



Südtiroler Chorverband
Dachorganisation der Chöre Südtirols



Fakultät für Bildungswissenschaften
Facoltà di Scienze della Formazione
Facoltà de Scienze dla Formazion

Brixen
Bressanone
Pesenon

Symposium
Friday, 17 October 2025
9:00 –18:00

Faculty of Education
Free University of Bozen-Bolzano
Room: BX A2.34

MUSIC EDUCATION *in* NON-FORMAL SETTINGS

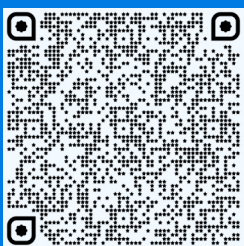
Music education in non-formal settings **Community music with children and youth**

Although music education is frequently marginalised in school curricula, it is practised, theorised and advocated on a daily basis also in informal and non-formal contexts, demonstrating the imperative for more accessible and inclusive opportunities to learn and make music together in our societies.

This symposium aims to contribute to the understanding of current practices, in which educational encounters are initiated with a proposal for action rather than with fixed ideas about content, roles, and learning procedures. Often based on concepts such as reciprocity, participation and creative expression, non-formal music education can lead to valuable and democratic practices that in turn can benefit music education in formal contexts.

Hosting renowned experts in the field of music education and community music, the event will be of interest to school teachers, music teachers, social workers, students, activists, ensemble directors, music performers and choristers, as it addresses relevant issues raised by the increasing conflict in the contemporary world and recognises differences and plurality in order to ensure universal access to education. The symposium will discuss topics of interest to both pedagogues and those working in contexts where access and participation must be guaranteed to all, regardless of differences between groups or individuals

Registration:



SYMPOSIUM PROGRAMME

08:30–09:00

Registration

09:00–09:15

Institutional opening

Attilio Carraro, Deputy Dean for research of the Free University of Bozen-Bolzano

09:15–10:45

SESSION #1

Observation as a tool for research, teaching, and training in non-formal learning and non-formal settings in music education

Anna Rita Addessi, Università di Bologna

Treble voice choirs in non-formal education: Pedagogical practices, children's musical repertoire, and applied research

Sara Navarro Lalanda, Università Roma Tre

Building community with children through music-making: An inclusive music education project in South Tyrol

Johann van der Sandt, *Carlo Nardi* & *Udo Dengel*, Free University of Bozen-Bolzano

10:45–11:15

Coffee break · BX A2.35

11:15–12:30

SESSION #2

Fostering cultural experiences and students' participation in developing innovative concepts of concerts for pupils

Gerhard Sammer, Hochschule für Musik Würzburg

Education to creativity: How much do we need a non-formal setting?

Alessandro Bratus & *Francesca Cireddu*, Università di Pavia

12:30–13:30

Lunch break

13:30–15:00

SESSION #3

Sound links: Community music as an antidote to the social pathogen of division and violence

Deborah Parker & *Henry Brown*, Associazione Prima Materia

Song in formal, non-formal, and informal learning: Bridge over L2 troubled waters

Eleonora Betti, Università di Roma Tor Vergata

'Gemeinsam musizieren': Music and inclusion in migrant-dense schools – A case study of the Grundschule Franzensfeste, South Tyrol

Andrea Frei, Free University of Bozen-Bolzano

15:00–15:30

Coffee break · BX A2.35

15:30–16:30

SESSION #4

Considering cultural democracy and peer-learning within intercultural music-spaces

Sarah-Jane Gibson, York St John University

'Kanak for life': The question of cultural appropriation in music education and performance in the context of Turkish-German bilingualism

Sezgin Inceel, Katholische Universität Eichstätt-Ingolstadt

16:30–17:00

PANEL

IASPM committee on popular music and education in Italy

Filippo Arri, *Alessandro Bratus*, *Mattia Merlini*, *Carlo Nardi*, *Anna Scalfaro*, IASPM Italia

17:00–18:00

ROUNDTABLE

Making, teaching, studying, and learning non-formal music making with children and youth

Anna Rita Addessi, *Filippo Arri*, *Eleonora Betti*, *Alessandro Bratus*, *Henry Brown*, *Francesca Cireddu*, *Udo Dengel*, *Andrea Frei*, *Sezgin Inceel*, *Sara Navarro Lalanda*, *Mattia Merlini*, *Carlo Nardi*, *Deborah Parker*, *Gerhard Sammer*, *Johann van der Sandt*

Observation as a tool for research, teaching, and training in non-formal learning and non-formal settings in music education

Anna Rita Addressi (Università di Bologna)

In my presentation, I would like to introduce some examples of systematic observation in non-formal settings and non-formal learning in music education, highlighting the strengths and weaknesses that the tool of observation can have in research, teaching, and training. Here, observation is understood as a deliberate, organized, and systematic form of “looking” (Smart, Peggs & Burrridge, 2013). In the musical field, observation naturally also includes ‘listening’. After a brief overview of the history of observation in music education studies, I will introduce two case studies from my research conducted with my collaborators, along with the observational tools developed. The first case study will focus on observing and measuring the experience of *flow* (Csikszentmihalyi, 1996) in children and adolescents during musical practice, both in a non-formal learning context mediated by musical technologies and in a musical improvisation setting within therapeutic communities. The second case study will concern observing and measuring the improvisational abilities of children interacting with a specific type of interactive musical systems called ‘reflexive’. I will conclude by emphasizing the usefulness and importance that observational techniques can have in non-formal settings both for researchers, teachers, and trainers.

Treble voice choirs in non-formal education: Pedagogical practices, children’s musical repertoire, and applied research

Sara Navarro Lalanda (Università Roma Tre)

This study analyses the role of treble voice choirs in non-formal education contexts, conceived as ensembles with a solid historical background that have evolved both in their pedagogical and artistic practices. Based on an applied research methodology, two case studies developed in collaboration with the Escolanía de Nuestra Señora del Recuerdo are presented, in which participants actively engage in the recovery of children’s musical heritage through the analysis, study, and collective performance of selected repertoire.

The first case focuses on the transcription, editing, and choral performance of royal carols composed by Francisco Frontera de Valldemosa and Pedro Pérez de Albéniz, both 19th-century composers, while the second addresses the full reconstruction – musical and theatrical – of the children’s zarzuela “Un mundo más”

(1911), by Joaquín Taboada Steger and Juan Redondo y Mendiña. Both projects foster collaborative learning dynamics that support the development of the European key competence “personal, social, and learning to learn”, as well as the creation of community through collective singing.

The results highlight the potential of these ensembles as spaces of active participation, artistic collaboration, and cultural dissemination, reaffirming their role in promoting meaningful learning processes connected to the recovery of children’s musical heritage through non-formal education.

Building community with children through music-making: An inclusive music education project in South Tyrol

Johann van der Sandt, Carlo Nardi & Udo Dengel (Free University of Bozen-Bolzano)

In this presentation, we will illustrate some significant results of the dual education and research project *Making music together / Gemeinsam musizieren* of the Free University of Bozen-Bolzano (2022–2025). Drawing inspiration from community music, whereby collective and democratic musical activities promote inclusion processes by overcoming linguistic, cultural and social barriers, the project offered weekly music workshops in three primary schools in South Tyrol during class hours. A key objective was to understand how musical practice can provide a valuable backdrop for collaborative behaviour among children and between children and teachers.

Although the specific context apparently presented challenges mainly due to the geographical marginality of the schools, class disadvantage, and a high density of children with a migrant background, it actually provided opportunities to implement innovative pedagogical strategies involving music. Our attention as ethnographers, hence, focused not only on the acquisition of musical skills and transferable skills, but also on the meaningful group dynamics that emerged, often spontaneously, nurturing solidarity and creativity.

Fostering cultural experiences and students’ participation in developing innovative concepts of concerts for pupils

Gerhard Sammer (Hochschule für Musik Würzburg)

Although school concerts date back to the late 19th century (Seippel, 1998), educational activities in this field have grown significantly since the early 20th century (Bernhofer et al., 2022), driven by factors such as increased pressure on publicly funded cultural institutions. This development highlights the need for new concert concepts that not only present musical works but also actively engage pupils, motivate further cultural participation, and allow students to take responsibility in collaborations between schools, cultural institutions, and music universities.

Building on the capability approach (Krupp-Schleußner, 2018; Lehmann-Wermser et al., 2014; Vogt, 2013) and research in concert pedagogy (Bernhofer et al., 2016; 2022), this paper addresses the transformation from traditional concert visits to innovative cultural experiences. Key questions include: how can concert formats be

designed to convey positive experiences? What preparation and follow-up activities are useful? Which spaces of experience become accessible for pupils?

Three empirical studies provide insights. Two studies examined the effects of music theatre projects for primary school children (ages 6–10, n=650) and for older pupils (ages 14–19, n=156) using pre- and post-experience questionnaires. An interview study explored teachers' perspectives on a pupil concert. Finally, a large qualitative study (n=635) demonstrated the positive impact of an innovative online concert format for 8- to 12-year-olds.

The findings emphasise the value of dialogic and cross-institutional concert formats that prioritize pupils' concert experiences and integrate students' dual roles as artists and educators. These results suggest that school concerts can move beyond traditional presentation, fostering engagement, reflection, and active participation in cultural life.

Education to creativity: How much do we need a non-formal setting?

Alessandro Bratus & Francesca Cireddu (Università di Pavia)

Training for professionals in the creative sector, especially in music, must address the significant challenge of understanding the dynamics involved in creating something new that aligns with the aesthetic and communicative expectations of those involved in the process. In this paper, we present a reflection on two contexts observed in popular music education: *La Città della Canzone* songwriting camp and the transnational *_rehub+* project, which aims to introduce a wider range of professional roles in the music industry. In the first case, the informal setting is aimed at offering authors, students and mentors a ground on which they can freely play across roles to achieve the ambitious result of writing and recording a song in the space of five daily sessions. The second project was designed more as a site for the transmission and sharing of knowledge, as well as a place for discussion and networking for aspiring music industry professionals, rather than as an open workshop. These experiences have led us to consider the desirable conditions for implementing educational initiatives in such fields and the extent to which they could benefit from a non-formal approach.

Sound links: Community music as an antidote to the social pathogen of division and violence

Deborah Parker & Henry Brown (Associazione Prima Materia)

Supported by theoretical thinking and by practical examples from a community music project involving 'youngsters' from 4 to 76 years old, the presentation will investigate both interpretations of the title: how human beings are hard-wired for the perception of sound as a social connector; and how music making can support the development of a healthy society, in which the multiplicity of being human is celebrated.

Song in formal, non-formal, and informal learning: Bridge over L2 troubled waters

Eleonora Betti (*Università di Roma Tor Vergata*)

This paper explores the role of song as a learning tool, focusing on its positive potential to foster connections across formal, non-formal, and informal learning (Folkestad, 2006; Rogers, 2014).

Specifically, drawing on a holistic, interdisciplinary approach integrating music and second language acquisition, the research examines the benefits of music, song, and creative activities for second language acquisition, emotional well-being, motivation, and inclusion (Caon, 2023; Crawford, 2020; van der Sandt, 2024). Four case studies were conducted with lower secondary school students (ages 12–14) in Italy, including newly arrived and multicultural/multilingual classes, primarily using a design-based research approach. The songs and teaching materials were originally conceived by the author and specifically tailored for the groups and activities. Creativity, cooperative learning strategies, and the role of emotions (Swain, 2013) were central to the approach. Analysis of audio-video recordings, questionnaires, semi-structured interviews, and participant observation, conducted through thematic analysis and coding, revealed that music and creative activities positively impacted L2 development, emotional well-being, interaction, and motivation.

Aligned with the European perspective on policies for the inclusion of newly arrived students (CoE, 2022), the outcomes of this exploratory study are encouraging and warrant further research, underscoring song's potential in diverse learning environments.

‘Gemeinsam musizieren’: Music and inclusion in migrant-dense schools – A case study of the Grundschule Franzensfeste, South Tyrol

Andrea Frei (*Free University of Bozen-Bolzano*)

In this presentation I will discuss the results of my master's thesis entitled *Die Auswirkungen musikalischer Aktivitäten auf den Inklusionsprozess in einer Schule mit hohem Migrantenanteil*, which examines the potential of music education interventions in the context of a migrant-dense primary school. For this purpose, I conducted research as a participant observer while working as a teacher at the Franzensfeste primary school, where the entire student population has a migrant background. My focus was on how music workshops, conducted by unibz researchers for the project *Making music together / Zusammen musizieren*, can influence interaction patterns, group behaviour, and aspects of classroom management. Particular attention was paid to the role of music in identity formation, participation, and relationship building.

The results show that musical group processes promote social interaction, support attention and emotional expressiveness, and can contribute to the development of positive group dynamics in the classroom. At the same time, challenges relating to the sustainable integration of music education initiatives into everyday school life become apparent. This work is intended as a practical contribution to further research-based development of classroom management in the context of heterogeneity, inclusion and interculturalism.

Considering cultural democracy and peer-learning within intercultural music-spaces

Sarah-Jane Gibson (York St John University)

Academic research has highlighted the complexity of culturally democratic music-making within intercultural spaces (Brinner, 2009; Burnard, et al, 2018; Phelan, 2017; Yun, 2021). However, Schippers (2024, p. 155) argues that “successful transmission processes depend on intelligent – or intuitive – alignment between tradition, institution, facilitator and learning in each specific situation and at any moment in time”. In this presentation I interrogate this argument using Ethno, a folk music programme that use a peer-learning approach to encourage inclusivity and welcome musicians from diverse music-cultures, as a case-study.

Drawing on ethnographic examples, I will interrogate the many elements that impact successful intercultural engagement within a peer learning space. For example, how language competency, gender or instrumentation might challenge notions of cultural democracy within the intercultural space. I will use three examples of peer-learning that I observed during my ethnographic research at Ethno Sweden in 2019 as a basis of analysis, hoping to deepen our understanding of best-practice when using peer-learning as a tool for creating a culturally democratic space.

‘Kanak for life’: The question of cultural appropriation in music education and performance in the context of Turkish-German bilingualism

Sezgin Inceel (Katholische Universität Eichstätt-Ingolstadt)

Music education might be a useful tool to support bilingual language acquisition and learning environments (e.g. Liu & Kager, 2017; Lozada, 2023; Neumann et al., 2024), with Turkish-German bilingualism in Germany serving as one illustrative case (Inceel, 2018; 2023a; 2023b). In practice, however, the question arises as to whether a truly cultural exchange in multilingual music environments is possible under conditions of asymmetrical power relations (e.g. Bates, 2022; Josties & Gerards, 2019). This paper therefore explores whether Turkish-German bilingualism in music education and performance in Germany can be understood as a form of cultural appropriation and if so, how. To address this, various educational and performance-based examples, as well as hypothetical scenarios, will be examined using Rogers’ (2006) framework on cultural appropriation and Beveridge’s (2022) adaptation of this framework to the field of music education. Finally, the paper considers where the boundaries of cultural appropriation lie and which factors should be taken into account for it to be sustainably embedded in education settings.

*The title refers to the song “K4L” by rapper Ebow (2019)

IASPM committee on popular music and education in Italy

Filippo Arri, Alessandro Bratus, Mattia Merlini, Carlo Nardi, Anna Scalfaro (IASPM Italia)

The Italian branch of IASPM, the International Association for the Study of Popular Music, has recently instituted three committees to review the state of the art of popular music in relation to media, education, and professionalisation, respectively. As a working method for the panel on popular music and education, we agreed to follow a practical and operational approach. We therefore split up the tasks to obtain an overview of the existing situation based on the following areas of analysis: a survey of courses in popular music history or similar subjects at Italian universities (Anna Scalfaro); a survey of training initiatives related to the popular music industry in public and private institutions, with particular attention to creative and production practices (Alessandro Bratus); research on topics regarding popular music in the most widely used textbooks in compulsory education, with the aim of understanding how these topics are addressed (Filippo Arri); research on policies, private and public projects, and legislation concerning the consideration of popular music as 'heritage', with particular attention to regional areas (Carlo Nardi); a systematisation of our research results and their integration into the appropriate section of the association's website (Mattia Merlini). These initial investigations will serve as a starting point for more in-depth and critical work involving a larger group of experts.

Anna Rita Addessi

Università di Bologna

I am a full professor of Musicology and History of Music at the University of Bologna, where I teach Methodology of Music Education and Sound Education. I earned a Master degree in DAMS-Discipline delle Arti, della Musica e dello Spettacolo (with honors), a PhD in Musicology, and a Post-Doctorate with a thesis in Psychology of Music at the same university. I also hold a II-level Diploma in Mandolin from the Conservatory of Salerno and the fifth year of Violin from the Conservatory of Pescara. Additionally, I obtained the diploma from the two-year School of Methodology of Research in Music Education of the SIEM - Italian Society of Music Education. I have undertaken numerous periods of training abroad, particularly at the universities of Granada (Spain), Gothenburg (Sweden), and Edinburgh (UK).

My scientific activity, documented by about 300 publications, lies at the intersection of musicology, cognitive sciences of music, and music education, with particular attention to experimenting with new methodological, theoretical, or empirical approaches. Some of my research topics in musicology have included Claude Debussy's *Mélodies*, the stylistic influences of Claude Debussy on Manuel de Falla, musical intertextuality and the concept of style; I am currently coordinating a research project on the "Mandolin in Naples in the eighteenth century". In the psycho-pedagogical field I have conducted experimental research on the development of musicality in early childhood, children's stylistic competences, the sound-musical dimension in children's daily routines, adult-child vocal interactions, child interactions with interactive reflexive musical systems, teacher education, and social representations of music. I have promoted and coordinated the international projects, funded by the European Commission, MIROR - Musical Interaction Relaying On Reflexion (FP7-ICT, 2010-13, jury evaluation: Excellent), dedicated to implementing an innovative platform for children's musical and motor creativity. I was the principal investigator of the University of Bologna team in the European projects (Erasmus+) LINK - Learning in a New Key (2015-17) and STALWARTS - Sustaining Teachers and Learners with the Arts (2017-19), focused on teacher training in inclusive settings. The projects have received important international recognitions for results and innovative methodological approaches. In the field of cognitive musical sciences, I have conducted experimental studies on post-tonal auditory analysis, accent perception, child-machine musical interaction, Flow theory, social representations of music, and musical improvisation.

I have held and currently hold prominent institutional and international roles, such as Vice Presidency of ESCOM - European Society for the Cognitive Sciences of Music (2010-2012), member of the Advisory Board of ICMPC - International Conference on Music Perception and Cognition, and Chair of MERYC - European Network for Music Educators and Researchers on Young Children. I am currently a board member of GATM - Italian Society of Music Analysis and Theory.

I am the author of about 300 national and international publications, with publishers such as Oxford University Press, Routledge, EDT, CLUEB, UTET, LIM, L'Harmattan, APPRIS, Bononia University Press, and on journals including *Psychology of Music*, *Musicae Scientiae*, *Journal of New Musical Research*, *Frontiers*, *Psychomusicology*, *British Journal of Music Education*, *Rivista Italiana di Musicologia*, and *International Journal of Music Education*, covering topics at the intersection of musicology and music education. I recently edited the *Manuale di metodologia dell'educazione musicale* (UTET Università, 2022). I am currently co-editing (together with Leslie Bunt, University of the West of England, and Viggo Krüger, University of

Oslo) a volume for the American publisher Barcelona Publishers, which gathers the results of the STALWARTS project; and, together with Lars Berglund (Uppsala University), the volume *The Mandolin in Naples in the XVIII Century* for the Swedish publisher Acta Universitatis Upsaliensis.

I perform musical activities as a mandolinist and have co-founded, with Mauro Squillante (Salerno Conservatory) and Pietro Marchese (Palermo), the historical mandolin ensemble *Galanterie a Plettri*.

Filippo Arri

Istituto per i Beni Musicali in Piemonte

Filippo Arri graduated from DAMS and obtained a master's degree with recommendation for publication in Musicology from the University of Turin. In the meantime, he became a researcher at the Istituto per i Beni Musicali in Piemonte (The Institute for Musical Heritage in Piedmont), for which he catalogued music for the Servizio Bibliotecario Nazionale (SBN) and participated in various publications. At the University of Turin, he was first a scholarship holder and then a research fellow for the project Reorganization, cataloguing and study of manuscript and printed documents preserved in the Music Archive of the Rai National Symphony Orchestra. After graduating in clarinet from the Valle d'Aosta Conservatory, he teaches band courses and conducts marching bands. He plays clarinet and saxophone in groups and orchestras. He works as a music teacher in secondary school and is involved in music education projects in primary school. Now he is a tenured music teacher. Last but not least, he is a DJ and presenter for passion.

Eleonora Betti

Università di Roma Tor Vergata

Eleonora Betti is a PhD student in her final year at the University of Rome Tor Vergata. Her research connects a holistic musical approach, centered on song and songwriting, with second language acquisition for the inclusion of migrant students.

A tenured music teacher in lower secondary schools and an Affiliated Expert in Special Pedagogy, she graduated with honors in Music and Performing Arts. She furthered her studies in Songwriting, and she is trained in the Orff-Schulwerk approach and in teaching Italian as a foreign language. Her experience as a singer-songwriter enriches her research.

She has presented her work at national and international conferences and is a member of the Italian Society of Pedagogy (SIPED) and SICESE. Her work has been recognized by the Comparative Education Society in Europe (CESE), earning her nominations for the Margaret Sutherland Prize and the CESE Emerging Scholar Prize.

Alessandro Bratus

Università di Pavia

Alessandro Bratus is Associate Professor of Ethnomusicology at the Department of Musicology and Cultural Heritage at the University of Pavia (Cremona), where he teaches subjects related to analysis, methodological approaches, production and history of popular music. His current research interests focus on theories of creativity from an analytical and ethnographic perspective and, more generally, on the industrial and technical production of contemporary Italian song. He has published essays on a variety of subjects in Italian and foreign scientific journals and edited collections. His latest book, *Mediatization in Popular Music Recorded Artifacts: Performance on Record and on Screen*, was published in 2019 by Lexington Books (Lanham).

Francesca Cireddu

Università di Pavia

Francesca Cireddu is PI of the project *Music Participation and Urban Revitalisation: A Deep Mapping of V Municipality in Rome and NoLo Neighbourhood in Milan*, funded by Fondazione Cariplo and hosted by the University of Pavia. In 2023, she earned a Ph.D. from Tor Vergata University of Rome with ethnographic research on the online transposition of live experience in alternative music contexts.

Her research interests are related to live music performance and audiencing, ethnographic and comparative approaches to underground music scenes, singer-songwriting practices, as well as the analysis of phonographic vocal performance in relation to cultural identity in transcultural popular music.

Udo Dengel

Free University of Bozen-Bolzano

Dr. Udo Dengel received his doctorate in sociology from the Ludwig Maximilian University of Munich, has since been active in teaching, research and coordination at the Fulda University of Applied Sciences and at the same time associated to the South German Institute for Empirical Social Research in Munich. He is currently a research assistant in the project 'Making Music Together' at the Free University of Bolzano-Bozen.

Andrea Frei

Free University of Bozen-Bolzano

After graduating from the Social Science High School "Josef Gasser" in Brixen in 2016, I began studying Nursing at Campus Wien, where I successfully completed my Bachelor of Science degree in 2019. During several internships in different hospitals, including the paediatric wards, I realised that what I missed in the nursing profession was continuous and meaningful contact with children.

I therefore worked for a year as a teacher in a primary school. This experience confirmed my wish to pursue a career in education. Subsequently, I enrolled in the master's degree course in Primary Education at the Free University of Bozen-Bolzano, which I successfully completed in October 2025. In parallel, I continued to work as a substitute teacher in primary schools.

My professional experiences combine medical knowledge and pedagogical skills and strengthen my goal of supporting children in their development in a sustainable way.

Sarah-Jane Gibson

York St John University

Sarah-Jane Gibson is a music lecturer music York St John University and is the music director for the Stamford Bridge Singers. She recently completed post-doctoral research (the Ethno Project) at the University's International Centre for Community Music. In 2018, she gained her Ph.D. in ethnomusicology from Queen's University, Belfast, exploring how identity is constructed through singing in a community choir. She has an extensive background in music education, having taught a wide range of ages and abilities in South Africa, the United Kingdom and the United States. Her first monograph, *Building Community Choirs in the Twenty-First Century: Re-imagining identity through singing in Northern Ireland* was published by Intellect in 2023 and she is co-editor of *Ethno Music Gatherings: Pedagogy, Experience, Impact* (2024).

Sezgin Inceel

Katholische Universität Eichstätt-Ingolstadt

Sezgin Inceel is a Munich-based artist, researcher, author, and educator. He holds a PhD from the University of Music and Performing Arts Munich, focusing on Turkish-German bilingual children's music education. His current work explores intersectionality and power relations in music education, addressing racism, sexism, and classism. He teaches at the Catholic University of Eichstätt-Ingolstadt and leads community music projects for institutions, including the City of Munich. Inceel is also the co-creator of the award-winning podcast and book *Yine Yeni Yeniden 90'lar*, analyzing Turkish pop culture through feminist and gender theories.

Mattia Merlini

Independent scholar

Mattia Merlini is an independent music scholar specialised in ludomusicology, film music and popular music studies. He holds a double master degree in Musicology (Milan, 2019) and in Philosophy (Pisa, 2022), and is in the process of completing his PhD at the University of Milan. Currently, he is teaching philosophy and social sciences (and, formerly, music technology) in a secondary school located in South Tyrol – his homeland – while planning further educational activities in musicology within the academia and outside of it, and working on several new publications. Mattia has published on different topics, including theory and historiography of progressive rock, philosophy of AI music, genealogy of synthwave soundtracks, genre in streaming services, metal music analysis and eclecticism in video game music. He has also been composing music for local independent films since 2012.

Carlo Nardi

Free University of Bozen-Bolzano

Carlo Nardi is Lecturer in Music at the Free University of Bozen-Bolzano. He received his PhD in Musicology from the University of Trento with a dissertation on audio mastering. His work has focused on the use of technology from a sensory perspective, authorship and creativity in relation to technological change, the organisation of labour in music-making, community music, and sound for the moving image. Between 2011 and 2013 he was General Secretary of IASPM, the International Association for the Study of Popular Music. He is a music performer, sound engineer and composer of music for the moving image.

Sara Navarro Lalanda

Università Roma Tre

Sara Navarro Lalanda has been Associate Professor at Università degli Studi Roma Tre since 2024. She holds two PhDs cum laude in Music History (2013) and Education (2023), supported by fellowships from FPU-Ministerio, CAM, and UAM, complemented by research stays in France and Italy. Her research spans music from the 18th to the 21st centuries, focusing on pedagogical, archival, and court-related perspectives. She founded the FORMUSIC research group and was Principal Investigator of projects such as *Escucha Activa e Interactiva: zarzuela infantil "Un mundo más"* (2023–2025) and *Acompañamus: Stay Tuned in Music Research* (2024–2025). Her work has been published in journals including *Acta Musicologica*, *Bulletin Hispanique*, and *Musica Docta*. In 2023, she published *Il mecenatismo musicale di Maria Cristina di Borbone-Due Sicilie* (SEdM).

Deborah Parker & Henry Brown

Associazione Prima Materia

Deborah Parker (cellist, music therapist) and Henry Brown (composer, pianist, conductor) met as fellow students at York University UK, where Deborah completed a BA in music and Henry a doctorate in composition. After 2 years in Freiburg-im-Breisgau, where Deborah completed a Master in cello and Henry worked with the Institut für Neue Musik, they settled near Florence, Italy, where Henry studied composition with Sylvano Bussotti. Besides their constant activity as cello-piano duo, they have invested the greater part of their professional competence in the development of Community Music practices in Italy, advocating for the right of every person to have access to music formation and activity. In 2005, with their association Prima Materia APS, they founded the community music project “Il Musicatoio” in Montespertoli, developing music resources locally and internationally. In 2013, Prima Materia’s project “Music and Resilience” won the Musical Rights Award, assigned by the International Music Council, for its work in the Palestinian refugee community of Lebanon.

Gerhard Sammer

Hochschule für Musik Würzburg

Gerhard Sammer studied music, mathematics, IT, instrumental teaching, and orchestral conducting at the University of Innsbruck, the Tyrolean Conservatory, and the Mozarteum Salzburg, followed by a PhD in Music Pedagogy. He taught at various schools and worked as a staff scientist before becoming professor of music education at the University of Music Würzburg, producing numerous publications. As dean for studies and board member of MusiQuE, he is active in quality assurance, university development, and international projects; he served as president of the European Association for Music in Schools (EAS) until 2019 and was a visiting professor at the Free University of Bozen (2020–2022). As a freelance conductor, he assisted renowned conductors (Harnoncourt, etc.) and led orchestras across Europe. For more than 25 years, he has been artistic director and chief conductor of the Tyrolean Chamber Orchestra “InnStrumenti,” premiering over 240 works and producing recordings for RAI, ORF, BR, and CDs, as well as numerous children’s and pupil concerts

Anna Scalfaro

Università di Bologna

As associate professor at the University of Bologna’s Department of the Arts (DAMS), Anna Scalfaro teaches Philosophy and Musical Aesthetics in the DAMS degree program. Her main research interests include the history of contemporary music, pedagogy and music popularization and she has published a number of essays and articles on these topics as well as her two latest monographs: *Storia dell’educazione musicale nella scuola italiana. Dall’Unità ai giorni nostri* (Milan, 2014), and *Musica in programma. Quarant’anni di divulgazione musicale in Rai-tv (1954-94)* (Udine, 2020).

Johann van der Sandt

Free University of Bozen-Bolzano

Johann van der Sandt pursued his studies in both South Africa and the Netherlands. Prior to his current role as Professor of Music Education at the University of Bolzano in Italy, he served as Professor of Choral Conducting at the University of Pretoria, South Africa, and as Choir Director and Musical Director at the Drakensberg Boys Choir School. He currently conducts the South Tyrol Youth Choir and leads the official vocal ensemble of the Free University of Bozen. His research focuses on multicultural perspectives in music education, community singing, and singing with children.



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