

**PUBLIC SELECTION CALL FOR ADMISSIONS  
TO PHD PROGRAMMES IN HIGHER EDUCATION INSTITUTIONS FOR ARTISTIC, MUSICAL, AND  
CHOREOGRAPHIC TRAINING (AFAM) ASSOCIATED WITH  
*PRACTICE, SCIENCES AND TECHNOLOGY OF THE TANGIBLE AND INTANGIBLE MUSICAL HERITAGE***

**40° CICLO CALL SCHEDULE – a.y. 2024/2025**

*Partner Institutions:*

Conservatorio statale di musica "S. Giacomantonio" di Cosenza (*leading proponent*)  
Conservatorio statale di musica "F. Torrefranca" di Vibo Valentia  
Conservatorio statale di musica "F. Cilea" di Reggio Calabria  
Conservatorio statale di musica "A. Toscanini" di Ribera

PhD programme name:	<i>Practice, sciences and technology of the tangible and intangible musical heritage</i>	
Type:	PhD associated with the following partner Higher Education Institutions for Artistic, Musical, and Choreographic Training hereby "AFAM": <ul style="list-style-type: none"> <li>• Conservatorio statale di musica "S. Giacomantonio" di Cosenza (<i>leading proponent</i>)</li> <li>• Conservatorio statale di musica "F. Torrefranca" di Vibo Valentia</li> <li>• Conservatorio statale di musica "F. Cilea" di Reggio Calabria</li> <li>• Conservatorio statale di musica "A. Toscanini" di Ribera</li> </ul>	
duration:	3 years	
Programme start date:	November 11th, 2024	
Language	Italian	
Coordinator:	Prof. Luca Bruno <a href="mailto:luca.bruno@conservatoriocosenza.it">luca.bruno@conservatoriocosenza.it</a>	
Available slots:	9	
Admission requirements:	Degrees' evaluation – Research project evaluation – Oral exam	
Degrees and research project evaluation:	Results publication:	
Oral exam:	In presence at the Portapiana venue:	
	Remotely (online) through MS Teams platform:	

Degrees and research projects evaluations results, as well as oral exams admissions calendar, will be published through the [Conservatorio di Cosenza website](#) which has notification validity. No further notifications will be sent by e-mail to candidates.

## REQUIRED DOCUMENTS ALONG TO THE CALL APPLICATION

Only documents written in Italian or English are considered valid and will be evaluated by the Board. Identity cards and study degrees issued in languages other than the above must have attached an official translation in English or Italian, done by the Institution that issued it or an authorized body.

The Curriculum Vitae will be mainly evaluated from the last 10 solar years (January to December) prior to the Call publication solar year and the information considered relevant to the PhD programme topics. Exception is made for does degrees and licenses that are evaluable even if prior to 10 years.



## MANDATORY DOCUMENTS TO THE PUBLIC SELECTION CALL APPLICATION

Identification document	Valid identification document scan copy (identity card or passport)
<i>Curriculum vitae</i>	No specific format is required
Degrees	<p>a) Certificates related to the obtainment of first- and second-level degrees in Italy or abroad, the examinations taken, the marks obtained (see Art. 3 of the Call), the type (written thesis, conference-concert, etc.), and the subjects of the thesis carried out for the obtainment of first- and second-level degrees (alternatively: <b>AFAM Diploma of old system</b> in addition to the <b>High School Diploma achievement certificates</b>).</p> <p>b) Other <b>PhD previously obtained degree certificates</b> in Italy or abroad.</p>
Research project	<p>The call foresees scholarships for 'subject-bound' research projects, linked to specific fundings requiring work on predetermined topics. Applicants wishing to apply for such 'subject-bounded' scholarships will have to propose a personal project <b>that clearly falls within one of the specific 'subject-bounded' topics set out in the call</b>, in line with the EU-funded National Recovery and Resilience Plan Programme, hereby "PNRR" - NextGenerationEU.</p> <p>The written project proposal to be sent to the Commission must:</p> <p>state on the title page the applicant's full name, the subject-bound for which the applicant is applying, the provisional title of the project and a maximum of 5 keywords (it is recommended that the proposed project be transdisciplinary, cross-sectoral and join international networks);</p> <p>- Be divided as it follows:</p> <ol style="list-style-type: none"> <li>1) description of the project, including a presentation on: (a) operating methods and particular methodologies or technologies of investigation; (b) type of sources; (c) need for travel and site visits; (d) possible difficulties - logistical, technical, economic, access to sources, etc. - and any solutions considered to overcome them; (e) statement that the project complies with the 'do no significant harm' (DNSH) principle, i.e. that the activities foreseen for its implementation will not cause any significant harm to the environment;</li> <li>2) state of the art (how the presented project fits in with previous studies, also showing whether the candidate already has experience on the subject, or whether he/she is undertaking a totally new research path);</li> <li>3) expected results (what innovations are foreseen with respect to the current state of the art, what are the candidate's skills and strengths that make him or her particularly qualified to conduct such research);</li> <li>4) work distribution over the three years (focusing on the kick-off action and 1st year activities);</li> <li>5) preliminary bibliography;</li> </ol> <p>- have a maximum length of 15,000 characters, including spaces (excluding title page, bibliography, and any illustrative material or tables).</p>
For public employees candidates only	<p>Only candidates who are public employees are also required to provide a document signed by their employer certifying their willingness to grant unpaid leave of absence to the candidate, should the candidate win a position, for the entire period of attendance of the PhD Course in Music, Design, Art, Territories. The lack of such certification from the employer will prevent the candidate from continuing the competition process as a public employee.</p>



## OTHER USEFUL DOCUMENTS

<p>Second-cycle thesis Abstract</p>	<p>Abstract of the second-cycle thesis or, for currently enrolled undergraduate students, of the thesis soon to be discussed (max 5,000 characters, including spaces, excluding title, index, bibliography and any illustrative material or tables). This document will not be subject to a specific evaluation, but will help to give an idea of the research skills already demonstrated by the candidate (For information purposes only, the abstract may be followed by the entire thesis).</p>
<p>Abstract of the PhD thesis (if previously obtained)</p>	<p>Abstract of the thesis of any other PhD previously obtained (max 5,000 characters, including spaces, excluding title, index, bibliography and any illustrative material or tables). This document will not be subject to a specific evaluation, but will help to give an idea of the research skills already demonstrated by the candidate. (For information purposes only, the abstract may be followed by the entire thesis in pdf format, which will not be subject to specific evaluation).</p>
<p>Publications</p>	<p>List of any publications already produced (monographs, articles in scientific journals, contributions in collective volumes, etc.); to this list, the candidate may add up to two publications in pdf format, which will not be subject to specific evaluation.</p>
<p>Other Experiences</p>	<p>Other skills and experience related to the subject areas which characterise the PhD course may be declared and/or documented, for example:</p> <ul style="list-style-type: none"> <li>- artistic practices carried out in the different disciplines;</li> <li>- postgraduate or advanced training courses attended;</li> <li>- additional evidence of the applicant's skills (scholarships received, awards obtained, work experience, etc.).</li> </ul> <p>Although all these experiences and competences are probably already listed within the curriculum vitae in a brief form, it is recommended to provide a separate statement of them to make them more visible and to offer a potential further explanation of their nature.</p>



## EXAMS EVALUATION CRITERIA

The evaluation is given by awarding an overall score in points out of 100, distributed as follows:



### 1. EVALUATION OF QUALIFICATIONS AND WRITTEN RESEARCH PROJECT – minimum score for admission to the oral exam: 30 points; maximum 50 points








1. Evaluation of Qualifications	a) first and second cycle level <b>academic qualifications</b> , as well as any previous PhD, evaluated on the basis of their relation to the subject areas forming the main features of the PhD course and the scores obtained (for those who, on the deadline of this call for applications, are current undergraduates enrolled, the examinations taken average score will be taken into consideration)	5 points maximum
	b) <b>other qualifications</b> (CV, publications, further experiences)	5 points maximum
2. Research project evaluation	a) scientific value and originality of the proposed written project	25 points maximum
	b) Structure and practicability of the proposed written project	15 points maximum

### 2. ORAL EXAM– minimum score for eligibility: 30 points; maximum 50 points

The oral exam is held in Italian or English (at the candidate's choice). It consists of a presentation of the project submitted and is aimed at verifying the candidate's ability to carry out research, as well as his/her general preparation on the topics of the PhD Course and the chosen topic. At the end of the examination, the candidate's English language proficiency (or Italian for those taking the examination in English) will be verified through an oral exam consisting of a translation of a short-written text proposed on the spot by the Board.

English <b>proficiency level</b> (or Italian for those taking the oral exam in English)	10 points maximum
<b>Discussion</b> on the project and preparation on the topics of the PhD Course	40 points maximum

Slots	Financial Support	Description	Bound Subject
1	<p>PNRR scholarship ex Ministerial Decree 630/2024 (for accredited innovative PhDs ex Ministerial Decree 470/2024, XL cycle)</p> 	<p>Scholarship of the Conservatorio di Cosenza, funded by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: 'Education and Research', Component 2: 'From Research to Enterprise' - Investment 3.3: 'Introduction to innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers by enterprises' (Ministerial Decree 630/2024)</p> <p>PhD co-funded by the Orchestra Sinfonica Brutia</p>	<p><b>“Performing Practices and Techniques of Musical Arts: Opera Theatre in Calabria and Sicily”</b></p>
1	<p>PNRR scholarship ex Ministerial Decree 630/2024 (for accredited innovative PhDs ex Ministerial Decree 470/2024, XL cycle)</p> 	<p>Scholarship of the Conservatorio di Cosenza, funded by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: 'Education and Research', Component 2: 'From Research to Enterprise' - Investment 3.3: 'Introduction to innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers by enterprises' (Ministerial Decree 630/2024)</p> <p>PhD co-funded by the Brettii and Enotri Museum</p>	<p><b>“Performing Practices and Techniques of Musical Arts: Studia musicorum et conservatio”</b></p>

1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>  	<p><b>Conservatorio di Cosenza</b> scholarship, financed by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Sound innovation and musical experimentation: Opera soundcraft"</b></p>
1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>  	<p><b>Conservatorio di Vibo Valentia</b> scholarship, financed by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Sound innovation and musical experimentation: Opera soundcraft"</b></p>
1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>   	<p><b>Conservatorio di Vibo Valentia</b> scholarship, financed by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Performing Practices and Techniques of Musical Arts: Sacred Music Reception"</b></p>












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Conservatorio di Musica di Cosenza  
"S. Giacomantonio"

1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>   	<p><b>Conservatorio di Reggio Calabria scholarship, financed by the European Union - NextGenerationEU</b> under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Sound innovation and musical experimentation: VST Libraries of Calabrian Musical Heritage"</b></p>
1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>   	<p><b>Conservatorio di Reggio Calabria scholarship, financed by the European Union - NextGenerationEU</b> under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Sound innovation and musical experimentation: AI in Soundtrack Creation and Immersive Soundscapes"</b></p>
1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>   	<p><b>Conservatorio di Ribera scholarship, financed by the European Union - NextGenerationEU</b> under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Performing Practices and Techniques of Musical Arts: Opera Theatre in Calabria and Sicily"</b></p>

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1	<p>PNRR scholarship ex Ministerial Decree 629/2024 (for Investment 4.1 'Cultural heritage -accredited innovative PhDs ex Ministerial Decree 470/2024', cycle XL)</p>   	<p><b>Conservatorio di Ribera scholarship, financed by the European Union - NextGenerationEU</b> under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 'Strengthening the supply of education services: from kindergartens to universities' - Investment 4.1: 'Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage' (Ministerial Decree 629/2024)</p>	<p><b>"Performing practices and techniques of musical arts: 15th and 19th century organ music, instruments and makers"</b></p>
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## SUBJECT BOUNDED PROJECTS DESCRIPTION

### *Opera Theatre in Calabria and Sicily*

*Curriculum " Performing Practices and Techniques of Musical Arts: "*

#### **MELODRAMA AND OPERA THEATER IN CALABRIA AND SICILY. TRADITION AND INNOVATION IN CALABRIAN AND SICILIAN OPERA PRODUCTION. PERFORMANCE PRACTICES AND MUSICAL DRAMATURGY. REGIONAL IDENTITY AND MELODRAMA**

Melodrama and opera theater have been of crucial importance in the cultural and musical traditions of Calabria and Sicily since the 17th century. These regions have given rise to a unique opera scene, thanks to the works of composers, librettists and artists who were born locally but whose training was often completed in national and international contexts. In addition to titles by major composers in terms of production and popularity, linked to the historical movements of melodrama from the seventeenth to the nineteenth and twentieth centuries, there is also a minor production, significantly linked to the verismo tradition, which offers an authentic insight into everyday life and popular aspirations, and which deserves to be investigated systematically. In Calabria and Sicily, opera theater represented not only an artistic experience, but also a means of expressing cultural identity and social cohesion, particularly cohesive in post-unification contexts. Musical theater performances, including verismo performances, reflected and impacted the social and political dynamics of the time, emphasizing the central role of melodrama and verismo in the formation of regional identity within national identity and in the spread of musical culture.

The PhD thesis must include a strong and historically informed analytical and theoretical component in the area of musical dramaturgy and performance practices, focusing in Calabria and Sicily. This part of the research must fully examine Calabrian primary musical and theatrical sources, such as manuscripts, librettos and historical documents preserved in regional libraries and archives. It is essential to contextualize Calabrian and Sicilian musical theater production in its specific historical, social and cultural environment. In addition, the research must analyze the musical structures and compositional techniques used in melodrama, paying particular attention to the uniqueness of the Southern Italian theatrical tradition.

The PhD programme also includes a significant practical and performance component, focusing on Calabria and Sicily. This may include the reconstruction of performance practices based on philological and historical studies of local sources, with the presentation of historically informed performances of Calabrian and Sicilian works. It is important to prove the performances that have been realised as part of the research, demonstrating with them the practical application of the results of the analysis of regional production contexts. Furthermore, the vocal, instrumental and acting techniques used in melodrama and theatre production in the two regions should be investigated, with possible experimentation with reconstructed instruments according to local traditions or according to a historically informed reconstruction.

The PhD thesis must represent an original and significant contribution to knowledge in the field of Calabrian musical and theatrical studies. This means proposing new interpretations, methodologies or discoveries that enrich the comprehension of melodrama and theatre production in Calabria and Sicily. It is essential to combine different disciplines, such as history, musical dramaturgy, music theory, philology and performance practice, to offer a complete and multidimensional view of the subject studied. Furthermore, the research should have the potential to influence further studies and investigations on melodrama and theatre production in the two regions.

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The final thesis must be clearly and rigorously structured, including an introduction that presents the topic, the objectives of the research and the methodology applied, with a focus on Calabria and Sicily. This must be followed by a critical review of the existing literature on melodrama and theater production in the two regions, a detailed description of the methodologies used to reconstruct performance practice, and an analysis of the data collected. The discussion should interpret the results, highlighting regional specificities and comparing them with the existing literature. The performance part will provide documentation and analysis of the performances realized, including detailed descriptions of the performances and techniques used. Finally, the conclusion will summarize the research contributions, implications, and suggest possible directions for future research. The appendices will provide supplementary materials, such as manuscript transcripts and recordings of local performances.

In summary, research in the context of the PhD in 'Praxis and Performing Techniques of the Musical Arts' must result in a thesis that combines theoretical analysis, philological research and performance practice, specifically focused on the Calabrian region. This thesis must represent an innovative and interdisciplinary contribution to music and theatre studies, demonstrating competence, authenticity and academic rigour. The researchers will be able to benefit from the collaboration with the Orchestra Sinfonica Brutia of Cosenza production staff, to have support for the re-enactment of the works examined, especially concerning the performance part of the research.

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## **"15th and 19th century organ music, instruments and makers"**

*Curriculum "Performing practices and techniques of musical arts"*

### **THE SOUTH OF ITALY: COMPOSERS AND MAKERS. RECONSTRUCTION OF NEAPOLITAN ORGAN PRACTICE. EVOLUTION AND IMPACT OF THE NEAPOLITAN ORGAN SCHOOL: HISTORICALLY INFORMED ANALYSIS AND PERFORMANCE**

One of the most distinctive and influential phenomena in European musical history, and southern Italy in particular, in the period from the 16th to the 18th century, is the Neapolitan school. Originating in Naples, one of the liveliest and culturally rich cities of the time, this school is known for its extraordinary musical production, which ranged from the composition of theatrical and sacred works to organ music and the construction of high-quality musical instruments, spread throughout southern Italy and beyond. Within the context of the Neapolitan school, both composers who contributed outstanding works and instrument makers who innovated and perfected the art of organ making stand out. Alongside the composers, the Neapolitan organ makers made a significant contribution to the dissemination and evolution of organ practice in Europe, given also the role of mutual cultural exchange with Spain and Flanders. The Neapolitan school has therefore represented a key role of innovation and musical creativity, where the synergy between composition and handcraft has produced exceptional results, leaving an unforgettable mark on the history of music. This rich cultural heritage continues to arouse interest and admiration, and its exploration offers valuable insights into the evolution of Baroque music and its subsequent influences.

The final result of the PhD research in 'Praxis and Performing Techniques of the Musical Arts' will be a thesis that will offer an original and significant contribution to musical studies, with a specific focus on organ and organ-making schools in southern Italy. This in-depth and multidisciplinary study programme will include both a solid analytical and theoretical component and an accurate practical and performing component.

The thesis must examine in detail the works of organ composers from southern Italy, with particular focus on the rich Calabrian and Sicilian heritage, analysing manuscripts and historical editions preserved in libraries and archives. It is essential to understand the historical and cultural context in which the composers and organ builders of southern Italy operated, exploring the artistic dynamics and influences that marked this period. The analysis should focus on the musical structures and compositional techniques used in organ music, highlighting the specific features of the Neapolitan school and its impact on the evolution of the organ repertoire.

In addition to theoretical analysis, the thesis must include a significant practical component. This could include the reconstruction of performance practices based on philological and historical studies, the preparation of historically informed performances of works from the Neapolitan organ school, and the documentation of the performances carried out as part of the research. Audio or video recordings of the performances and investigation of the interpretation techniques and instruments used by the Neapolitan makers will be essential elements of the practical component.

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The thesis contribution must be innovative and enrich the knowledge of the different organ schools in southern Italy, also in relation to the Neapolitan tradition, through new interpretations, methodologies or discoveries. It is important that the research integrates different disciplines, such as history, music theory, philology and performance practice, to offer a comprehensive and multidimensional view of the subject studied. Furthermore, the thesis should have the potential to influence further research and study in the field, opening new paths of investigation and discussion.

The final thesis should be clearly and carefully structured, including an introduction presenting the topic, the objectives of the research and the methodology adopted. This should be followed by a critical review of the existing literature, a detailed description of the methodologies used, and an analysis of the data collected. The presentation will explain the results with reference to the initial research questions and the existing literature, while the conclusions will summarise the research contributions, implications and suggestions for future investigation. Finally, the thesis will include appendixes with additional materials, such as manuscript transcripts and performance recordings.

In summary, the expected result is a thesis that combines theoretical analysis, philological research and performance practice, offering an innovative and interdisciplinary contribution to music studies. This research must demonstrate competence, originality and academic discipline.

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## ***VST Libraries of Calabrian Musical Heritage***

*Curriculum "Sound innovation and musical experimentation"*

### **CREATION OF VIRTUAL STUDIO TECHNOLOGY (VST) SOUND LIBRARIES OF THE CALABRIAN MUSICAL TRADITION ORGANOLOGICAL HERITAGE**

The research project aims to fill a significant gap in the global sound library scenario by creating the first collection of VST modules dedicated to instruments from the Calabrian musical tradition. Currently, there are no music libraries that include these instruments, despite their cultural and sonorous relevance. This project, therefore, not only meets an artistic and cultural need, but also opens new perspectives in the field of film studies and the music composition industry.

The main objective is the identification and cataloguing of instruments from the Calabrian musical tradition, with a focus on the *chitarra battente*, aulos, frame drums, bagpipes and voices. The project involves the professional recording of instrumental sounds using advanced miking techniques, followed by a meticulous editing, mixing and mastering process to ensure maximum audio quality.

Another key objective is the development of VST modules for each of the listed instruments, using platforms such as Kontakt. These modules must include advanced functionality to allow dynamic modulation and control of instrumental expressiveness. To ensure their usefulness and reliability, extensive testing will be conducted by composers and sound designers. The final phase of the project will involve detailed reporting of the research and development process and the publication of the sound libraries through specific platforms.

The methodology adopted includes an in-depth ethnomusicological study of historical and contemporary sources related to the Calabrian musical tradition, with interviews and collaboration with local musicians. For sound recording, high quality audio equipment will be used in acoustically controlled environments. The development of the VST modules will be done through programming using specific languages and development environments for digital audio. This project requires interdisciplinary collaboration between experts in ethnomusicology, sound engineering, programming and music composition.

The project will have a significant impact on several levels. Culturally, it will contribute to the preservation and enhancement of Calabria's organ heritage, with the possibility of extension to Sicily. On an industrial level, it will provide unique and authentic instruments for composers and sound designers, promoting innovation in the audiovisual sector. Academically, it will represent a significant contribution to ethnomusicological research and the study of musical technologies.

In conclusion, the project represents a unique opportunity to combine tradition and innovation, creating a product that not only enriches the Calabrian cultural heritage but also offers new creative possibilities in the field of music and audiovisuals. The creation of VST sound libraries based on the instruments of the Calabrian musical tradition represents a significant technological and cultural advancement, with potential positive effects at local and global level.

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## ***AI in Soundtrack Creation and Immersive Soundscapes***

*Curriculum "Sound innovation and musical experimentation"*

### **ARTIFICIAL INTELLIGENCE IN SOUNDTRACK CREATION AND IMMERSIVE LANDSCAPE AND SOUNDSCAPE PRODUCTION**

This research project focuses on the application of artificial intelligence (AI) in soundtrack creation and immersive production of soundscapes and soundscapes. The research aims to explore how AI technologies can revolutionise the field of sound design, offering new perspectives for both the recent film studies initiated in Lamezia Terme and the music composition industry. These topics have a significant impact, opening up new possibilities in the field of audiovisual production and in the ecological conservation of environmental sounds typical of the Calabrian territory.

The main objective is to use artificial intelligence to develop advanced sound design systems capable of accurately sampling soundscapes and analysing the soundscape of the Calabrian territory. This includes not only the study and cataloguing of environmental sounds but also their integration in applications and plug-ins that can be used in the cinematographic and audiovisual context. The project also includes the creation of a sound archive that can be used by the Calabrian Film Commission for the post-production of films, contributing to the development of the local film industry.

The project methodology includes a combination of ethnomusicological study, recording and analysis of environmental sounds, development of AI-based applications and interdisciplinary collaboration. The ethnomusicological research will focus on the identification and cataloguing of sounds typical of the Calabrian oral tradition. In the meantime, soundscapes will be recorded using advanced microphone techniques in various natural and urban environments in Calabria. These sounds will then be analysed and processed through artificial intelligence algorithms to create accurate and immersive sound models.

The development of AI-based applications and plug-ins will be implemented using digital audio-specific programming languages and platforms such as Kontakt. These tools will be designed to be used by sound engineers and composers for the creation of soundtracks and sound design. Collaboration with experts in different fields, including ethnomusicology, sound engineering, programming and music composition, will be crucial to the success of the project.

The project will have a significant impact both culturally and industrially. Culturally, it will contribute to the preservation and enhancement of environmental sounds typical of Calabria, promoting sound ecology and the preservation of the natural fabric of the sound environment. Industrially, it will provide advanced tools for sound design, promoting innovation in the film and audiovisual sector. The sound archive and the applications developed will be used by the Calabrian Film Commission, contributing to the development of the local film industry and to the production of high-quality audiovisual content.

In conclusion, this research project represents a unique opportunity to explore the application of artificial intelligence in the field of sound design, combining tradition and innovation. The realisation of soundtracks and immersive soundscapes based on the environmental sounds of Calabria will not only enrich the local cultural heritage but also offer new creative possibilities in the field of film and audiovisual production. The project, therefore, represents a significant technological and cultural advancement, with potential positive local and global effects.

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## ***Sacred Music Reception***

*Curriculum " Performing practices and techniques of musical arts"*

### **THE PERCEPTION OF MUSICAL PERFORMANCE IN THE ITALIAN SACRED SPHERE BETWEEN THE NINETEENTH AND TWENTIETH CENTURIES**

The perception of musical performance in the sacred context between the 19th and 20th centuries is of great importance in the Italian cultural and musical tradition. This historical era - largely coincident with the founding and subsequent development of the Cecilian Movement in Italy (1870-1930) - saw the creation of a wide-ranging sacred music tradition (voices, voices and instruments, solo and concerted organ) not only thanks to the writing of compositions *ex novo*, but also to the rediscovery of repertoires from the past, recovered with historical consciousness capable of joining both cultural (especially text criticism) and cultic (liturgy, ritual, ritual) instances.

The PhD thesis must include a strong analytical and theoretical component, capable of examining Italian musical and documental sources, such as manuscripts, scores and historical documents preserved in libraries and archives. It is essential to contextualise sacred music production in its historical, cultural and social environment, also contemplating the performance practices and social dynamics of the period under consideration.

The PhD thesis includes a significant practical and performance component. This could include the preparation of documented performances through a methodology solidly based on the history of criticism and aesthetics of Italian sacred music. It is therefore essential to document and analyse executed performances as part of the research, while also demonstrating the practical application of theoretical findings.

The PhD thesis must represent an original and significant contribution to knowledge in the field of musical studies related to Italian sacred music between the 19th and 20th centuries. This requires proposing new interpretations, methodologies or discoveries that enrich the understanding of sacred music in a contextualised geographical context: Italian, in a wider perspective; regional, in a strict perspective. It is fundamental to integrate different disciplines - such as history, music theory, philology and performance practice - in order to offer a complete and multidimensional vision of the studied topic. Moreover, the research should have the potential to impact, thereby encourage, further studies and investigations on sacred music on a national level.

The final thesis should be clearly and rigorously structured, including: an introduction presenting the topic; the objectives of the research and the methodology adopted (with a specific focus on the perception of sacred music in Italy). This must be followed by: a critical review of the existing literature on the topic studied; a detailed description of the methodologies used; and an analysis of the data collected. The discussion should interpret the results, comparing them with the existing literature and highlighting national peculiarities. The performance part will document and analyse the performances undertaken, including detailed descriptions of the performances and techniques used. The conclusion will summarise the research findings, implications and suggest possible directions for future research. The appendixes will provide additional materials, such as manuscript transcriptions and performance recordings.

In summary, the research must culminate in a thesis that combines theoretical analysis and musicological research, specifically oriented on sacred music in Italy between the 19th and 20th centuries. This thesis must represent an innovative and interdisciplinary contribution, demonstrating competence, originality and academic discipline.



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## ***Opera Soundcraft***

*Curriculum "Sound innovation and musical experimentation"*

### **SOUND TECHNOLOGY AT THE USE OF OPERA THEATRE IN A HISTORICAL-MUSICOLOGICAL PERSPECTIVE. ACOUSTICS, PSYCHOACOUSTICS, ELECTROACOUSTICS AND COMPUTER MUSIC FOR THE ARTISTIC AND TECHNICAL CREATION OF OPERA THEATRE PRODUCTIONS**

The research project focuses on the application of sound technology in the opera house, analysed from a historical-musicological perspective. The main focus consists of the study of the acoustics of musical spaces and instruments, psychoacoustics, electroacoustics and computer music, to create theatrical productions of a high artistic and technical level. The project aims to outline the training necessary to acquire advanced and specific skills, capable of responding to all the artistic and technical requirements of the opera house.

The main objective is to identify and develop the theoretical and practical knowledge required for sound design and the design of amplification systems, both corrective and direct to different types of venues. This also includes the analysis of stage sound and audio signal distribution requirements. Research explores recording techniques and styles, including multi-channel recording and spatial sound design.

A main aspect of the project concerns the study of editing techniques for recorded material, appropriate correction during mastering and the possibilities offered by audio-video streaming on digital platforms. In addition, the project develops skills in mixing for room sound and sound direction management, including live broadcasting with synchronisation of room sound.

The programme also includes the creation of projects for the sampling, synthesis and digital processing of sounds to meet the musical and dramaturgical requirements of opera productions. The methodology adopted includes the comparative study of the historical and contemporary opera repertoire, the further study of acoustic, psychoacoustic, electroacoustic and computer music theories, and the analysis of established artistic practices and techniques, with the possibility of adaptation and interpretation according to specific cases.

The final objective is to develop the ability to independently manage an opera production of a high technical-artistic level and to produce a thesis representing a technical-artistic project of an opera from the opera repertoire. The thesis will include an advanced paper that combines the historical-musicological aspects with the technical-artistic ones, highlighting the ability to integrate theoretical and practical knowledge in the creation of theatrical opera productions.

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## *Studia musicorum et conservatio*

*Curriculum " Performance practices and performing of musical arts"*

### **ORGANOLOGY, VIRTUALIZATION OF MUSICAL INSTRUMENTS. ANALYSIS OF MUSICAL TRADITIONS IN CALABRIA AND SICILY. PRESERVATION AND EVALUATION OF MUSICAL CULTURAL HERITAGE. REGIONAL SOUND ARCHIVES.**

The research scholarship offered covers a broad disciplinary and methodological spectrum, with flexible educational targets adapted to each doctoral student's path. It is aimed at the acquisition of advanced skills in historical-critical and philological fields, focusing on the preservation, transmission and enhancement of cultural and artistic heritage, and applied research. This approach also aims to prepare doctoral students for professional opportunities outside of the academic and cultural fields.

The Museum of the Brettii and Oenotrians, which hosts an extensive archaeological collection and organizes exhibitions and cultural events, is the context in which the research will take place. The museum, with its specialization in artifacts from prehistoric to Roman times and with a focus on Calabria, provides a valuable basis for the study of musical activities in the ancient world.

The research will focus on the analysis of material evidence, such as sculptures, images and musical instruments, to understand the role of music in religious and social life in antiquity. An interdisciplinary approach including anthropology, religious history, art history and musicology will be taken to reveal how music contributed to the cohesion and identity of ancient communities, with reflections in the present. The result will be a thesis that will bring an original contribution to music studies, with a focus on music in Calabria and Sicily. The research will include an in-depth analysis of archaeology, iconography and musical organology, and will also include some outcomes related to recent developments in musical archaeology. This discipline integrates archaeological, iconographic, organological and musicological methods of investigation to study musical artifacts and their context, with the goal of interpreting the cultural, religious and social significance of ancient music. In particular, it will involve the use of digital technology for virtual reconstructions of ancient musical instruments, such as the aulos found in Temple R of Selinus, improving the understanding of their acoustics and morphology. The research will also include observing reproductions of copies of ancient instruments for organological studies and investigating specific performance techniques.

Organology deals with the study of musical instruments and sound objects, analyzing both their acoustic and musical characteristics and their communicative and symbolic meaning. Examining the context of discovery and the dating of these objects allows reconstructing the role of music in the ritual and cultural practices of ancient societies, revealing the significance of music and its performance in past communities. Musical instruments are considered direct witnesses to musical practice, offering insights into the messages and values associated with music in aural societies.

The Musical Instrument Museum in Reggio Calabria, closed since 2013 due to fire, has been replaced by a virtual exhibit on the Artsteps website platform, which includes catalog cards for traditional Calabrian instruments such as bagpipes, lyres, frame drums and beating guitars. The research also focuses on the Calabrian lyre, analyzing it in relation to both local dance repertoires and the broader context of instruments with similar characteristics ranging from Turkey to Dalmatia. Aerophones, such as calamis and bagpipes, present a variety of types and variations in Calabria and Sicily, each with distinctive characteristics. The bagpipe, for example, is found in different regional forms, while frame drums, diatonic accordions (organetti), and accordions (fisarmoniche) show historical continuity in their performance techniques.



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The research will also explore minority musics in Calabria and Sicily, particularly the musical culture of the Albanian-speaking minority, which preserves unique Byzantine and polyvocal traditions. This study will extend to the analysis of musical repertoires related to the life cycle and annual rituals, highlighting the specificity of musical language and its cultural and social function.

The "S. Giacomantonio" Conservatory is about to initiate a Convention with the Eparchy of Lungro to promote the study of sacred music repertoire and musical cultural heritage. The creation of a regional Sound Archive and the promotion of collaboration between educational and cultural institutions are equally important for the enhancement of musical heritage.

The final Thesis should integrate theoretical, ethnomusicological and practical analyses, including reconstruction of performance practices and documentation of historical performances. It should be innovative, rigorous and multidisciplinary, making a significant contribution to music studies with a focus on ethnomusicology in Calabria and Sicily. The research must demonstrate competence, originality and a rigorous academic approach.

*Cosenza, 29 luglio 2024*

*Il Direttore*  
M° Francesco Perri