

# **Lorenzo Chiarofonte – Curriculum Vitae**

## **[updated 01.07.2024]**

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| <b>Personal data</b>                | E-mail: <a href="mailto:Lorenzo.chiarofonte@unibo.it">Lorenzo.chiarofonte@unibo.it</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| <b>ORCID ID</b>                     | 0000-0002-7279-5506                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Formation</b>                    | <p><b>SOAS University of London (UK), 31/07/2020, Ph.D. in Music.</b><br/>Thesis: “Powerful sounds: Music, dance and ritual efficacy in Burmese <i>nat kana pwe</i> spirit possession ceremonies”. Supervisors: Nick Gray, Rachel Harris, Richard Widdess. Outcome: passed with no corrections.</p> <p><b>Institut Seni Indonesia Yogyakarta (IDN), 31/08/2015</b><br/>Darmasiswa scholarship in Seni Karawitan (Central Javanese gamelan) and Seni Pertunjukan (performing arts).</p> <p><b>Sapienza University of Rome, 22/07/2014, MA in Musicology.</b><br/>Thesis: “Nat hsaing. Repertori, occasioni e contesti delle musiche nei culti di possessione in Birmania”. Supervisor: Giovanni Giuriati, co-supervisor: Francesco Giannattasio. Outcome: 110/110 cum laude.</p> <p><b>Sapienza University of Rome, 26/03/2011, BA in Teorie e pratiche dell'antropologia.</b><br/>Thesis: “Canti di tradizione orale a Borgo Hermada: Indagine sulla memoria di una comunità veneta emigrata nell'Agro Pontino”. Supervisor: Giovanni Giuriati. Outcome: 110/110 cum laude.</p> <p><b>Classical Secondary School “Meucci” Aprilia (LT), July 2007</b><br/>Classical studies diploma. Final vote: 86/100.</p> |
| <b>Current position</b>             | <p><b>University of Bologna, Department of the Arts</b><br/>Junior Assistant Professor<br/>SSD: L-ART/08 ETHNOMUSICOLOGY</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Qualifications</b>               | <p><b>National Scientific Qualification</b> (ai sensi dell’art. 16 legge 240/10) for the role of Associate Professor, Sector 10/C1, 2021 round – from 09/06/2023 to 09/06/2034.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Academic teaching activities</b> | <p><b>University of Bologna, 2023-2024</b><br/>MA in Music and Theatre Studies, 96561 – Musical Traditions in Asia, 12 credits, 60 hours.<br/>MA in Music and Theatre Studies, 96561 – Laboratory “Bologna crocevia di culture”, 6 credits, 30 hours.</p> <p><b>University of Bologna, 2022-2023</b><br/>MA in Music and Theatre Studies, 96561 – Musical Traditions in Asia, 12 credits, 60 hours.<br/>MA in Music and Theatre Studies, 96561 – Laboratory “Bologna crocevia di culture”, 6 credits, 30 hours.</p> <p><b>SOAS University of London, 2020-2021</b><br/>PG/PhD course “Research Skills”, 30 hours.<br/>UG course “Introduction to Music Analysis”, 10 hours.</p> <p><b>SOAS University of London, 2019-2020</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

PG/PhD course “Research Skills”, 30 hours.

**SOAS University of London, 2016-2017**

PG course “Music, Religion and Society in the Middle East and North Africa”, exam moderator.

**BA/MA students’ thesis** -

**Institutional activities** University of Bologna, Department of the Arts, academic year 2022-2023: Member of the Examination Committee (com.535-1), appointed by D.R. Rep.n.6202023 Prot.N.127570 dated 11/05/2023 responsible for examining candidates for the award of the doctoral degree in Visual, Performing, and Media Arts, administrated by the Alma Mater Studiorum University of Bologna.

**Associations, journals, editorial boards** **Since 2023:** Representative of the Board of Auditors for Researchers of ADUIM (Association of Italian University Professors of Music). **Since 2023:** Member of the Scientific Committee of IISMC (Intercultural Institute of Comparative Musical Studies), Fondazione Giorgio Cini Onlus, Venice. **Since 2022:** Member of ADUIM (Association of Italian University Professors of Music). **Since 2022:** Research Editor of the journal Analytical Approaches to World Music. **Since 2019:** Member of the Society for Asian Music. **Since 2017:** Member of the ICTMD (International Council for Traditions of Music and Dance) research group “Performing Arts of Southeast Asia.” **Since 2017:** Member of the SEM (Society for Ethnomusicology). **Since 2016:** Member of the ICTMD (International Council for Traditions of Music and Dance). **Since 2016:** Member of the ESEM (European Seminar in Ethnomusicology). **Since 2016:** Member of the BFE (British Forum for Ethnomusicology).

**Research and scientific activities** **Università di Bologna, Dipartimento delle Arti, dal 2023-in corso:** Membro del gruppo di ricerca internazionale “RE-SOUND – Interdisciplinary REsearch on SOUNDscapes and acoustic ecology”. **Università di Bologna, Dipartimento delle Arti, dal 01/02/2022-in corso:** Ricercatore per il progetto “Sound of silence. Mappatura ecoacustica degli impatti di alcune attività antropiche sulle componenti naturali dell’ambiente e sulla fruizione del territorio”, fondi EU-PON (Programma Operativo Nazionale). **Istituto Interculturale di Studi Musicali Comparati, Fondazione G. Cini onlus, dal 2020-in corso:** Responsabilità scientifica e curatela del progetto “Guide all’ascolto delle musiche del mondo: Percorsi di didattica musicale interculturale”. **Performing Arts of Southeast Asia, International Council for Traditions of Music and Dance, dal 2019-in corso:** Membro e co-coordinatore del gruppo di ricerca internazionale “Encountering Spirits in Performing Arts of Southeast Asian Communities”. **University of London, dal 2016-in corso:** Membro del gruppo di ricerca “London Burma Reading Group”.

**University of Bologna, Department of the Arts, since 2023:** Member of the international research group “RE-SOUND – Interdisciplinary Research on Soundscapes and Acoustic Ecology.”

**University of Bologna, Department of the Arts, since 01/02/2022:**

Researcher for the project “Sound of silence. Acoustic mapping of the impacts of certain human activities on natural environmental components and territorial enjoyment,” funded by EU-PON (National Operational Programme).

**Intercultural Institute of Comparative Musical Studies, G. Cini**

**Foundation, since 2020:** Scientific responsibility and coordination of the project “The World Music Listening Guides: Intercultural Music Education Courses”.

**Performing Arts of Southeast Asia, International Council for Traditions of Music and Dance, since 2019:** Member and co-coordinator of the international research group “Encountering Spirits in Performing Arts of Southeast Asian Communities.”

**University of London, since 2016:** Member of the research group “London Burma Reading Group.”

## Publications

- **Monographs**

**[forthcoming]** *Yokhte. Musica e pratica teatrale nella tradizione delle marionette birmane*. Palermo, Museo Pasqualino.

**2023** *Nat hsaing: Etnografia e analisi musicale di un rituale per gli spiriti in Birmania*. Roma, Neoclassica (ISBN 9788893740562).

- **Editor**

**2024** *Musica e incontro con gli spiriti. Vol. 2: media digitali*. Udine, Nota (ISBN 9788861632875).

- **Book chapters**

**[in preparation]** with H. Yadana *Music and dance analysis of the Burmese “Dance of the 9 gems”*, in M. Santaella (a cura di) *Performing arts and the Royal courts of Southeast Asia*, vol. 3. Brill.

**[forthcoming]** *The Chinese musical instruments of the Museo Internazionale e Biblioteca della Musica, Bologna*, in A. Iezzi (ed.) *Chinese Calligraphy and Music*. New York & London: Routledge.

**[forthcoming]** *Symbolic Creatures: Performing Mythical and Natural Animal Spirits in Urban Burmese Possession Cults*, in M. Hood & P. Hardwick (eds.) *The Animal Within*. Singapore: Jenny Stanford Publishing.

**2024a** *Introduzione*, in L. Chiarofonte (ed.) *Musica e incontro con gli spiriti. Vol. 2: media digitali*, Udine: Nota: pp. 7-23.

**2024b** *Spazi digitali per gli spiriti: processi di mediazione e rimediazione nelle musiche del culto dei nat birmani*, in L. Chiarofonte (ed.) *Musica e incontro con gli spiriti. Vol. 2: media digitali*, Udine: Nota: pp. 101-119.

**2023a** *Incontri con gli spiriti in Birmania centrale tra rappresentazione e possessione*, in S. Bruni (ed.) *Musica e incontro con gli spiriti: Materiali di studio su prospettive etnografiche ed etnomusicologiche*, Udine: Nota, pp. 143-162.

**2023b** *Spiriti, suoni e attivismo digitale-mediatico in Birmania (Myanmar): un’indagine etnografica online*, in S. Bruni (ed.) *Musica e incontro con gli spiriti: Materiali di studio su prospettive etnografiche ed etnomusicologiche*, Udine: Nota, pp. 51-69.

**2022** “Because We Like that Song!”: *Continuity and Change in the Musics of a Burmese Possession Cult Ceremony*, in G. Giuriati (ed.) *Patterns of Change in the Musics of Southeast Asia*, Udine: Nota: 24-57.

- **Journal articles**

**[forthcoming]** “Thingyan is here! We will fight! Burmese popular sounds and protest verses for the H5K’s “Revolutionary Thingyan Anyeint”. *Journal of Burma Research Society* 28(2).

**[forthcoming]** “Being inspired, being possessed: Performative techniques for the embodiment of the spirits in burmese urban ceremonies”. *European Journal of Musicology*, special issue ed. by L. Leante & S. Horlor.

**2022a** “In pellegrinaggio con un *nat kadaw*: Corpi, suoni, ed incontri etnografici con gli spiriti in Birmania Centrale”. *Acusfere: suoni\_culture\_musicologie* 1: 97-115.

**2022b** “Status, Prejudice and Hierarchical Differences in the Communities of the Urban Burmese Spirit Cult”. *Asian Music* 53(2): 33-65.

**2021a** “*Do Ko Gyi Kyaw*: Analyzing the interactions between rhythms, melodies, and sonic structures of a Burmese spirit song performance”. *Analytical Approaches to World Music* 9(1): 137-184.

**2021b** “The dance of the drunkard prince: A celebration for the spirits in central Burma (Myanmar)”. *Etnografie Sonore/Sound Ethnographies* 4(2): 117-134.

**2014** “Nat Hsaing: Musiche per i culti di possessione in Birmania”. *Quaderni Asiatici* 108: 5-33.

- **Proceedings**

**2022** “Sounds, space-time, and community in Burmese nat kana pwe”, in P. Matusky & F. A. Prudente (eds.) *Proceedings of the 6<sup>th</sup> Symposium of the International Council for Traditional Music Study Group on Performing Arts of Southeast Asia (ICTM-PASEA)*, Tainan: Tainan National University of the Arts, pp. 29-34.

**2019** “Performance contexts of Burmese puppetry: Postmodern strategies in today’s Myanmar cultural tourism”, in P. Matusky & W. Quintero (eds.) *Proceedings of the 5<sup>th</sup> Symposium of the International Council for Traditional Music Study Group on Performing Arts of Southeast Asia (ICTM-PASEA)*. Malaysia: Sabah Museum & Universiti Malaysia Sabah, pp. 30-32.

- **Short writings (prefaces, reviews, bibliographic entries)**

**2020b** Review “Hearing Southeast Asia: Sounds of hierarchy and power in context Edited by Nathan Porath Copenhagen: NIAS Press, 2019. Pp. 384. Figures, Bibliography, Index”. *Journal of Southeast Asian Studies* 51(1-2): 290-292.

**2020a** Review “Lorenzo Ferrarini and Nicola Scaldaferrì, *Sonic Ethnography. Identity, Heritage and Creative Research Practice in Basilicata, Southern Italy*, Paperback, Manchester, Manchester University Press, 224 pp., 2020, ISBN 9781526152000”. *Etnografie Sonore/Sound Ethnographies* 3(2): 115-117.

- **Peer-reviewer:**

“Acusfere”, “Analytical Approaches to World Music”, “Annali di Ca’ Foscari. Serie Orientale”, “Antropologia e teatro”, “Etnografie Sonore/Sound Ethnographies”, “Scenari”, “Journal of Burma Studies”, “Philomusica Online”.

## **Event organisation**

**10-14.06.2023** “Eighth International Conference on Analytical Approaches to World Musics (AAWM 2024)”, Department of the Arts, University of Bologna (with Nicola Renzi).

**16.10-30.11.2023** “Asia sullo schermo: Settimane di proiezione e discussione di film contemporanei sull’Asia”. In collaboration with La Soffitta, Department of the Arts, University of Bologna, and Asia Institute (with Marco Milani and Licia Proserpio).

**30.05.2023** “Bologna crocevia di culture”. In collaboration with La Soffitta, Department of the Arts, University of Bologna, Cantieri Meticci, E bene venga Maggio.

**16-17.11.2017** “Musica e rito. Birmania. Nat pwe: Le cerimonie per gli spiriti a Yangon”. Istituto Interculturale di Studi Musicali Comparati, G. Cini Foundation & Ca’ Foscari University of Venezia.

**15.05.2017** “Changes in Action: New Technologies, Media and Transformations in Contemporary Southeast Asia Performing Arts”, SOAS University of London (with Francesca Billeri).

**02.05.2016** “Musica, arte, politica. Studi recenti sullo sciamanesimo e l’eredità di Romano Mastromattei”, Sapienza University of Rome (with Giovanni Giuriati and Ilaria Meloni).

## Conferences and seminars

**11.06.2024** Eighth International Conference on Analytical Approaches to World Musics, University of Bologna. Workshop “Field Recording Techniques and Ecoacoustic Analysis of Urban Soundscapes” (with Nicola Renzi).

**22.03.2024** Seminar “SOAS Southeast Asian Studies Workshop Series no. 2: Archives, Objects and Performance. Religion and Folk Beliefs in Southeast Asia”, SOAS University of London. Presentation: “Ritual sounds and amplification technologies in Burmese *nat kana pwe* spirit ceremonies”.

**13.10.2023** Seminar “Chinese Calligraphy and Music: Meeting of Voices”, Museo Internazionale e Biblioteca della Musica, Bologna. Presentation: “The Chinese Musical Instruments of the Museo Internazionale e Biblioteca della Musica, Bologna” (with Yifei Zhang).

**28.09.2023** “Musica popolare e cambiamento sociale”. Event coordinated by Anna Scalfaro and Stefano Marino, Auditorium DAMSLab, Bologna.

**19-23.09.2023** 38<sup>th</sup> ESEM, Museo Internazionale delle Marionette Antonio Pasqualino, Palermo. Roundtable organisation: “ECHO FRIENDLY: Developing Acoustemological Models and ICT Tools for Soundscape Preservation and Ecoacoustic Quality Assessment”. Participants: Lorenzo Chiarofonte, Nicola Renzi, Ilario Meandri, Nico Staiti.

**13-19.07.2023** 47<sup>th</sup> ICTM World Conference, University of Ghana, Legon. Panel organisation: “Shifting Aesthetics and Reimagining Meanings of Spirit Encounters: Sound, Movement, and Religious Hybridity in Southeast Asia”. Presentation: “‘The Dance Movements are Burmese rather than Siamese’: A Preliminary Enquiry into the ‘Dance of the 9 gems’” (with Htike Yadana).

**7-9.06.2023** 2<sup>nd</sup> Symposium of ICTM Global History of Music Study Group, Museo Internazionale delle Marionette Antonio Pasqualino, Palermo. Presentation: “Spirits, Diasporic Sounds, and Digital Spaces during the Burmese Spring Revolution”.

**24.05.2023** Seminar: “Arti e sostenibilità: immaginari, industrie e buone pratiche”, Department of the Arts, University of Bologna. Presentation: “Sound of silence. Mappatura ecoacustica degli impatti di alcune attività antropiche sulle componenti naturali dell’ambiente e sulla fruizione del territorio”.

**13-14.04.2023** Seminar “Musica, trance e stati non ordinari di coscienza”, ISMEO-Associazione Internazionale di Studi sul Mediterraneo e l’Oriente, Roma. Presentation: “Fenomenologia dell’incontro con gli spiriti in Birmania centrale: medium, devoti, musicisti”.

**21-27.07.2022** 46<sup>th</sup> ICTM World Conference, New University of Lisbon (NOVA-FCSH). Panel organisation: “Interdisciplinary Perspectives on Spirit

Encounters in the Performing Arts of Southeast Asia”, with Eva Rapoport. Presentation: “Sounds, Spirits, Magic and Human Rights in the Time of Military Dictatorship in Myanmar”.

**14-17.06.2022** 7<sup>th</sup> Biennial International Conference on Analytical Approaches to World Musics/10<sup>th</sup> International Workshop on Folk Music Analysis, University of Sheffield. Presentation: “Music analysis in the time of online learning: The World Music Listening Guides”.

**08-11.04.2021** BFE Annual Conference, Bath Spa University. Presentation: “Sounding and Moving Possessed Bodies: Performative Techniques for the Embodiment of the Spirits in Burmese Urban Ceremonies”.

**28-31.10.2021** 66<sup>th</sup> SEM-Society for Ethnomusicology, Atlanta, Georgia. Presentation: “Performing beyond meaning: Sound, Movement and Ritual Efficacy in Spirit Possession Ceremonies in Central Burma (Myanmar)”.

**29.07-05.08.2021** 6<sup>th</sup> Symposium of the ICTM-PASEA Study Group Symposium, Tainan National University of the Arts. Panel organisation: “Modes of Spirit Encounters: Sounds, Masks, and Social Media” with Eva Rapoport. Presentation: “Fusing Sound Worlds: Space-time and Community in Burmese Nat kana pwes”.

**31.10-02.11.2019** BFE/SFE Joint Autumn Conference “Music, Sound, Space and Place: Ethnomusicology and Sound Studies”, City, University of London. Presentation: “Sounding and Fusing Sonic Worlds: Examining the Construction of a Social Space-time in Burmese Nat kana pwes”.

**27.05.2020** Organisation of the SOAS Music Research Public Seminar “Filming (Music) in the Field: From Filming Strategies to Ethnographic Experience”.

**28.01.2020** SOAS Music Research Public Seminar, participation to the roundtable “Are we all acousmanic now?”.

**3-7.09.2019** 35<sup>th</sup> ESEM, Music Department, University of Durham. Presentation: “Sounding and ‘Moving’ Possessed Bodies. Performative Techniques for the Embodiment of the Spirits in Burmese Urban Ceremonies”.

**11-17.07.2019** 45<sup>th</sup> ICTM World Conference, Chulalongkorn University, Bangkok. Panel organisation: “Continuity and Change in Myanmar's Performing Arts” with Friedlind Riedel. Presentation: “Symbolic Creatures: Performing Mythical and Natural Animal Spirits in Urban Burmese Possession Cults”.

**11-19.04.2019** BFE, The Elphinstone Institute, University of Aberdeen. Presentation: “To Ko Gyi Kyaw: Music Structures, Interaction Processes, and Performance Context of a Burmese Nat-chin”.

**26-29.06.2018** 5<sup>th</sup> Conference on Analytical Approaches to World Music / 8<sup>th</sup> Folk Music Analysis International Workshop, Salonicco. Presentation: “Do Ko Gyi Kyaw: Music Structures, Interaction Processes, and Performance Context of a Burmese nat-chin”.

**15-22.07.2018** 5<sup>th</sup> ICTM PASEA Study Group Symposium, Kota Kinabalu (Malesia). Presentation: “Burmese Marionettes Performances for Tourists: Preserving, Reviving or Continuing the Tradition?”.

**26-28.05.2017** Oxford/SOAS Graduate Workshop: New Directions in Research on Myanmar, St Antony's College, University of Oxford. Presentation: “Identity connections: Representing Bamar-ness and other Myanmar ethnicities through nat hsaing musics in Burmese natkana pwe”.

**15.05.2017** “Changes in Action: New Technologies, Media and Transformations in Contemporary Southeast Asia Performing Arts”, SOAS University of London (with Francesca Billeri). Presentation: “Because we like that song!: Continuity and Change in the Musics of a Burmese Possession Cult Ceremony”.

**25.01.2017** I seminari dell'IISMC "Musiche (e musicologie) del XXI secolo. Processi di trasformazione nelle musiche di tradizione orale", Fondazione Giorgio Cini Onlus, Venezia. Presentation: "Because we like that song!": continuità e cambiamento nelle musiche dei culti di possessione in Birmania".

**05-07.01.2017** RMA/BFE Research Students Conference, The School of Music and Performing Arts at Canterbury Christ Church University. Presentation: "Because we like that song!: Continuity and Change in the Musics of a Burmese Possession Cult Ceremony".

**11-14.08.2015** 8<sup>th</sup> EuroSEAS-European Association for Southeast Asian Studies, University of Vienna. Presentation: "Because We Like That Song!" Traditional Rhythmic Patterns and Modern Songs in a Burmese Possession Cult Ceremony".

**20-21.11.2014** Roma, Museo Nazionale d'Arte Orientale Giuseppe Tucci/Sapienza University of Rome. Conference: "New Research on Indonesian Traditional and Contemporary Arts (Music, Dance, Theatre, Visual Arts): An Exchange Between Indonesian and Italian Perspectives". Presentation: "Music for the spirits: The drums of the Burmese nat hsaing".

#### Guest lecturer

**21.02.2024** Lecture (2h.) "L'esperienza etnografica con riprese audio-video: problemi e criticità", course (MA): laboratory, M. Mollona, University of Bologna.

**12.05.2023** Lecture (3h.) "Ricerche digitali e gestione dei dati", Doctoral course in Visual, Performative, and Media Arts, University of Bologna.

**27.02.2023** Lecture (2h.) "Popular music in Birmania", course (MA) "Storia della musica nei media", A. Scalfaro, University of Bologna.

**10.11.2022** Lecture (2h.) "Trascrizione e analisi delle musiche dell'ensemble hsaing waing (Birmania centrale/Myanmar)", course (MA) "Musiche dei paesi dell'Asia", G. Giuriati, Sapienza University of Rome.

**12.05.2022** Lecture (2h.): "Le guide all'ascolto delle musiche del mondo: Musiche per i culti di possessione in Birmania (Myanmar)", course (MA) "Fondamenti della ricerca etnomusicologica", G. Giuriati, Sapienza University of Rome.

**16-17.02.2022** Lecture (4h.) "Nat kana pwe: Musiche e danze di possessione in Birmania centrale (Myanmar)", course (MA): Laboratory, S. Bruni, University of Bologna.

**19.05.2021** Lecture (2h.) "Music and Ritual. Spirit Possession Dance and Music in Central Burma/Myanmar", course (UG): "Global Humanities", G. Giuriati, Sapienza University of Rome.

**07.12.2020** Lecturer (2h.): "Musiche, danze e rito. Nat pwe: il culto degli spiriti in Birmania (Myanmar)", course (MA) "Musiche dei paesi dell'Asia", G. Giuriati, Sapienza University of Rome.

**21.05.2019** Lecture (2h.): "Do Ko Gyi Kyaw: Analysing the Interactions between Rhythms, Melodies and Sonic Architectures of a Burmese Spirit Song Performance", Post-graduate Music Seminars, Department of Music, University of Durham.

**19.03.2019** Lecture (2h.): "Popular musics in Burma/Myanmar", insegnamento (LT/BA) "Popular and Fusion Music in Southeast Asia", N. Gray, SOAS University of London.

**31.07.2018** Lecture (4h.) "Fieldwork research techniques in Anthropology and Ethnomusicology", course (UG/MA): "Anthropology", Thidar Htwe Win, Mandalay University.

**09.02.2017** Lecture (2h.) "Music for the Amay Gyan Nat (Spirit): Song, Dance and Gender in Burmese Nat Pwe Ceremonies", International Gender Studies Centre at Lady Margaret Hall, University of Oxford.

**04.09.2017** Lecture (2h.) “Fieldwork Research Techniques and Music Analysis in Ethnomusicology”, M° Ne Myo Aung, Gitameit Music Institute Yangon.

**24.03.2017** Lecture (2h.) “Spazi sonori per gli spiriti: Musiche dei culti di possessione in Birmania”, course (UG): “Etnomusicologia”, N. Scaldaferrì, University of Milan “La Statale”.

**2014** Lecture (3h.) “Metodi di trascrizione ed analisi delle musiche dell’ensemble birmano hsaing waing”, course (MA) “Metodi di Trascrizione e Analisi in Etnomusicologia”, G. Giuriati, Sapienza University of Rome.

## **Interviews**

**14.10.2023** Radio3 Suite – Magazine, telephone interview about my book “Nat hsaing: Etnografia e analisi musicale di un rituale per gli spiriti in Birmania”, conducted by Fabio Cifariello Ciardi:

<https://www.raiplaysound.it/audio/2023/10/Radio3-Suite---Magazine-del-14102023-73fdcac8-422c-4edd-959b-c242a97ae087.html>

## **Other experiences**

**2021-2022 (Autumn term)** course (KS2) “How to Make a Museum” (30 ore), The Brilliant Club, Scholars Programme, Grove Primary School, London.

**2021-2022 (Autumn term)** course (KS2) “How to Make a Museum” (30 ore), The Brilliant Club, Scholars Programme, Saint Mary’s Catholic Primary School, London.

**2021-2022 (Autumn term)** course (KS2) “How to Make a Museum” (30 ore), The Brilliant Club, Scholars Programme, St Mary’s Catholic Primary School, London.

**2020-2021 (Summer Term)** course (KS3) “Music with a Message: Understanding America through Song” (30 ore), The Brilliant Club, Scholars Programme, Mossbourne Victoria Park Academy, London.

**2019** Music tutor (KS2, 10 ore), Essex Primary School, Newham, London.

## **Other training activities**

**14-19.06.2021** Workshop “Sguardi musicali/Eyes on Music”, IISMC, Giorgio Cini Foundation, Venice.

**4-6.11.2019** Workshop: “Professional Development in Higher Education Programme”, SOAS University of London.

## **Language skills**

**Italiano:** native.

**English:** excellent oral and written skills.

**French:** good oral and written skills.

**Burmese:** good oral and written skills.

**Bahasa Indonesia:** Basic oral and written skills.