

University Academic Curriculum Vitae

Personal information

Name: Carlo Nardi
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Education since leaving school

- 2005 – PhD in Sciences of Music (University of Trento). Thesis title: *Playing by Eye: Music Making and Intersensoriality*. Supervisors: Prof. Peter Wicke (Humboldt-Universität zu Berlin) and Prof. Rossana Dalmonte (University of Trento).
- 2001 – master's degree in Sociology (University of Trento).

Present appointment

- RTD-A at the Free University of Bozen-Bolzano.

Academic experience

From / to	Job title	Institution	Academic level	Responsibilities
01.10.2023 30.09.2026	RTD-A	Free University of Bozen-Bolzano		Research, Teaching, Administration
15.01.2023 30.09.2023	Research fellow (AR)	Free University of Bozen-Bolzano		Research
15.09.2019 15.09.2020	Research fellow (AR)	Free University of Bozen-Bolzano		Research
01/07/2011 31/12/2011	Lecturer	Rhodes University	Undergrad.	Teaching
28/09/2009 08/07/2011	Lecturer	University of Northampton	Undergrad.	Teaching
14/09/2009 31/05/2011	Lecturer	University of Trento	Postgrad.	Teaching
12/04/2010 17/07/2010	Lecturer	Humboldt Universität zu Berlin	Postgrad.	Teaching
12/2005 10/2006	Research assistant	University of Trento		Research

Academic teaching

Course	Area	Hrs	Lan.	Lvl	Institution	Year
Laboratorio di tecnologie didattiche con particolare focus sull'area musico-estetica	MUS	45	IT	U	Free University of Bozen/Bolzano	2025/26
Ukulele for Beginners	MUS	20	EN	U	Free University of Bozen/Bolzano	2025/26
Pedagogia e didattica della musica e dell'arte 1 - Fondamenti (lab)	MUS	30	IT	U	Free University of Bozen/Bolzano	2025/26
Musica come comunicazione	MUS	21	IT	U	Free University of Bozen/Bolzano	2025/26
Sociology of Social Change	SOC	30	EN	U	Free University of Bozen/Bolzano	2024/25
Laboratorio di	MUS	60	IT	U	Free University of	2024/25

tecnologie didattiche con particolare focus sull'area musico-estetica					Bozen/Bolzano	
Sociology of Social Change	SOC	30	EN	U	Free University of Bozen/Bolzano	2023/24
Laboratorio tecnologie musicali	MUS	6	IT	P	Università degli Studi Roma Tre	2023/24
Perspectives on Music Making and Learning	MUS	30	EN	P	Free University of Bozen/Bolzano / Università di Trento	2023/24
Laboratorio di tecnologie didattiche con particolare focus sull'area musico-estetica	MUS	48	IT	U	Free University of Bozen/Bolzano	2023/24
The Evolution of the Instrument	MUS	30	IT	U	CDM Rovereto/ Pearson BTEC	2019/20
Marketing and Promotion for Musician	SOC	30	IT	U	CDM Rovereto/ Pearson BTEC	2019/20
Music and Society	MUS	30	IT	U	CDM Rovereto/ Pearson BTEC	2019/20
Creative Research Project	SOC	30	IT	U	CDM Rovereto/ Pearson BTEC	2018/19
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/ Pearson BTEC	2018/19
Creative Arts Research Skills	SOC	30	IT	U	CDM Rovereto/ Pearson BTEC	2018/19
The Evolution of the Instrument (split)	MUS	15	IT	U	CDM Rovereto/ Pearson BTEC	2018/19
Creative Arts Research Skills	SOC	30	IT	U	CDM Rovereto/London College of Performing Arts	2017/18
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/London College of Performing Arts	2017/18
Creative Arts Research Skills	SOC	30	IT	U	CDM Rovereto/London College of Performing Arts	2016/17
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/London College of Performing Arts	2016/17
Music in Context (split)	MUS	15	IT	U	CDM Rovereto/London College of Performing Arts	2016/17
Creative Arts Research Skills	SOC	30	IT	U	CDM Rovereto/ Pearson BTEC	2015/16
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/London College of Performing Arts	2015/16
Audio Post Production	MUS	20	IT	U	CDM Rovereto/London College of Performing Arts	2015/16
Computer Music Systems	MUS	20	IT	U	CDM Rovereto/London College of Performing Arts	2015/16
Computer Music	MUS	20	IT	U	CDM Rovereto/London	2015/16

Composition and Production					College of Performing Arts	
Live Sound for Small Venues	MUS	20	IT	U	CDM Rovereto/London College of Performing Arts	2015/16
Creative Arts Research Skills	SOC	30	IT	U	CDM Rovereto/ London Performers Education Board	2014/15
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/ London Performers Education Board	2014/15
Marketing the Creative Arts	SOC	30	IT	U	CDM Rovereto/ London Performers Education Board	2013/14
Sociology of Deviance	SOC	36	EN	U	Rhodes University	2010/11
Social Research (Sociology II)	SOC	36	EN	U	Rhodes University	2010/11
Social Research (Industrial and Economic Sociology)	SOC	36	EN	U	Rhodes University	2010/11
Sociologia dei processi culturali e comunicativi	SOC	10	IT	P	Università di Trento	2010/11
Sociologia dei processi culturali e comunicativi	SOC	10	IT	P	Università di Trento	2009/10
Popular Music and Technology	MUS	16	EN	P	Humboldt-Universität zu Berlin	2009/10
Applied Musicianship (Music performance III)	MUS	26	EN	U	University of Northampton	2010/11
Creative Digital (split)	MUS	22	EN	U	University of Northampton	2010/11
Creative Musicianship (Music performance I)	MUS	26	EN	U	University of Northampton	2010/11
Digital Futures	MUS	26	EN	U	University of Northampton	2010/11
Pop in Practice (Music performance II)	MUS	26	EN	U	University of Northampton	2010/11
Professional Projects	MUS	20	EN	U	University of Northampton	2010/11
Research Report	SOC	20	EN	U	University of Northampton	2010/11
Sound Recording and Production	MUS	24	EN	U	University of Northampton	2010/11
Techniques of Musical Language	MUS	26	EN	U	University of Northampton	2010/11
Writing about Music	MUS	26	EN	U	University of Northampton	2010/11
New Music for Media	MUS	26	EN	U	University of Northampton	2009/10
Professional Projects	MUS	20	EN	U	University of Northampton	2009/10
Techniques of Musical Language	MUS	26	EN	U	University of Northampton	2009/10
Writing about Music	MUS	26	EN	U	University of Northampton	2009/10

Memberships

- Executive member of IASPM Italiana (2026–2028).
- Ordinary member of ADUIM | Associazione fra Docenti Universitari Italiani di Musica.
- Ordinary member of Il Saggiatore musicale.
- Ordinary member MEMECO | Mediterranean Music Education Committee.
- Ordinary member EAS | European Association for Music in Schools.
- General Secretary of IASPM – International Association for the Study of Popular (2011–2013).
- Webmaster and publication officer of IASPM (2007–2011).
- Executive member of IASPM Italiana (2009–2012).

Research and scholarships

Summary of current research and scholarship:

- Community music and social welfare.
- Inclusive music education.
- Giorgio Moroder.
- Audio mastering and creative networks.

Summary of research and scholarship during the previous five years:

- Community music in South Tyrol.
- Library music and labour relation in the music industry.
- Methodological approaches to sound recording and record production.
- Changes in audio mastering in relation to AI and the gig economy.
- Soundtracks and identification in film and television series.
- Researcher for the project *Gemeinsam musizieren/Making Music Together*, led by Prof. Johann van der Sandt (Free University of Bozen-Bolzano, January 2023–currently undergoing).
- Researcher for the project *CSSC – Community Singing: A Pathway to Social Capital*, led by Prof. Johann van der Sandt (Free University of Bozen-Bolzano, May 2018–October 2018; November 2018–July 2019).
- Content analyst and archivist (Fondazione Museo Storico del Trentino, 2017–2018).
- Member of the research group *Student Life in a Time of Risk*, led by Prof. Jon Coetzee (University of Free State and Rhodes University, 2011–2014).
- Member of the international research network *Sound in Media Culture* (DFG – Deutsche Forschungsgemeinschaft and Universität der Künste, 2010–2016).
- Member of the research group *Cultural Practices in Contemporary Europe*, led by Prof. Luigi Del Grosso Destreri (University of Trento, March–November 2010).
- Member of the research group *Interart*, aimed at exploring the relationship between science and art in modernity (University of Trento and Mart, 2005–2008).

Research grants

- Cultural practices in contemporary Europe, funded by University of Trento, 2010.
- KlangKunstBühne, international artistic workshop funded by Trento Municipality. Universität der Künste, Berlin, 2007.
- Leonardo da Vinci funded by tsm – Trentino School of Management, Berlin, 2008.

Thesis supervision

As supervisor

- Myriam Scopelliti: "La musicoterapia come risorsa terapeutica per ridurre l'ansia nei bambini: un'indagine approfondita", master's degree

As co-supervisor

- Catia Lamari: "Indagine Migrazione", bachelor's thesis, Faculty of Design, 19 March 2026.
- Emma Lieben-Seutter: "stitch by stitch by", bachelor's thesis, Faculty of Design, 19 March 2026.

As reviewer

- Francesco Brusco: "La produzione discografica in Italia come pratica sociale. Mappatura, etnografia, modelli sistemici di creatività (1965-1999)", PhD dissertation, Università di Pavia, Dipartimento di Musicologia e Beni Culturali, 01 April 2026.

Conference organisation

- Everybody Calls Me Giorgio: Moroder across Media, Arts and Communication. Brixen-Bressanone & Bozen-Bolzano, 10-12 September 2026. Organisers: Nardi, C. & Videsott, R.
- *Music Education in Non-Formal Settings: Community Music with Children and Youth*, Brixen-Bressanone, Faculty of Education, 17 October 2025. Organisers: van der Sandt, J., Nardi, C., & Dengel, U.
- *Singing and Inclusion*. Brixen-Bressanone, Faculty of Education, 24 November 2023. Organisers: van der Sandt, J. & Nardi, C.
- *Bridge Over Troubled Waters: Challenging Orthodoxies*, IASPM 17th Biennial Conference, Gijón, Universidad de Oviedo, 24-28 June 2013. Organisers: Fouce, H., González, L.F.J., Montano, E., Nardi, C., Viñuela, E. & Ulhôa, M.T.
- *Situating Popular Musics*, IASPM 2011 16th Biennial International Conference, Grahamstown, Rhodes University, 27 June – 1 July 2011. Organisers: Drewett, M., Fairley, J., Fouce, H., Järviluoma, H., Mayer, V., & Nardi, C.
- *Popular Music Worlds - Popular Music Histories*, IASPM 15th Biennial Conference, Liverpool, University of Liverpool, 13-17 July 2009. Organisers: Drewett, M., Homan, S., Jarman, F., Nardi, C., Stahl, G., & Ulhôa, M.T.

Editorial work

- Peer reviewing for the Routledge Book Series *Perspectives on Music Production* (POMP), *International Journal of Community Music*, *Kieler Beiträge für Filmmusikforschung* (kbzf), *Musica Docta*, *Music & Science*, *Zeitschrift der Gesellschaft für Musiktheorie* (ZGMTH), *Journal on the Art of Record Production*.
- Assistant editor for the Special Issue of the *International Journal of Community Music* "Musica per tutti" – Community Music in Italy' (Volume 17, Issue 1).
- Assistant editor for the book *Singing with Children: Vocal Pedagogical Perspectives*, ed. Johann van der Sandt, Milano: FrancoAngeli, 2024.
- Co-founding editor of *IASPM Journal*, peer-reviewed multilingual journal (2009-2016), now 'Classe A' for sector PEMM-01/C.
- Publications Manager of *Dancecult: Journal of Electronic Dance Music Culture* (2013-2016), now 'Classe A' for sector PEMM-01/C.

Conference presentations (past 3 years)

- Nardi, C. (2026). "Ich sprengte alle Ketten": Giorgio Moroder tra Monaco di Baviera, Hollywood e la Val Gardena'. *Everybody calls me Giorgio»: Moroder across media, arts and communication*, Free University of Bozen-Bolzano, 10-12 September 2026.
- Nardi, C. & van der Sandt, J. (2026). 'Empowering children beyond the margins: A community music project in South Tyrol, Italy'. *APME and MEMECO 2026 Conference*, Sulmona, Liceo Classico Ovidio, 14-16 July 2026.
- Nardi, C. (2026). 'Dancing to the beat of my own drum machine: The producer-entrepreneur, Eurodisco, and its generalised Other'. *Music at the Edges: Peripherality in the Practices of Popular Music*, IASPM UK-Ireland biennial

conference, University of Aberdeen, 29th June – 1st July 2026.

- Nardi, C. (2026). 'Metaphors as creative labour: Making meaning of AI in the studio'. *Music Beyond Tools and Rules*, Innovation in Music 2026 conference, Aalborg University, 12–14 June 2026.
- van der Sandt, J. Nardi, C., & Dengel, U. (2025). 'Building community with children through music-making: An inclusive music education project in South Tyrol'. *Music education in non-formal settings: Community music with children and youth*, Free University of Bozen-Bolzano, 17 October 2025.
- Nardi, C. & Dengel, U. (2025). 'Community music with primary school children: Supporting and subverting learning settings'. *School as a Playful Space 2025*, Free University of Bolzano/Bozen, 9–10 October 2025
- Nardi, C. (2025). 'Human After All: Giorgio Moroder, Daft Punk's Random Access Memories, and the discourse on technology and creativity in record production'. *Recording popular music*, IASPM biennial international conference, Sorbonne Nouvelle University, 7–11 July 2025.
- Nardi, C. (2025). 'Tracing studio production in early EDM: Giorgio Moroder at Musicland Studios'. *DC25*, Dancecult Conference, TU Berlin, 24–25 January 2025.
- Nardi, C. (2024). 'Musica o non-musica: La library music nell'immaginario contemporaneo come caso limite di lavoro creativo'. *La musica di ogni giorno, oggi. Popular music, suoni e paesaggi sonori del nostro tempo*, IASPM Italiana biennial conference, University of Bologna, 7–9 November 2024.
- Nardi, C. (2024). 'I Feel Home: Giorgio Moroder between Munich, Hollywood and South Tyrol'. *Place, Perspective and Popular Music*, IASPM UK-Ireland biennial conference, Newcastle University, 4–6 September 2024.
- van der Sandt & J. Nardi, C. (2024). 'From access to social transformation: Expanding the reach of inclusivity in music education'. *Traditions in Transformation*, 31st EAS international conference, TU Dublin Conservatoire, 10–15 June 2024.
- van der Sandt & J. Nardi, C. (2023). 'Singing with children from a migrant background' (with J. van der Sandt). *Singing with Children*, Free University of Bozen-Bolzano, 24 November 2023.

Publications

Journal articles in refereed academic journals

- Nardi, C. (2026). 'L'autotune come discorso egemone, il trapper come soggetto antagonista: La retorica dell'autenticità nell'industria culturale italiana'. *ATeM – Archiv für Textmusikforschung*, 10(1): 1–22. [Classe A – PEMM-01/C]
- van der Sandt, J. & Nardi, C. (2024). 'The benefits of choral singing: A study of Italian university choirs (2018–19)'. *International Journal of Community Music*, 17(1): 61–86. [Classe A – PEMM-01/C]
- Nardi, C. (2014). 'Una teoria del formato audio per la musica dance elettronica'. *Philomusica on-line*, 13(2): 135–155. [Classe A – PEMM-01/C]
- Rau, A., Radloff, S., Coetzee, J.K., Nardi, C., Smit, R., & Matebesi, S.Z. (2014). 'Students perceiving risk: A quantitative assessment on three South African university campuses'. *African Sociological Review*, 18(1): 65–90, 2014.
- Nardi, C. (2014). 'Gateway of sound: Reassessing the role of audio mastering in the art of record production'. *Dancecult*, 6(1): 8–25.
- Nardi, C. (2012). 'Performing electronic dance music: Mimesis, reflexivity and the commodification of listening'. *Contemporanea*, 10(1): 81–98.
- Nardi, C. (2011). 'The cultural economy of sound: Reinventing technology in Indian popular cinema'. *Journal on the Art of Record Production*, 5(2011).
- Nardi, C. (2007). 'Fare musica: un processo intersensoriale'. *Critica Sociologica*, 41(162): 79–93.
- Nardi, C. (2005). 'SIAE – ¿Que y a quien tutela? Innovación tecnológica y transformaciones de la legislación sobre los derechos de autor en Italia (1998–

2003). *Nassarre. Revista Aragonesa de Musicología* 21: 171–180.

Chapters in books

- Nardi, C. (2026). 'Vintage DJing at Konrad Tönz, Berlin'. In Mann, F., Edgar, R., & and Pleasance, H., (eds), *Turntable Stories: Narratives, Memories and Histories from In-between the Grooves*, Sheffield: Equinox.
- Nardi, C. & Roy, E.A. (2025). 'Industrial panorama: Visualising labour practices in library music'. In Johnston, J., Sexton, J. & Roy, E.A. (eds), *Anonymous Sounds: Library Music and Screen Cultures in the 1960s and 1970s*, New York & London: Bloomsbury, pp. 13–30.
- Nardi, C. (2024). 'The popular music repertoire in singing with children: A perspective bringing together community music and culturally responsive teaching'. In van der Sandt, J. (ed), *Singing with Children: Vocal Pedagogical Perspectives*, Milano: FrancoAngeli, pp. 27–36.
- van der Sandt, J. & Nardi, C. (2024). 'A pathway to inclusive social integration through singing: Preliminary findings from an ethnographic study in South Tyrol, Italy'. In van der Sandt, J. (ed), *Singing with Children: Vocal Pedagogical Perspectives*, Milano: FrancoAngeli, pp. 159–168.
- Nardi, C. (2021). 'The shifting discourse on audio mastering'. In John Paul Braddock et al. (eds), *Mastering in Music*, London & New York: Routledge, pp. 215–229.
- Nardi, C. (2020). 'How to study record production'. In Bourbon, A. & Zagorski-Thomas, S. (eds), *The Bloomsbury Handbook of Music Production*, New York and London: Bloomsbury, pp. 33–50.
- Sordon, F., Nardi, C., & Dalle Piatte, A. (2019). 'Community music, benessere sociale e cittadinanza culturale in un'area urbana decentralizzata: un progetto dell'Azienda Servizi Sociali di Bolzano'. In van der Sandt (ed), *La Community Music in Italia: Cenni Storici, Modelli Pedagogici, Contesti Sociali*, Roma: Carocci, pp. 97–125.
- Nardi, C. (2017). 'The mockumentary sitcom: The discomfort of fake realism'. In Giuffrè, L. & Hayward, P. (eds), *Music in Comedy Television: Notes on Laughs*, New York & Abingdon: Routledge, pp. 73–87.
- Nardi, Carlo (2016). 'Sound and racial politics'. In Papenburg, J.G. & Schulze, H. (eds), *Sound as Popular Culture: A Research Companion*, Cambridge, MA: MIT Press, pp. 77–87.
- Nardi, C. (2016). 'Critical listening'. In Papenburg, J.G. & Schulze, H. (eds), *Sound as Popular Culture: A Research Companion*, Cambridge, MA: MIT Press, pp. 395–402.
- Nardi, C. (2016). 'I say, "sweetie", you hear, "machine gun": Challenging the rhetoric of reconciliation on a South African campus'. In Bottà, G. (ed), *Unsichtbare Landschaften/Invisible Landscapes: Populäre Musik und Räumlichkeit/Popular Music and Spatiality*, Münster: Waxmann, pp. 147–160.
- Nardi, C. (2014). 'The scene of scenes: Berlin underground parties, neither movement nor institution'. In Stahl, G. (ed), *Poor, but Sexy: Reflections on Berlin Scenes*, Bern: Peter Lang, pp. 83–101.
- Nardi, C. (2014). 'Mediating fictional crimes: Music, morality and liquid identification in *Breaking Bad*'. In Pierson, D. (ed), *Analyzing Breaking Bad: Critical Essays on the Contexts, Politics, Style, and Reception of the Television Series*, Lanham, MD and Plymouth: Lexington Books, pp. 173–189.
- Nardi, C. (2012). 'Library music: Technology, copyright and authorship'. In Fernández, S.M. et al. (eds), *Current Issues in Music Research: Copyright, Power and Transnational Musical Processes*, Lisbon: Colibri, pp. 73–83.
- Nardi, C. and Russo, M. (2007). 'Parole galanti: colloquio con Carlo Galante', In Russo (ed), *Compositori d'oggi*, Trento: UCT, pp. 185–198.
- Nardi, C. (2004). 'I gruppi musicali giovanili nella Provincia di Trento'. In

- Dalmonte, R. & Nardi, C. (eds) *Professione: Musicista*, Trento: U.C.T., pp. 161–195.
- Nardi, Carlo (2004). 'I DJ radiofonici in Trentino'. In Dalmonte, R. & Nardi, C. (eds) *Professione: Musicista*, Trento: U.C.T., pp. 208–233.

Books – Authored

- Nardi, C. (forthcoming 2027). *Giorgio Moroder's From Here to Eternity*. New York & London: Bloomsbury.
- Del Grosso Destreri, L., Buldrini, D., Nardi, C., Pavese, E., & Russo, M. (2009). *Pratiche, prodotti, eventi musicali e analisi sociologiche*. Trento: Sedico, 324 pp.

Books – Edited

- Nardi, C. & van der Sandt, J. (eds) (forthcoming 2026). *Singing and Inclusion: Promoting Social Justice in Collective Singing with Children and Youth*. New York & Abingdon: Routledge.
- Dalmonte, R. & Nardi, C. (eds) (2004). *Professione: Musicista*. Trento: UCT, 248 pp.

Chapters in conference proceedings

- Nardi, C. (2015). 'Musica e valorizzazione del materiale d'archivio'. *Archivio Trentino* 2014(1); 161–173.
- Nardi, C. (2012). 'Sound in Lost and the disavowal of reality'. In *Situating Popular Musics: IASPM 16th International Conference Proceedings*, Grahamstown: IASPM, pp. 185–191.
- Nardi, C. (2012). "'Playlist value" in three local commercial radio stations'. In *Situating Popular Musics: IASPM 16th International Conference Proceedings*, Grahamstown: IASPM, pp. 317–326.
- Nardi, C. (2005). 'Zen in the art of sound engineering'. In *The Proceedings of the 2005 Art of Record Production Conference*, London College of Music & Media, 17–18 September 2005.

Book reviews

- Nardi, C. (2015). 'Global Tribe: Technology, Spirituality and Psytrance', ed. Graham St John. *Analitica*, 8.
- Nardi, C. (2014). 'DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music', ed. Bernardo Alexander Attias, Anna Gavanis and Hillegonda C. Rietveld. *Dancecult* 6(1): 123–126.
- Nardi, C. (2013). 'The Sound Studies Reader', ed. Jonathan Sterne. *Dancecult* 5(1): 80–85.
- Nardi, C. (2009). 'Dark Side of the Tune: Popular Music and Violence', by Bruce Johnson and Martin Cloonan. IASPM.
- Nardi, C. (2005). 'Aural Cultures', ed. Jim Drobnick. *RPM – Review of Popular Music* 35: 17–20, March 2005.
- Nardi, C. (2003). 'Rap Music and the Poetics of Identity', by Adam Krims. *Rivista di Analisi e Teoria Musicale* 9(1): 67–71.

Other publications

- Nardi, Carlo (forthcoming, 2026). 'Moroder, Giorgio'. *Dizionario enciclopedico universale della musica e dei musicisti / DEUMM Online* [Dictionary entry].
- Echard, William, Nardi, Carlo and Hillegonda C. Rietveld (eds) (2014). *Popular Music Performance*, Special Issue of *IASPM Journal* 4(1) [Edited journal issue].
- Montano, Ed and Nardi, Carlo (eds) (2012). *Situating Popular Musics: IASPM 16th International Conference Proceedings*, Rhodes University, Grahamstown, 27th June – 1st July 2011, IASPM, 359 pp. [Edited conference proceedings].
- Drewett, Michael, Homan, Shane, Nardi, Carlo and Stahl, Geoff (eds) (2010). *IASPM Journal* 1(2), [Edited journal issue].
- Drewett, Michael, Homan, Shane, Nardi, Carlo and Stahl, Geoff (eds) (2010).

Third mission (past three years)

- Free music workshops (130 lessons, each lasting 40 minutes) in three primary schools in Franzensfeste-Fortezza and Mittewald-Mezzaselva within the project *Gemeinsam musizieren* (2024–).
- *Novant'anni di silenzio / 90 Years of Silence* – Audio restoration of a collection of shellac discs with recordings of traditional music from the Horn of Africa, made during the Italian occupation of Ethiopia (1936–1941). Crema, Fondazione San Domenico, 15–26 April 2026; Addis Abeba, Ethiopian Archives and Library Service, 1–10 May 2026; Centro per la Cultura Merano, 5–19 September 2026.
- *Metropoli* – Performance-lecture on music and meaning in film. Mutazioni. Nuovi suoni (e parole) per il cinema muto, HarpoLab, Trento, 14 July 2024.
- *Vulnerabili Beni Lab* – Writing and drama workshops about cultural heritage with students of the Liceo Linguistico Sophie Magdalena Scholl, Trento (Umst soprintendenza per i beni e le attività culturali, Trento, 2024).

Artistic production

- Sound design and music for the new museum Casa della Valle in Palù del Fersina, Valle dei Mòcheni (Filmwork, 2026).
- Composition and production of the original soundtrack for the documentary *Ma perché le Formiche?* (Art Factory, 2026). Première: Moena (TN), 10 August 2026.
- Composition and production of the original soundtrack for the documentary Emanuele Lanzerotti - Here I Go Again (Cooperazione Trentina & Filmwork, 2026). Première: Romeno (TN), 13 June 2026.
- Composition and production of the original soundtrack for the documentary series *Ai poster l'ardua sentenza* (four episodes, Fondazione Museo Storico del Trentino & IED Milano, 2025). Première: online, 2 December 2026; Trento, 16 December 2025.
- Composition and production of the original soundtrack for the documentary *Il coraggio di un uomo. Appunti su Giacomo Matteotti* (Fondazione Museo Storico del Trentino & Filmwork, 2025). Première: Trento, 23 January 2025.
- Composition and production of the original soundtrack for the documentary "Il coraggio di un uomo. Appunti su Giacomo Matteotti" (Fondazione Museo Storico del Trentino & Filmwork, 2025).
- Composition and production of a soundtrack for the installation about the history of the exhibition space Le Gallerie, Trento (Fondazione Museo Storico del Trentino, 2025).
- Composition, production and performance of the musical score for the reading "Oltre il ponte" (Eleuthera Teatro, Teatro Monte Baldo, Brentonico (Tn), 25/04/2024).
- Composition, mixing, and production of the singles "Take Me To The Top", "Moonlight", "Black", "Bassman (I Want To See You Smiling)" and "Angelina" (Irma Records, 2023–2025).
- Composition and production of the musical score for the reading "La parte più buia di te" (Eleuthera Teatro, Teatro Monte Baldo, Brentonico (Tn), 26/11/2022).
- Composition and production of the original soundtrack for the documentary series "Frammenti virali" (6 episodes, Fondazione Museo Storico del Trentino & History Lab, 2022).
- Composition, mixing, and production of the EP "Bergweh" (Irma Records, 2022).
- Recording and audio editing, making of a podcast and seminary for the project "Ecoltura, per un'ecologia della cultura. Gotifredo Ferrari" (Liceo Rosmini di Rovereto and University of Trento, 2022).
- Composition and production of the musical score for the reading "Ciaula scopre la luna" (Eleuthera Teatro, Musica Natura Relazioni, 23/07/2022).

- Composition and live performance of the musical score for the reading "Farsi un fuoco (To build a fire)" (Eleuthera Teatro, Teatro Bismantova, Castelnovo ne' Monti, 12/02/2022; Pineta di Casina Reggio Emilia, 12/08/2022; Teatro Gigi Cona, Gardolo, 16/10/2022).
- Composition, mixing, and production of the singles "Hum Tumhe", "A Tribute To The J.B.'s", and "Spike Lee" (Color Red, 2021–2022)
- Composition and production of the original soundtrack for the documentary series "Il castello" about the Museo Storico Italiano della Guerra (6 episodes, Fondazione Museo Storico del Trentino & History Lab, 2021).
- Composition and production of the original soundtrack for the documentary "Renato Casaro: L'ultimo cartellonista del Cinema | Treviso | Roma | Hollywood" (FilmWork, 2021).
- Sound design for the installation "20° anniversario Karrell" (FilmWork, 2021).
- Recording, mixing, and production of a podcast for the series "Vulnerabili beni" (10 episodes, Soprintendenza per i beni culturali, Trento, 2021).
- Music production of a performance of the university choir unibzVoices for the graduation ceremony (Free University of Bozen-Bolzano, 2021).
- Music production of a virtual concert of the university choir unibzVoices (Free University of Bozen-Bolzano, 2021).
- Sound design for an installation at the Museo delle Palafitte in Fivè (Soprintendenza per i beni culturali, Trento & FilmWork, 2021).
- Music production of the soundtrack for the promotional video "Progetto di sviluppo delle produzioni frutticole nel Nilo occidentale" (ACAV, 2021).
- Composition and production of the soundtrack for the documentary "Il salto | The leap" directed by Andrea Andreotti (Fire Escape, Bava's Tuesday & FilmWork, 2020).
- Music production of a Christmas virtual concert of the university choir unibzVoices (Free University of Bozen-Bolzano, 2020).
- Composition and production of the original soundtrack for the documentary series "Unitn: storie di ricerca" (25 episodes, University of Trento, 2020).
- Composition and production of the soundtrack for the documentary "Veli di cristallo. Donne e Islam nell'Italia della ricerca scientifica" (Ilaria Ampollini & Alberto Brodesco, 2018).
- Composition and production of the soundtrack for the documentary "Il sogno di Mo | Mo's dream" directed by Francesco Dal Bosco (Mo Art Space & Filmwork, 2017).
- Composition and production of the soundtrack for the promotional video "#Trento18, capitale della cultura" (Trentino Marketing & Filmwork, 2016).
- Composition and production of the soundtrack for the video "Skating at Mart Museum" (Mart – Museo di arte moderna e contemporanea di Trento e Rovereto, 2016).
- Composition, mixing, and production of the album "Erasing Rock" (Irma Records, 2016).
- Composition and production of the soundtrack for the documentary "Senesi. I quadri hanno gli occhi di tutti i pittori" (FilmWork, 2014).
- Composition and production of the soundtrack for the documentary "Dosso Dossi. Il poeta, il principe e il pittore" (FilmWork, 2014).
- Composition and production of the soundtrack for the silent film "Prater 1929" (Wien Filmmuseum & Fondazione Museo Storico del Trentino, 2014).
- Composition and production of the soundtrack for the documentary series "Registi di famiglia" (12 episodes, History Lab & Fondazione Museo Storico del Trentino, 2013).

Other teaching activity	• Music production teacher at CDM – Centro Didattico MusicaTeatroDanza/LPEB – London Performers Education Board, Rovereto, May 2014–June 2018). • Teaching of English as a second language (Scuola Tridentum, Trento, Riva del Garda and Rovereto, September–December 2013). • Guitar and music ensemble teacher at primary and lower secondary school (Università Popolare Trentina, Trento, 1999–2000 and 2000–2001).
Computer skills	• Statistical software (SPSS). • Word and document processing (Word, Acrobat Pro, etc.). • Page layout/desktop publishing (Affinity Designer, Publisher). • Database (FileMaker Pro). • Spreadsheet (Excel). • Presentations (PowerPoint, Focusky). • Audio recording, editing, mixing, mastering, and repair with a variety of dedicated programs (Pro Tools, Logic, Nuendo, Cubase, Ableton Live, iZotope RX, Melodyne, etc.). • Music notation (Sibelius, MuseScore). • Web-design, computer-graphic, database management, and FTP protocols (HTML, CSS, MySQL, WordPress). • Video editing (Adobe Premiere, Final Cut Pro). • Graphics (Adobe Photoshop, Adobe Illustrator).
Community engagement	Member of APAN – Associazione Provinciale Amici della Nefrologia. Member of Sosat – Sezione Operaia Società Alpinisti Tridentini.
Language competence	Italian: first language English: C1* German: B1** Spanish: B2 * IELTS ** Attestato di bilinguismo/Zweisprachigkeitsbescheinigung (BZ)
Place and Date	Brixen, 24 September 2026