fede* had a mention at "S. dell'Orso" prize

Abilitation

She obtained the National Scientific Qualification (art.16 of the law 30 December 2010, n.240) as Full Professor in 2023.

Academic Employment

- 2015-currently she is associate professor in Ethnomusicology at Pavia's University Faculty of Musicology and Cultural Heritage, where was assistant professor from 2008.
- From a.a. 2020-21 she teaches Ethnomusicology of Musical Heritage at the Postgraduate School in Music Heritage (University of Bologna, Pavia and La Sapienza)
- In Fall 2017 she was visiting professor at Tufts University, Boston
- In Spring 2017 she was visiting professor at University of Jordan in Amman
- 2011-2019 teaches Ethnomusicology at Sapienza University of Rome Postgraduate School anthropological Heritage
- 2005-2008 is lecturer in Ethnomusicology at Siena's University, Faculty of Arts of Arezzo
- 2002-2006 is lecturer in Ethnomusicology at La Sapienza University of Rome.
- In 2001 and 2002 teaches in post-graduate courses in "Anthropology of Cultural Heritage" at Sapienza University of Rome

Institutional responsibilities

- 2024-currently: President of the Research and Valorisation Committee, Department of Musicology and Cultural Heritage
- 2019-2025: Pavia University Delegate for Third Mission
- 2016-currently: Pavia University board of the CICOPS (International Centre for Cooperation and Development)
- 2015-currently: board of the Pavia University Interdepartmental Research Centre "MeRGED - Migrations and Recognition, Gender, Diversity"
- 2016-2019:P resident of the master degree in Restoration and conservation of Cultural Heritage (PFP6– Musical Instruments, Tools of Science and Technique), Pavia University
- 2013-2016: Group of High-Quality Administration for the master degree in Musicology, Pavia University
- 2013-2015: Department Council, Pavia University Musicology and Cultural Heritage Department
- 2008: director of Museum of Banditry, Cellere (VT) 2005-2008: director of the Ecomuseum of Arsoli (RM) 2003-2008: director of Museum of land, Latera (VT)

Fundings/Grants/Fellowships

Since 2014 she has obtained annual funding from the Walter Stauffer Foundation to carry out activities for the dissemination of ethnomusicological themes

2023 PRIN PNRR European Union – NextGenerationEU – mission 4 Instruction and research - component 2, investment 1.1 “Fondo per il Programma Nazionale della Ricerca (PNR) e Progetti di Ricerca di Rilevante Interesse Nazionale (PRIN)” progetto PRIN_PNRR_22 n° P2022RMJB3 "Active archives and contemporary media: repatriation, participation, valorization of sound heritage and community memories" (ACTAR) - CUP F53D23010730001

2021: 18.000 € from the Municipality of Cremona and Lombardy Region to implement the audiovisual archive *A regola d'arte*, an audiovisual archive and short videos for dissemination about violinmaking in Cremona

2011: 25.000 € to realize *A regola d'arte* an audiovisual archive and short videos for dissemination about violinmaking in Cremona with the Municipality, from Regione Lombardia invitation to tender for the R.E.I.L.

2003-2008: obtains several fundings from public institutions invitations to tender (Regione Lazio, Provincia di Viterbo) and from private institutions calls (Fondazione Cassa di Risparmio di Roma) to realize research, cultural events, and exhibitions in the Museo della terra of Latera

2000: fellowship from Provincia di Roma for a research and publication about the pilgrimage to the Holy Trinity Shrine of the Anticoli Corrado and Cave companies

Research Evaluation Board

2024 - Evaluator for Humboldt Universität zu Berlin for the position of Junior Professorship

2021 - External evaluator for an ERC project related to Ethnomusicology

2021 - MUR – External evaluator for VQR (Ministry for University evaluation of the quality of the research in academic setting)

2020 - 2023 MiBACT – Call for the support of Festivals, choirs and bands (Ministry of Cultural Heritage)

2020 - Università di Sassari – Evaluation of proposals funded by Fondazione di Sardegna

2020 - MiUR – Ministry for University and Research – Reprise

2017 - MiUR – Ministry for University and Research – Reprise

2016 - Tor Vergata University Evaluation of proposals to the call “Consolidate the Foundation”

2015 - JPI Cultural Heritage

2014 - Observatoire interdisciplinaire de création et de recherche en musique (OICRM) Université de Montréal

Scientific/Editorial Boards

2024 - Secretary General of the European Seminar for Ethnomusicology

2024 – ADUIM board and president of the Music Education commission

2023 - President of the Scientific board of Italian Federation for Popular Traditions

2020-2025 Vice president of the Pavia University Press Scientific Committee

2021 - Asian-European music research journal (Editorial board)

2019 - Esengo, Tor Vergata University of Rome publishing series (Editorial board)

2017 - Sound Ethnographies journal (advisory board)

2001 - 2011 SiMbDEA (Italian Society for Museography and Demo-Ethno-Anthropological

Heritage) Board. 1999-2001 – Secretary of the Museums Anthropology section of AISEA (Italian Society of EthnoAnthropology)

Professional membership

2019 - BFE, British Forum for Ethnomusicology

2017 - SEM, Society for Ethnomusicology (Applied Ethnomusicology study group)

2011 - ICTMD, International Council for Traditions of Music and Dance)

2009 - ADUIM, Association of Italian University Teachers of Music

2001 - SiMbDEA, Italian Society for Museography and Demo-Ethno-Anthropological Heritage 1999 - ISFNR, International Society for Folk Narrative Research

Fieldwork

2020-currently: Music and covid-19: mediatic compensations in suspended rites

2014-currently: Music and migration in central Padana plain.

2010-currently: Intangible heritage and its heritagization, in particular about violin craftsmanship in Cremona. 2008-2011: Electro-acoustic music and “other” musics.

2009: music and songs of the traditional brotherhoods of Arsoli, Music museum of Arsoli

1998-2009: pilgrimage musical behaviors to the Holy Trinity of Vallepietra (RM) shrine.

2001-2011: Responsible as individual and group research on music, craftsmanship, memory, brotherhoods, traditional games, social and religious rituals, oral poetry, gender and work in Latera, Cellere and Arsoli 2001-2003: research in archives and fieldwork about performance elements (especially bodily involvement) and its transmission in the tradition of poetic song improvisation in central Italy

2000-2005: religious rituals, folk music, oral poetry, traditional crafts in north and east Lazio, for the Regional Centre of Documentation of Lazio Region.

1998: study and fieldwork in southern Lazio and Tuscany about the tradition of oral improvisation for the elaboration of a permanent museum on oral poetry improvisation in Artena

1996-1997: narrative and music in Fraga (Huesca – Aragona, Spain).

1994: oral poetry and storytelling in central Italy (south Abruzzo and north Lazio).

Museographic activities

Since 1998 elaborates and realizes scientific projects to fabricate permanent and temporary exhibitions in anthropological museums of Lazio (Artena, Latera, Cellere, Arsoli, Picciano, Itri, Villa Latina) and temporary exhibitions in Rome (Colosseo, Museo di Roma in Trastevere,).

In 1997 volunteers at Discoteca di Stato in the reorganization of the Ethnic-Linguistic-Musical Archive. From 1994 to 1998 works in the AudioVisual Archive of the Central Institute for demo-ethno-anthropology and the Central Institute for Sonic and Audiovisual Heritages.

Invited Talks (selection)

2025: *Alliances and isolation of asylum seekers in Italy* Invited talk from the Interdisciplinary Laboratory for Performance and Politics, Department of Cultural and Environmental Heritage, Università di Milano (May 26)

2022: “Structuring new belongings composing songs in Italian Extraordinary Reception Centers” talk for the ERC-funded project *Past and Present Musical Encounters across*

the Strait of Gibraltar's online series *Sonic Conversations in the Western Mediterranean* (April 1st)

2021: invited talk "Musiche migranti. Una ricerca azione nel cuore della pianura padana" for the Conference *Richiedenti ascolto. Le musiche degli altri vicino a noi*, University of Trento (November 22)

2017: "Migrating Music: An Action Research on Music and Migration in Cremona", Tufts University, Department of Music (October 16)

2017: "Music and migration: An Action Research in Italy", Columbia University, Department of Music (November 16)

2017: *Musique et migration*, Laboratoire d'ethnomusicologie de l'Université de Montréal (November 27)

Other Scientific activities (last 10 years)

Since 2014, he/she has organized the lecture-concert series '**Dal locale al globale**' (From Local to Global) at the Department of Musicology and Cultural Heritage of the University of Pavia, inviting musicians of Italian and foreign oral traditions to explain their music first-hand. Since 2019, in collaboration with the Municipality of Cremona, he/she has organized the event series '**Culture in dialogo**' (Cultures in Dialogue). Each year, the initiative involves Cremona's foreign resident communities in projects held at the city's civic museums. These events allow participants to share the tangible and intangible heritage of their home countries by creating a dialogue with the Cremonese collections (including the Rural Life, Archaeological, Natural History, and Art History museums).

2026:

- Co-organiser as part of the Scientific Committee of the Conference *Oltre le note: Tra dimensioni materiali e immateriali* Parma, organized by University of Parma and Heritage International Institute (Parma, February 6)
- Participation to the annual conference of the ADUIM (Cremona, 27-28 February)
- Scientific Committee of the International Conference *Intangible Heritage Horizons and Echoes: Safeguarding the Invisible* also participating as moderator (Parma 29-31 May)
- Participation to the ESEM 41 annual Seminar with a paper about music, migration and intercultural education (Palanga, 17-21 September)

2025:

- 48th ICTMD World Conference, organized the panel "*The role of technologies to keep communities vital and meaningful.*" Presented a paper titled "*Music, technology and migration in the context of Cremona*" (Wellington, New Zealand, January 9-15).
- University of Pavia, Department of Musicology and Cultural Heritage, organized an international online round table on Syrian music for Syrian Heritage Week, promoted by the Heritage International Institute (January 21).
- International Study Conference "*Le musiche tradizionali in Conservatorio. Problematiche e prospettive*" (Traditional Musics in the Conservatory: Issues and Perspectives), Museo Marco, Catanzaro (January 24-25, 2025). Participated in the round table "*L'ethnomusicologia, le musiche che si spostano, le tradizioni che si evolvono*" (Ethnomusicology: moving musics, evolving traditions).
- International Conference "Difference, Diaspora and the Nation: The Politics and Aesthetics of Minoritarian Performance in 20th and 21st Century Italy", organized by the Interdisciplinary Laboratory for Performance and Politics, Department of Cultural

and Environmental Heritage, University of Milan. Presented a paper titled “Asylum-Seeking Musicians in Italy: Between Heritage and Dialogue” (February 7).

- Scientific Committee member and participant at the conference "Musica sostenibile: ambiente, comunità, qualità della formazione" (Sustainable Music: Environment, Community, and Training Quality), organized by Rete_Ecoritmi in collaboration with ADUIM. Presented a paper titled “Verso un’Ecomusicologia: le musiche del mondo a scuola” (Towards an Ecomusicology: World Musics in Schools) (Rome, February 27 – March 1)
- Participation to the 40th ESEM Seminar, Aveiro with the paper “Music and Intangible Cultural Heritage in Italian Heritage Laws”
- Participation to the Conference *Convegno CarpitellaCentouno* organised by the University of Firenze SAGAS Department (Prato, 30 September -2 October)
- Organisation of the conference *Risonanze Il patrimonio musicale tra materialità e immaterialità* in collaboration with Heritage International Institute (MAECI), ADUIM and Scuola di Specializzazione Interateneo in Beni Musicali (Cremona, 7-8 November). I also gave a paper about the Nomination of Violinmaking in Cremona at UNESCO
- Organisation of the Conference *Radici, feste e riti: La tradizione messa in scena* for the Federazione Italiana Tradizioni Popolari, and participation with a introductory paper titled “La patrimonializzazione del folklore. Prospettive dalla letteratura scientifica” (Castrovillari, November 15)

2024:

- “Come suona la ricerca” (How Research Sounds), round table on the occasion of the 2023 ADUIM Prize, Roma Tre University (March 3).
- IOV 16th European International Scientific Conference of Folk Culture, presented a paper titled “*Technical-scientific participatory inventory of the folk groups of the FITP. A first attempt*” (Campobasso, March 20–21).
- Eighth International Conference on Analytical Approaches to World Musics (AAWM), presented a paper titled “*The ‘Canzonetta in lode alla Santissima Trinità’ between tradition and innovation*”, University of Bologna (June 10–14).
- “Repatriating/Rematriating Sounds: A (Digital) Challenge for XXI Century Sound Archives”, presented a paper titled “*Culture in dialogo. An action research and a participatory website as a means of rematriation*”, Giorgio Cini Foundation, Venice (June 26–28).
- 39th European Seminar in Ethnomusicology (ESEM), presented a paper titled “*Pathways of Songs: An action research with asylum seekers in Vigolzone, Piacenza*”, Zagreb (September 18–25).
- SEM 2024 Annual Meeting, participant in the panel “*African Musics and Musicians in Europe*”, with a paper titled “*Asylum-seeking Musicians in Italy: Challenges and Opportunities*” (Virtual, October 17–26).
- Joint Symposium of ICTMD Study Groups on Applied Ethnomusicology & Sacred and Spiritual Sounds and Practices, presented a paper titled “*Culture in dialogo as an attempt against intolerance*”, Istanbul, Turkey (October 23–27).
- Scientific Committee member for the ADUIM 30 Celebrations: “*Musica al futuro. Cultura, società, nuovi orizzonti di ricerca*”, marking the 30th anniversary of the Association of Italian University Music Professors, Bologna (December 12–14).

2023:

- DAMS Music Festival, Invited Speaker. Paper titled: *“L’(etno)musicologia applicata come campo di azione per la terza missione”* (Applied (Ethno)musicology as a Field of Action for the Third Mission), Roma Tre University (May 10).
- Annual Meeting of the ICTMD Italian National Committee on *“Etnomusicologia Extra Accademia. Applicazioni - Contesti – Intersezioni”*. Paper titled: *“Dal locale al globale e Culture in dialogo. Due esperienze di terza missione per il rispetto della diversità culturale”* (From Local to Global and Culture in Dialogo: Two Third-Mission Experiences for the Respect of Cultural Diversity), Palermo (June 6, 2023).
- 2nd Symposium of the ICTMD Study Group on Global History of Music – *“An entire ocean in a drop of water: Island Musics, Performance Identities, and Sound Archives”*. Invited to present the volume *“Afghanistan Dispossessed: Women, Culture and the Taliban”* by Razia Sultanova, Palermo (June 7–9, 2023).
- Chair of the Organizing Committee for the 7th Symposium of the ICTMD Study Group on Multipart Music. Presented a paper titled: *“Musical Devotion to the Holy Trinity of Vallepiera: Notes from an Ethnography of the Digital”*, Cremona (September 2–8).
- 38th European Seminar in Ethnomusicology (ESEM). Presented a paper titled: *“Culture in dialogo: Making a website together as a means of recalibrating our ethnography and making it more accessible”*, Palermo (September 19–23, 2023).
- Moderator at the Conference *“Musica e intercultura nella corallità”* (Music and Interculturality in Choral Singing), University of Naples Federico II (October 14, 2023).
- Conference *“Living Musical Practices as Intangible Cultural Heritage”*. Presented a paper titled: *“Culture in dialogo: An action research about music and dance in Cremona (Italy)”*, University of Music Franz Liszt, Weimar (October 27–28, 2023).
- Living Cultural Heritage Day – *“Seminare futuro, raccogliere comunità”*, organized by the Lombardy Region (AESS - Archive of Ethnography and Social History). Invited speaker with a contribution titled: *“Esperienze di salvaguardia in dialogo”* (Safeguarding Experiences in Dialogue), Milan (November 9, 2023).
- Design and Implementation of the first event of the third edition of *“Culture in dialogo”*, in collaboration with the Municipality of Cremona and local migrant associations, Civic Museum of Natural History (November 12, 2023).
- *“Canti e musiche del ciclo natalizio nelle tradizioni popolari”* (Christmas Songs and Music in Folk Traditions). Co-organizer of the seminar series and keynote presentation titled: *“Canti e musiche popolari del ciclo natalizio negli studi etnomusicologici italiani”* (with Serena Facci, November 27, 2023).
- 12th Symposium of the ICTMD Study Group on Music and Minorities. Presented a paper titled: *“The Oghene Damba Cremona Boys as an Example of Translocality”*, University of Kelaniya, Colombo, Sri Lanka (December 4–8, 2023)

2022:

- International Conference "Musical Topographies of the Mediterranean", Invited Speaker. Paper titled: *“Migrations and Cultural Exchange in Mediterranean Musical Culture”*, organized by the German Historical Institute in Rome (DHI), Goethe University Frankfurt, and the Orient-Institut Istanbul (March 16–18, 2022, Online).
- *“Past and Present Musical Encounters Across the Strait of Gibraltar”* Online Lecture Series, Invited Speaker. Paper titled: *“Structuring New Belongings: Composing Songs in Italian Extraordinary Reception Centres”* (April 1).

- Organization and management of the second edition of “Culture in dialogo”, in collaboration with the Municipality of Cremona and local migrant associations, held at the Civic Museums of Cremona (May 8 – September 17, 2022).
- Co-organizer of the conference “Le musiche di tradizione orale come patrimonio culturale (bene musicale)” (Oral Tradition Musics as Cultural Heritage), Intercultural Institute for Comparative Music Studies, Giorgio Cini Foundation, Venice (June 23–24). Presented a paper titled: “*La formazione di un (ethno)musicologo esperto del patrimonio culturale*” (The Training of an (Ethno)musicologist Specialized in Cultural Heritage).
- 46th ICTM World Conference, presented a paper titled: “*Collaborative Archival Practices in Cremona in two different settings: same questions and some answers.*” Also served as Invited Chair for the session “*Decolonial practices and sound archives I*”, Universidade Nova de Lisboa (July 21–27, 2022).
- XXXVII ESEM (European Seminar in Ethnomusicology) – “Joint knowledge production and collaboration in research”, University of Music and Performing Arts, Graz, Austria. Participated in the DALM Panel (Dialogic Approaches to Living Musics) with a paper titled: “*The ‘from local to global’ format: strategies of dialogue with traditional music performers.*” Served as Session Chair for “*Cultural Diplomacy and Education*”.

2021:

- International Symposium "Music – Religion – Spirituality". Presented a paper titled: “*Media Replacements for Rites Suspended by the Pandemic: Notes from a Virtual Ethnography*” (Ljubljana, August 26–28, 2021).
- ESEM – European Seminar in Ethnomusicology. Presented a paper titled: “*Dialogue between cultures: how to make public migrants' intangible heritage?*” (University of Valladolid, September 13–18, 2021, Virtual).
- Organizing Committee member for the 13th Symposium of the ICTM Mediterranean Music Studies Group: “*Music, Power, and Space: A Mediterranean Perspective*” (September 23–28, 2021, Virtual).
- Invited Speaker at "Pa(S)Sages. Les Enjeux de la Pédagogie dans la Transmission des Musiques et Danses du Monde". Study day held in conjunction with the launch of *Musicapedia*, the educational portal of *Le Chantier*. Paper titled: “*Un regard italien: le rôle des musiciens dans l'introduction des musiques du monde dans les apprentissages scolaires*” (October 15, 2021, Virtual).
- 11th Symposium of the ICTM Study Group on Music and Minorities. Presented a paper titled: “*Past and present minorities in Italian policies: An overview and some thorough examination of musical displays*” (Uppsala, Sweden, October 25–29, 2021).
- 66th SEM Annual Meeting, Invited Chair for the session “*Intangible Cultural Heritage and Sustainability*” (October 28–31, Virtual).
- Invited Speaker at the study day “*Richiedenti ascolto. Le musiche degli altri vicino a noi*” (Seeking a Listening/Asylum: Others' Musics Near Us). Paper titled: “*Musiche migranti: una ricerca azione nel cuore della pianura padana*” (Migrant Musics: An Action Research in the Heart of the Po Valley), University of Trento (November 22, 2021).
- Invited Speaker at the study days for the 50th Anniversary of Folkstudio Palermo: “*Musiche di tradizione orale nell'era della conversione digitale. Documentare Archiviare Analizzare Restituire*”. Paper titled: “*Sostituzioni mediatriche dei riti sospesi dalla pandemia: resoconto di un'etnografia virtuale*” (Media Replacements for Rites Suspended by the Pandemic: Report on a Virtual Ethnography), Palermo (December 9–11, 2021).

2020:

- Conservatory of Piacenza, lecture for the Composition course on Italian traditional polyphonies.
- "Sounds of the Pandemic", International Online Conference. Presented a paper titled: *"La performance musicale prima, durante e dopo l'emergenza: scenari, analisi, prospettive"* (Musical Performance Before, During, and After the Emergency: Scenarios, Analysis, and Perspectives), with Alessandro Bratus, Alessandro Caliandro, and Flavio Ceravolo; organized by the University of Florence and Tempo Reale (December 16–17, 2020).
- ESEM – European Seminar in Ethnomusicology, University of Valladolid (September 14–19). Postponed to 2021

2019:

- Organization and management of the first edition of "Culture in dialogo", in collaboration with the Municipality of Cremona and local migrant associations, held at the Civic Museums of Cremona (April 6 – June 8, 2019).
- Invited Speaker at the study days "Pratiques musicales en situation de déplacement, de dépossession économique et de changement climatique". Paper titled: *"Oghene Damba Cremona Boys Musical Theatre Group: a musical project in an Italian Centre of Extraordinary Reception"*, Musée Basque de Bayonne/Gaztetxe de Bayonne; co-organized by the ARI Institute (Centre Georg Simmel, UMR 8131 EHES-CNRS) and Columbia University (May 23–25, 2019).
- British Forum for Ethnomusicology (BFE) Annual Meeting, Aberdeen. Paper titled: *"Sounding migration. Towards an open online archive of migrants' musical lives"* (April 11–14).
- International Ethnomusicological Symposium, Ljubljana. Paper titled: *"Structuring new belongings: composing songs in Italian Extraordinary Reception Centers"* (August 29–31).
- XXXV ESEM (European Seminar in Ethnomusicology) – "Performing Bodies", Durham University. Paper titled: *"The Role of Dance in Intercultural Communication"* (September 3–7, 2019).
- 6th Symposium of the ICTM Study Group for Multipart Music, Sarajevo, Bosnia and Herzegovina. Paper titled: *"Music and emotion in religious performances in a migratory context"* (September 23–27, 2019).

2018:

- EUARE (European Academy of Religion) Music Study Group Symposium – *"Fixity, Variability, Creativity in Religious Music"*. Paper titled: *"The role of music in imagining and creating African Francophone Christian Churches in Cremona"* (Bologna, March 6–7).
- 10th Symposium of the ICTM Study Group on Mediterranean Music. Paper titled: *"Musical Flows and Entanglement in Asylum Seekers' Lives in Cremona"* (Essaouira, Morocco, June 19–24).
- 11th Symposium of the ICTM Study Group on Music and Minorities. Paper titled: *"Music and migration in Italian contemporary scenario: challenges and results"*, University of Music and Performing Arts, Vienna (July 23–30).
- Co-organizer (with Martin Stokes and Ed Emery, SOAS) of the conference "Musical Freespace: Towards a Radical Politics of Musical Spaces and Musical Citizenship". Paper titled: *"Sio toumolaa meeta (Patience is hard): Giving voice to migrants"*, Venice, S.a.L.E. Docks (September 14–16).

2017:

- SEM (Society for Ethnomusicology) Annual Meeting. Presented a paper titled: *“Migrating Music: An Action Research on Music and Migration in Cremona”* (Denver, October 26–29).
- Cantiere dei Saperi, University of Pavia, Department of Musicology and Cultural Heritage. Presentation on *“Musica Migrante”* with Thea Tiramani and the group Viens Voir (March 22).
- ICTM Italy, Palermo. Presented a paper titled: *“Musica e migrazione tra comunità e individuo”* (Music and Migration Between Community and Individual).
- Invited Lecturer at the University of Messina, Department of Ancient and Modern Civilizations (Chair of Ethnology). Held a seminar titled: *“Musica e migrazioni. Un’etnografia partecipata”* (Music and Migrations: A Participatory Ethnography).
- Organizer of the study day *“Scuola migrazioni e pluralismo religioso”* (School, Migration, and Religious Pluralism), in collaboration with the Ministry of Education (Cremona, June 10–11).

2016:

- Invited Speaker at the study day *“Dall’Universitas Mercatorum alla Camera di Commercio di Cremona”*. Presented a paper on the role of the Cremona Chamber of Commerce in Cremonese violin making (September 21).
- Joint Symposium of the International Musicological Society (IMS) and the ICTMD Study Group on Mediterranean Music Studies on *“Musicians in the Mediterranean: Narratives of Movement”*, San Pietro a Majella Conservatory, Naples. Presented a panel titled *“Music and migration in Cremona and its surroundings”* (with M. Corda and T. Tiramani) and a paper titled *“Towards a model of governance of international migrations: challenges and opportunities in an interdisciplinary perspective”* (Napoli, June 21–25).
- XXXII ESEM (European Seminar in Ethnomusicology) – *“Musics/Music Makers/Musicologists’ Transhumance”*. Participated in the panel *“Music and migration in Cremona and its surroundings”* with M. Corda, M. Serafini, and T. Tiramani (Cagliari-Santulussurgiu, September 20–25).
- Invited Speaker at the study day *“Beni culturali immateriali. Problemi, ambiguità, strategie di tutela”* (Intangible Cultural Heritage: Problems, Ambiguities, and Safeguarding Strategies). Paper titled: *“Il riconoscimento UNESCO al sapere e saper fare liutario cremonese tra comunità di pratica e comunità patrimoniali”* (UNESCO Recognition of Cremonese Violin-Making: Between Communities of Practice and Heritage Communities), University of Rome Tor Vergata (May 30).

PUBLICATIONS

Books

- 2007, *Il museo della Terra. Oggetti, riti, storie di una realtà contadina*, Bolsena: SiMuLaBo
- 2008a, *Evviva la santissima Trinità! La devozione all’immagine della SS. Trinità di Vallepiedra tra canti, suoni e riti*, Pescara: Carsa
- 2008b, *La voce narrante. Espressività narrativa tradizionale in una comunità aragonesa*, Udine: Nota
- 2011a, *Suoni, canti, rumori. Il paesaggio sonoro del territorio di Latera*, Bolsena: SiMuLaBo
- 2011b, (editor), *Visioni e oltre. Multisensorialità, accessibilità e nuove tecnologie al museo*, Grosseto: Effigi
- 2017, (editor with Vinicio Ongini) *Scuola, migrazioni e pluralismo religioso*, Todi: Tau
- 2020, (with Maurizio Corda, Gaiane Kevorkian, Monica Serafini, Elisa Tartaglia, Thea Tiramani) *Dal*

locale al globale. La prospettiva etnomusicologica a scuola, Roma: Tab edizioni

- 2022, *Le parole dei liutai*, Cremona: Cremonabooks
- 2025 (curatela con S. Caputo, L. Chiarofonte, C. Cuomo, G. Ruberti), *Musica sostenibile. Politiche culturali, ambiente, comunità, qualità della formazione*, Lucca: LIM
- 2026 (curatela con Thea Tiramani), *Suoni, culture, scuola. Percorsi didattici sulle musiche di tradizione orale nella scuola primaria e secondaria*, Roma: Neoclassica

Articles/chapters

- 1995, "Il cantato nella fiaba di tradizione orale: uno studio preliminare", *Lares* 62 (3): 421-440
- 2000a, "Per un Museo-Laboratorio del canto in ottava rima", *Lares* 66 (2): 209-232
- 2000b, "L'espressività linguistica nelle narrazioni di Fraga", in *Homenaje a Rafael Sandoz. Estudios sobre la cultura popular, la tradición y la lengua en Aragón*, Huesca: Instituto de Estudios Altoaragoneses, Instituto Aragonés de Antropología, pp. 477-511
- 2000c. "Sempre noi con viva fede" and "La Compagnia di Cave tra tradizione e innovazione" In: Franca Fedeli Bernardini. *Nessun vada nella terra senza luna*. Roma: Provincia di Roma, 101-112
- 2000d. *La Compagnia di Cave tra tradizione e innovazione*. In: Fedeli Bernardini Franca. *Nessun vada nella terra senza Luna*. ROMA: Provincia di Roma
- 2003. "L'espressività performativa dei poeti a braccio: due generazioni a confronto". In: M. Amabili e A. Compagnucci. *Verba Manent. Pensare e sentire i poeti a braccio dei Monti della Tolfa*. Tolfa: Pro Loco di Tolfa, pp. 259-285
- 2006a, "Voce", *Antropologia museale* n° 14: 99-101
- 2006b, "Giochi in festa. La Scampanata di S. Andrea". In: Fabio Rossi. *Musei per giocare*. Bolsena: Sistema Museale del Lago di Bolsena, pp. 163-206
- 2006c, *L'Ecomuseo del territorio di Arsoli: un progetto antropologico di Ecomuseo*. In: Elisabetta Simeoni. *Essere donna essere uomo nella valle dell'Aniene*. Roma: Edilazio
- 2007a, "Basta che sia di metallo e faccia rumore. La Scampanata di S. Andrea nel viterbese d'oggi", in Longo F., R. Bertini and M. Fabbrini (eds), *Ex adversis fortior resurgo*. *Miscellanea in ricordo di Patrizia Sabbatini Tumolesi*, Pisa: Pacini Editore, pp. 413-436
- 2007b, "I musei antropologici del Lazio: uno sguardo d'insieme". In: Ugo Jannazzi, Eugenio Beranger. *Gente di Ciociaria*. Isola del Liri (FR): Comunità Montana Valle del Liri, pp. 29-31
- 2008, "Il Museo del Brigantaggio della Maremma Laziale. Interattività e multisensorialità come parole chiave", *Antropologia museale* n° 18: 38-39
- 2009, "World Music", *Antropologia museale* n° 22: 144-146
- 2011a, "Visioni e oltre. Primi passi verso l'inclusione", in Caruso F. (ed.), *Visioni e oltre. Multisensorialità, accessibilità e nuove tecnologie al museo*, Grosseto: Effigi, pp. 8-17
- 2011b. "Il museo del brigantaggio di Cellere". In: Caruso Fulvia. *Visioni e oltre*. Op cit. p. 32-35,
- 2011c, "Interattività e multisensorialità al museo" in Caruso F. and V. Padiglione (eds), *Tiburzi è vivo e lotta insieme a noi*, Grosseto: Effigi, pp. 23-26
- 2011d, "Dalla cronaca alla leggenda. I briganti maremmani nei versi dei cantastorie". In: Padiglione Vincenzo, Caruso Fulvia (eds) *Tiburzi è vivo e lotta insieme a noi*, Grosseto: Effigi, pp. 136-143
- 2011e, "Evviva la santissima Trinità". In: Galli Quirino. *Forme della devozione popolare*. Edizioni Biblioteca Comunale di Capranica, pp. 73-86
- 2012a, "Multipart singing in Latera: musical behaviour and sense of belonging", in Macchiarella I. (ed.), *Multipart music. A specific mode of musical thinking, expressive behavior and sound*, Udine: Nota, pp. 187-214
- 2012b. "A regola d'arte. La tradizione liutaria di Cremona come bene immateriale e patrimonio di comunità". *Liuteria Musica e Cultura*, n°1/2012: 13-18
- 2012c "I canti della Settimana Santa delle Confraternite di Latera (VT) tra continuità e trasformazione", in *Rivista Internazionale di Musica Sacra* n° 33, LIM, Roma, pp. 429-443
- 2013a, "La ricerca etnomusicologica a Cremona fra passato e presente", in Raffaella Barbierato and Rodobaldo Tibaldi (eds) *MusiCremona. Itinerari nella storia della musica di Cremona*, Pisa:

ETS, pp. 397-406

- 2013b “Suono e museo. Per una acustemologia dell’allestimento museale”, in Giannattasio F. and G. Adamo (eds.) *L’etnomusicologia italiana a sessanta anni dalla nascita del CNSMP (1948-2008)*, Roma: Accademia Nazionale di Santa Cecilia, pp. 225-243
- 2013c, “Liuteria classica cremonese: individuazione e valorizzazione di un patrimonio immateriale. in *Per Archi. Rivista di storia e cultura degli strumenti ad arco*, n° 6-7, LIM, Roma, pp. 157-178
- 2014a “Politiche UNESCO e patrimonio immateriale: il caso della liuteria classica cremonese”, in V. Beccarini and S. Roncaglia (eds.), *Culture del lavoro e dello svago in Lombardia*, Milano: CUEM, pp. 325-346
- 2014b “Global Ecumene, electroacoustic music and 'other' music”, in F. Sabaté (ed.), *Hybrid Identities. An interdisciplinary approach to the roots of present*, Bern: Peter Lang, pp.213-240
- 2015a “The ‘Canzonetta in lode alla Santissima Trinità’. Roles and rules of a devotion expressed through singing”, in Richter P. and L. Tari-Miháltzné (eds), *Multipart Music. Individuals and Educated Musicians in Traditional Practices*, Budapest: Institute of Musicology, pp. 125-140
- 2015b “La voce narrante: un'esperienza di analisi multidisciplinare della performance fiabistica”, in *Le dimensioni della voce*, a cura di Flavia Gervasi, Salento Book, Nardò, Lecce, pp. 92-107
- 2016 “A regola d’arte, an experience of reflexive visual anthropology”, in Camara de Landa E., L. D’Amico, M. Isolabella, T. Yoshitaka (eds), *Ethnomusicology and Audiovisual Communication*, Valladolid: Universidad de Valladolid, pp. 57-68
- 2017a, “Music and migration. Una ricerca /azione nel centro della pianura Padana”, in Caruso F. and V. Ongini (eds), *Scuola, migrazioni e pluralismo religioso*, pp. 151-161
- 2017b, “La camera di commercio e la liuteria classica cremonese”, in Leoni Valeria e Giovanni Vigo (a cura), *Tra città e territorio. L’attività della Camera di Commercio di Cremona nei secoli XIX–XX.*, Cremona, Camera di Commercio Industria Artigianato e Agricoltura di Cremona, pp. 201-217
- 2018a, “Sperimentare e superare i confini attraverso la musica”, in Calabrò A. R. (ed.) *Disegnare, attraversare, cancellare i confini. Una prospettiva interdisciplinare*, Torino: Giappichelli, pp.272-281
- 2019a “Faire de la musique ensemble: un programme de recherche action avec des migrants à Crémone (Italie)”, *Cahiers d’ethnomusicologie*, vol. 32/2019 *Musiques de migrants*, editée par Denis Laborde et Luc Charles-Dominique, pp. 161-178
- 2019b, “Sounding diversities. Towards an open online archive of migrants’ musical lives”, *Muzikološki zbornik LV/2 Sounds of Minorities in National Contexts* edited by Ana Hofman and Mojca Kovacic, pp. 171-186
- 2019c, “The Chorale Saint Michel Archanges in Cremona (Lombardy, Italy) between locality and translocality”, in *Philomusica On line* vol. 18 n.1, pp. 267-288
- 2020, “Digital humanity: musica e riti sospesi al tempo del coronavirus”, in Giorgio Adamo and Giovanni Giuriati (eds), *Verso una musicologia transculturale*, Palermo, Neoclassica, pp. 131-140
- 2021a, “Structuring new belongings composing songs in Italian Extraordinary Reception Centres”, in *A Sea of Voices: Music and Encounter at the Mediterranean Crossroads*, edited by Ruth Davis and Brian Oberlander, London-New York: Routledge, pp. 20-36
- 2021b, “Performativity in ottava rima. An analysis through images and videos” in *Sounding Frames. Itinerari di musicologia visuale. Scritti in onore di Giorgio Adamo, Alessandro Cosentino, Raffaele Di Mauro e Giuseppe Giordano* (eds), Palermo: Edizioni Museo Pasqualino
- 2021c, “How do we go about singing a new song about migration? Some reflections from action research in the padana plain” in *Travelling Musics/Musicians/Musicologists. Selected essays from the XXXII ESEM*, Ignazio Macchiarella, Marco Lutz and Giovanni Giuriati (eds), *European Journal of Musicology*, vol. 20
- 2022a, “Experiencing and crossing borders through music”, in Anna Rita Calabrò. (ed.), *Drawing, Crossing and Deleting Borders*, London-New York: Routledge, pp. 261-272
- 2022b “Emerging thoughts from fieldwork about music and migration in Cremona and its

- surroundings”, in Serena Facci and Giovanni Giuriati (eds) *Music of the twenty-first century diasporas: research and methods*, Fondazione Luigi Cini
- 2022c “Can social media replace a suspended rite? An example from central Italy”, in *Muzikološki Zbornik /Musicological Annual LVIII/1 Sounds of Minorities in National Contexts* edited by Irene Markoff and Maja Bjelica, pp. 145-160. DOI: 10.4312/mz.58.1.145-160
 - 2022d, “Musical resilience strategies for African asylum seekers in Italy: The Cultural Mediator Bawa Salifu”, *Ethnomusicology Forum* 32/3, special number edited by Linda Cimardi
 - 2023a, with Alessandro Bratus, Alessandro Caliandro, Flavio Ceravolo, Michela Garda, “Musical Performance During and After Covid-19 Pandemic: Days of Future Passed?” in *Sounds of the Pandemic: Accounts, Experiences, Reflections, Perspectives in Times of Covid-19*, edited by Maurizio Agamennone, Daniele Palma and Giulia Sarno, Routledge
 - 2023b, “Music and emotion in religious performances in a migratory context: can rite coincide with right?”, in Ardian Ahmedaja and Ignazio Macchiarella (eds.) *Emotion and aesthetic experience during the performance act*, Udine: Nota
 - 2023c, “Musica e migrazione nella provincia di Cremona. Uno sguardo d’insieme.” in Guido Raschieri (a cura) *Il terzo suono. Dialoghi al crocevia delle tradizioni orali*, Il volume, Trento: Università degli studi di Trento
 - 2024a, *L’etnomusicologia applicata e l’ecomusicologia come campi di azione per la terza missione*, in *Musica, Terza Missione e valorizzazione delle conoscenze* collana ADUIM *Crescendo*, vol. I, LIM, Lucca, pp. 217-238
 - 2024b, “Multipart Music. From Social Distancing to Embodiment” introduction to the special number omonimo di *Philomusica on-Line* 23/1, pp. V-X
 - 2025a, “Dynamics of alliances and isolation of asylum seekers in Italian reception centers. What music can tell about?”, in *Music, Dance and Inequalities*, edited by Marko Kölbl and Hande Saglam, *Klanglese* vol. 12, Vienna: Institut für Volksmusikforschung und Ethnomusikologie
 - 2025b, prefazione a *Simran. Musica e rito degli indiani sikh in Italia*, di Thea Tiramani, LIM
 - 2025c, “‘Confraternita S.S. Trinità Vallepiedra’: una pagina Facebook come archivio digitale”, in *Cose vecchie e cose nuove. Fonti, risorse digitali e ricerca storica*, a cura di Gianluca Albergoni, Valeria Leoni e Adelaide Ricci, Roma: Viella, pp. 203-216
 - 2025d, “Diaspora, musiche della”, *Enciclopedia della Musica Contemporanea* Treccani, vol, 2, pp. 72-74
 - 2025e, Comment to the OP-Incitement “It’s Not the End, but Something Feels off”. In *El oído pensante* 13/1, pp. 18-23
 - 2025f, “Stornelli alla mietitura”, *Florilegio Musicale Raccolta di registrazioni inedite in onore di Serena Facci* a cura di Alessandro Cosentino, Vanna Viola Crupi e Giuseppe Giordano, Roma: Neoclassica, pp. 42-44
 - 2025g, “It’s not the end but something feels off”, in *El oído pensante* vol 3 (1)
 - 2025h, “Le musiche del mondo a scuola: qualità degli esempi sonori e sostenibilità culturale”, in *Musica sostenibile. Politiche culturali, ambiente, comunità, qualità della formazione*, a cura di Simone Caputo, Fulvia Caruso, Lorenzo Chiarofonte, Carla Cuomo e Giorgio Ruberti, Lucca: LIM, pp. 155-168
 - 2025h Fulvia Caruso e Thea Tiramani, “Percorsi transculturali di educazione musicale” in *Musica Domani* n° 193 *Musica tra le culture*, pp. 49-55
 - 2026a Introduzione a *Suoni, culture, scuola. Percorsi didattici sulle musiche di tradizione orale nella scuola primaria e secondaria*, a cura di Fulvia Caruso e Thea Tiramani, Roma: Neoclassica, 2026, pp. 7-13
 - 2026b “L’ottava rima improvvisata in Italia centrale”, in *Suoni, culture, scuola. Percorsi didattici sulle musiche di tradizione orale nella scuola primaria e secondaria*, a cura di Fulvia Caruso e Thea Tiramani, Roma: Neoclassica, 2026, pp. 99-107

Reviews

- 2013, Antonello Ricci: *Antropologia dell’ascolto a Mesoraca (1991-2011)*, Cahiers

d'ethnomusicologie Vol. 26, pp. 289-293

- 2018b, Review of the books Antonello Ricci, Mimmo Morello, 2018, Suono di famiglia. Memoria e musica in un paese della Calabria grecanica, Udine: Nota; Domenico Di Virgilio, Filippo Bonini Baraldi, Gianfranco Spitilli, 2017, Giannina Malaspina cantastorie, Teramo: Centro Studi Don Nicola Jobbi, Etnografie sonore/Sound Ethnographies I/2, pp. 137-144
- 2021 Incoronata Inserra, Global Tarantella. Reinventing Southern Italian Folk Music and Dances (Urbana, Chicago and Springfield, University of Illinois Press, 2017) Italian American Review vol. 11 (2), pp. 149-152
- 2025 review of the film *Tarantism Revisited*. Directed by Anja Dreschke and Michaela Schäuble. Produced by EMB – Ethnographic Mediaspace Bern and Petit à Petit Cologne. Italian voice-over, texts & credits english. colour, b/w. 145 minutes (preliminary version). 2024. In SJM online