

**Fulvia Caruso**  
**Curriculum Vitae**

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**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 “Silvia 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 Musical 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 La Sapienza University of Rome Postgraduate School in Ethno-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 La Sapienza University of Rome

**Institutional responsibilities**

2019-currently: 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: President of the Master degree in Restoration and conservation of Cultural Heritage (PFP 6 – 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  
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 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 researches, 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 Education – Reprise
- 2017 - MiUR – Ministry for Education – 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**

- 2023 - President of the Scientific board of Italian Federation for Popular Traditions
- 2020 - 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 - ICTM, International Council for Traditional Music (study groups in Applied Ethnomusicology, Multipart Music, Visual Ethnomusicology, Music and Minority)
- 2009 - ADUIM, Association of Italian University Teachers of Music
- 2001 - SiMbDEA, Italian Society for Museography and Demo-Ethno-Anthropological Heritage
- 2000 - ESEM, European Seminar for Ethnomusicology
- 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)**

2021: Music and migration, University of Trento

2017: Music and migration, Columbia University

2017: Musique et migration, Laboratoire d'ethnomusicologie de l'Université de Montréal

2017: Music and migration, Tufts University

### **Other Scientific activities**

1996-currently: participates with individual papers to several scientific conferences in Italy, Europe (Austria, Bosnia-Herzegovina, Croatia, France, Great Britain, Ireland, Portugal, Slovenia, Spain, Sweden, Hungary), United States, Turkey, Sri Lanka, and Morocco

2017: Doctoral seminars on music and migration at Columbia University and Université de Montréal

2011 and 2022: "Well made!", valorization of knowledge and know how of violinmakers in Cremona through the creation of an audio-visual archive and short videos for its dissemination

1994-2010: several translations from English and French of articles, chapters and entire books for Accademia Nazionale di Santa Cecilia, Meltemi, SIAM and MNATP

2010:

- fieldwork, compilation of the formats and scientific consultant for the visual documentation for the nomination of traditional violin craftsmanship in Cremona to the UNESCO Intangible Cultural Heritage Representative List

- organization for the Lazio Region DEMOS of the convention "Visioni e oltre. Musei e multisensorialità" about accessibility, senses and new technologies in the exhibits (various museums of the DEMOS net in Viterbo province)

2009: consultant and co-author (with Marco Marcotulli) for the making of a documentary *Lanterne di fede*, about the Holy Week rituals in Latera (VT), with a focus on chants and songs, for the Lazio Region Museums Office

2008: scientific coordinator of the Seminar "La poesia bene immateriale. Problemi di catalogazione per l'istituzione di un Archivio dell'Ottava Rima" (Roselle, Gr), about the institution of an audiovisual archive on oral poetry

2007: scientific coordinator of the promotional activities of the Museums System MedAniene (guides, website,

2007: consultant for the making of the documentary *Alla Santissima*, about the pilgrimage to the Vallepietra Holy Trinity Shrine (Marco Marcotulli)

multivision, documentary)

2006: planning of a training for museums professionals in Rieti Province

2005-06: planning and realization of an anthropological net of museums in Lazio for SiMBDEA

2005: consultant for ethnomusicological and narrative aspects of the multi-media art work *Womemory* by Alessandro Cipriani and Giulio Latini

2000: collaboration with Laura Pacelli in the making of a documentary about the pilgrimage to the Vallepietra Holy Trinity Shrine of the Anticoli Corrado Company.

2001:

- planning of an interactive CD-ROM about oral improvised poetry for Tolfa Civic Museum

- organization of a convention of extemporary traditional poets in Tolfa

- scientific consultant for the soundtrack of *Lulu Passing*, by Silvia Di Domenico, Bluedit, Harold production

1997: entry position in the Regional Centre of Documentation of Lazio Region lists of collaborators in ethnomusicology and anthropology

1996: transcription and translation of audio recordings of the seminars MAV6 at MNATP

1995: planning for AUREA association of an interactive CD-ROM about traditional folktales of Lazio region

1994: transcription and translation of audio recordings of the seminars MAV5 at MNATP

## **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 Vallepietra tra canti, suoni e riti*, Pescara: Carsa
- 2008b, *La voce narrante. Espressività narrativa tradizionale in una comunità aragonese*, 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, Gaiànè 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

#### 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 Beccarini V. 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 an 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 (pubblicato online a febbraio 2024), "Dynamics of alliances and isolation of asylum seekers in Italian reception centers. What music can tell about?", in *Music, Minorities and Intersections*, edited by Marko Kölbl and Hande Saglam, *Klanglese* vol. 12, open access series of the Department of Folk Music Research and Ethnomusicology, University of Vienna
- 2024b (peer review completed) "Pratiche devozionali al Santuario della SS. Trinità di Vallepietra: resoconto di un'etnografia virtuale", in *Musiche di tradizione orale nell'era della conversione digitale*, a cura di Sergio Bonanzinga
- 2024c (in print) "'Confraternita S.S. Trinità Vallepietra': 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

### 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* 1/2, pp. 137-144
- 2021 Inconronata Inserra, *Global Tarantella. Reinventing Southern Italian Folk Music and Dances* (Urbana, Chicago and Springfield, University of Illinois Press, 2017) *Italian American Review* vol. 12, pp. 204-208