

GIOVANNI CESTINO

«WHERE THE OLD MEN USED TO SING»:
EXPERIMENTS IN INFORMED RE-PLACING
ON THE *ÀRIA DA NUÒTO* OF THE ITALIAN COMMUNITY
OF ROVINJ-ROVIGNO (CROATIA)*

ABSTRACT

Il saggio presenta i risultati di una ricerca intrapresa a fine 2022 sull'*ària da nuòto*, una forma di polifonia vocale specifica della comunità italiana di Rovinj-Rovigno (Croazia). Forma di canto maschile a tre parti solistiche, appannaggio dei cantori più competenti, l'*ària da nuòto* deve il suo nome (che significa 'canzone notturna') al fatto di essere cantata durante la notte o sul far della sera, in luoghi specifici dell'abitato dotati di peculiari qualità acustiche e timbriche. Tale aspetto, relegato più alla memoria storica che non alla pratica odierna, è stato oggetto di recupero e sperimentazione grazie alla collaborazione con Alessio Giuricin e il quartetto vocale Nuove Quattro Colonne, da lui fondato e diretto. Tale approccio, definito *informed re-placement*, coniuga *re-enaction*, *research-led practice*, etnografia audiovisuale e ricerca storico-archivistica allo scopo di stimolare un diverso approccio performativo e una migliore comprensione di tale forma polivocale. Oltre a porre in evidenza due possibili relazioni tra *soundmaking* e *placemaking*, questo caso di studio permette di avanzare alcune riflessioni di metodo sull'interazione tra sperimentazione artistica e ricerca, nonché sulle sue ricadute sul processo di tradizione e di costruzione identitaria.

PAROLE CHIAVE Rovinj-Rovigno, *ària da nuòto*, sperimentazione artistica, *informed re-placing*, *research-led practice*, *placemaking*

SUMMARY

This essay presents the results of research initiated in late 2022 on the *ària da nuòto*, a form of vocal polyphony specific to the Italian community of Rovinj-Rovigno (Croatia). A three-part male soloist singing tradition, reserved for the most skilled singers, the *ària da nuòto* owes its name ('night song') to its performance during the night or at dusk in specific locations of the town known for their distinctive acoustic and timbral qualities. While this aspect now belongs more to historical memory than to contemporary practice, it has been recovered and explored through collaboration with Alessio Giuricin and the vocal quartet Nuove Quattro Colonne, founded and directed by him. This approach, termed *informed re-placement*, combines *re-enactment*, *research-led practice*, audiovisual ethnography, and historical-archival investigation to foster a different performance perspective and a deeper understanding of this polyphonic form. In addition to highlighting two potential relationships between *soundmaking* and *placemaking*, this case study offers methodological reflections on the interaction between artistic experimentation and research, as well as its impact on processes of tradition and identity construction.

KEYWORDS Rovinj-Rovigno, *ària da nuòto*, artistic experimentation, *informed re-placing*, *research-led practice*, *placemaking*



1. Features and Ecology of a Multipart Singing Practice

ITALIAN national minorities in Istria harbor a rich musical heritage,¹ which has received limited attention from ethnomusicological research for various factors that long characterized the so-called Upper Adriatic borderland – an area of overlapping peripheries from three cultures and political powers, namely Italian, Slavic, and Austro-Hungarian.² To this day, the most comprehensive investigation into the musical practices of these communities is represented by the field research conducted almost fifty years ago by Roberto Starec, mainly in 1983-84.³ Among these communities, the one richest in multipart singing is that of Rovinj-Rovigno (Croatia), a bilingual municipality located in the lower half of the Istrian coast and one of the region's top tourist destinations. The old town, inhabited even before Roman times, is a densely built settlement showcasing quintessential Venetian architecture, perched on a hill within a small peninsula. The indigenous Italian population constituted the majority of the inhabitants until the rise of the Yugoslav state, which led to a significant demographic decline due to the Istrian-Dalmatian exodus.⁴ Today, this community represents approximately ten percent of the population (around 1,500 individuals) and identifies itself as the preserver and represent-

* This paper presents the initial outcomes of a deeply dialogical approach, grounded in close collaboration with individuals profoundly attuned to research. Foremost among them is my friend Alessio Giuricin *Coûco-Malòn*, who seamlessly combines the roles of local singer and 'insider researcher'. Naturally, the responsibility for any inaccuracies in the text rests solely with me. Nonetheless, I must express my heartfelt gratitude to him for his invaluable contribution to this shared and enriching process of discovery and reflection. Alongside Alessio and his fellow singers from the vocal quartet Nuove Quattro Colonne, my sincere thanks extend to all those mentioned in this text. A special acknowledgment is due to the Lazarič and Giuricin families for their warm hospitality during my numerous visits to Rovinj-Rovigno, always marked by great affection and unwavering support. I am also deeply grateful to the two anonymous peer reviewers of this article, whose insightful feedback and suggestions for additional topics have been immensely helpful. A final note regarding the text: the names of individuals belonging to the Italian community are consistently followed by nicknames, presented in italics and within quotation marks. These nicknames serve either as personal identifiers or as family names, employed to distinguish between different branches of the same surname or to resolve cases of homonymy.

1. Of the 53 Italian communities in Slovenia and Croatia, 42 are located in the Istrian peninsula, and 35 of them are in the Croatian part of the region. Italian communities are grouped in the Unione Italiana, an organization representing and supporting the Italian national community on political and cultural levels.
2. See BUFON – MINGHI, *The Upper Adriatic Borderland*. On how the corresponding concept in Italian (*frontiera adriatica*) has been received in institutional and historical contexts, see PUPO, "Terre di sangue".
3. See STAREC, *I canti della tradizione italiana*, published much later (2004). The first outcome of his fieldwork was the publication of his 1983 recordings as an LP in the *Albatros* series directed by Roberto Leydi: see STAREC, ed., *Canti e musiche popolari*. His archive is now kept in the Roberto Starec Collection, Fondazione Ugo e Olga Levi (Venice). A catalogue of his recordings is STAREC, *Il repertorio etnomusicale*.
4. A historical account from the perspective of the Italians who remained in the area is NEMEC, *Nascita di una minoranza*.

ative of a very significant portion of the city's cultural heritage. Alongside the traditional fishing boat with a lateen sail called *batàna*,⁵ multipart singing is today proudly regarded as one of the most distinctive elements of Italian identity, serving as a powerful feature of historical continuity.

The local forms of polyphonic singing mostly practiced today are known with names in Rovignese dialect, a local variant of Istriot language.⁶ They are the *bitinàda*, a peculiar way of accompanying a soloist in which a male choir imitates instruments like guitar or mandolin through sung onomatopoeias; the *ària da cuntràda* (street song), a female two-voice polyphony in dialect, in which vocal lines mostly move by parallel thirds; and the *ària da nuòto*.⁷

The expression *ària da nuòto* (pl. *àrie da nuòto*) translates to 'night song', and is documented since the first study on vocal polyphonies in Rovinj-Rovigno, an article published in 1946 by the Italian composer and musicologist Franco Baldanello based on his fieldwork conducted in 1936-1938.⁸ The term identifies a form of multipart singing to be usually performed by a few male voices at sunset or during nighttime, hence the name. An *ària da nuòto* is a short piece, usually strophic, on a secular text in literary Italian – an exception to all other polyphonic forms – even if with frequent dialectal corruptions; sometimes texts in the Istrovenetian or Rovignese dialects are also found. Another exclusive feature of this polyphonic form is that it is the only one performed by solo voices, specifically two tenors and a bass.

The first tenor, simply called *preìmo* (first), mostly carries the melody line, frequently embellished by ornamentations called *fiuriti* (or *fioretti* in a more Italianized form). The second tenor is named *sagòndo in tièrsa* (second [tenor] by third), implying that it would move in parallel motion one third below the first tenor – as happens for most of the time in the female polyphonic form, the *ària da cuntràda*. Despite the name, it often moves instead independently of the first voice, producing full chords in open position. The third part, called *bàso* (bass), is often doubled, producing a sort of 'quartet formation'.⁹

The three parts mostly move homorhythmically, in a slow tempo and with a certain rhythmic freedom, in chordal movements showing elaborated ma-

5. See BENUSSI, *Rovinjaska batana*. In 2016 the local ethnographic museum Ecomuzej-Ecomuseo "Kuća o batani-Casa della batana" (House of the *Batana*) entered the UNESCO Register of Good Safeguarding Practices for the Intangible Cultural Heritage.
6. Differently from the Istrovenetian dialect – the former *lingua franca* during the Venetian domination still spoken today in the area – the Istriot is a romance language on its own, stemming directly from Latin.
7. A comprehensive overview of the many diverse vocal practices (including non-polyphonic ones) historically documented in Rovinj-Rovigno would warrant a separate study. Here, I limit myself to highlighting the *butunàda*, a satirical diaphony akin to similar forms found in other Italian communities in the region, often cited but nearly extinct in practice. Another recurring term is *cuòro* (choir), a label applied to popular songs for three or four voices performed in a choral style, sometimes arranged by local musicians. For an overview from the internal perspective of a singer and local scholar, see GIURICIN, *La tradizione vocale rovignese*, pp. 38-39.
8. See BALDANELLO, *Canti rovignesi*.
9. Less conventional doublings are much rarer but do appear in some recordings: see, for example, STAREC, ed., *Canti e musiche popolari*, side C, track 6.

major-mode harmonies and with all kinds of motions between parts (parallel, contrary and oblique). The whole tessitura of an *ària da nuòto* is quite high: the tonality may vary according to the performance, but the root note is generally $A\flat$ or B below middle C. Therefore, the first tenor is forced to use a typical ‘strained’ head voice, sometimes defined as *in tenfione* (in tension). Falsetto is also used, but is regarded as a less appropriate technique. Lastly, a very interesting feature in singing an *ària da nuòto* is the possibility of switching parts. The most competent singers, and especially the older singers, were able to seamlessly change their part during a performance, for instance beginning as a first tenor and then switching to the *sagòndo in tièrsa*.

In addition to its performance features, which define a specific mode of multipart singing, an *ària da nuòto* is a distinct object-piece rendered in performance. According to Ignazio Macchiarella, object-pieces are those pieces that «exist also when they are not performed [...] and to be re-presented every time in the same way».¹⁰ Originally applied to Western art music or, in popular music, to the objectified notion of a piece shaped by the spread of commercial recordings, this concept aptly fits the *ària da nuòto* as a musical object characterized by stable and well-defined parts that must be learned and replicated with a high degree of fidelity to the model in order to achieve a successful performance. Consequently, local singers possess a shared understanding of a repertoire of *àrie da nuòto* – a community-wide, abstract collection of pieces performed in this style, defined by recurring musical traits that constitute a coherent genre. Conversely, any musical object presented as an *ària da nuòto* can potentially enter the repertoire once it is adopted into practice.

The concept of a cohesive song corpus has been further reinforced in recent decades by the work of Libero Benussi *Canuciàl* (*1946), a local researcher who conducted the most comprehensive and significant historical investigation into the *ària da nuòto*. This research is based on recordings he personally made in 1969 of three of the most renowned singers: Antonio Barzelatto *Neîn Bigarièla* (1906-1981), Giacomo Quarantotto *Mèto* (1910-1971), and Giacomo Veggian *Sfrànsaga* (1906-1972).¹¹ Benussi began transcribing from these tapes in 1975, publishing his scores in several articles until the mid 1980s.¹² A revised version of his transcriptions – in which he identifies more than forty pieces – appeared much later in his 2020 essay, published in Italian and Croatian with 2 CDs, the first containing an edited selection of his 1969 recordings.¹³

10. «esistono anche quando non vengono eseguiti [...] e da riproporre ogni volta allo stesso modo»: MACCHIARELLA, *La forza del suono*, p. 174.

11. Libero Benussi recorded those singers on two consecutive Sunday mornings, in a room of the House of the Italian Community “Pino Budicin” of Rovinj-Rovigno, using a two track recorder by Philips (probably an RK12 EL3552). During the first session, Barzelatto sang as first tenor, Quarantotto as second, and Veggian as bass, even if the singers frequently exchanged their parts (see above). In the second session, the bass Nicolò Barzelatto *Niculuò da Santa Crùf* (1885-1976, also known as *Niculuò da Mònto* or *Niculuò d’i Carpàsi*) also joined the three. In some takes he sang his part alone, with Barzelatto signing the first tenor and Veggian the second; in others, he doubled the bass part along with Veggian.

12. See BENUSSI, *Le “arie da nuoto”* (in 6 parts).

13. See BENUSSI, *Li Àrie*, and especially pp. 105-218.

The wealth of the corpus he was able to witness through recordings is much higher than the number of pieces sung today, as well as of pieces recorded by Italian ethnomusicologist Roberto Starec fifteen years later.¹⁴

Nonetheless, a broader analysis of the corpus in terms of lyrics and music reveals that not every *ària* has unique characteristics that make it exclusive within and beyond its repertoire. Text and music ‘form’ the *ària da nuòto* as long as they are sung *as an ària da nuòto*, but may present autonomous relationships if considered separately. For this reason, I identify three qualifiers for both text and music that afford populating a binomial taxonomy:

1. *Exclusive* (E): When the text or music is unique to an *ària da nuòto* and does not appear in any polyphonic form or piece.
2. *Shared* (S): When the text or music is also common to another *ària* or to another local multipart form. A specific subcategory (Sc) occurs when a song can be performed both as an *ària da nuòto* and as a two-voice *ària da cuntràda* (sung by female voices). In such cases, the upper musical part is shared between the two polyphonic forms, while the remaining parts (or the second voice in the *ària da cuntràda*) follow the conventions of their respective genres.
3. *Oicotypical* (O): When the text or music represents a local variant or adaptation of text/music known and/or performed elsewhere, mainly in neighboring areas of Istria or other regions in Italy, according to local singing styles.¹⁵

The many possible combinations between musical and textual features – discussed here in the Table 1¹⁶ – show how textual and melodic elements can be very diverse and often have circuitous origins. Sources or archetypes for the lyrics can be found in both secular and sacred poetry, although in the latter case this relationship is not immediately apparent. Secular sources include ballads, circulated in Rovinj-Rovigno thanks to itinerant storytellers,¹⁷ and *canzonette*, i.e. poems in various stanzas published in print, in folio, to be sung mostly on pre-existing melodies.¹⁸ The degree of adherence to the model during the transmission process may vary consistently from case to case: an *ària* such as *Io sono inglesina* (I Am the English Girl), vastly circulated as a *canzonetta*,¹⁹ preserves the text rather closely; a case like *Stanco da pasculà* (Tired of Grazing), whose first evidence in print dates to 1797, is almost astonishing for the highest level of ‘ruminant’ of the text, that frequently leads to a total distance from the ‘original’ (see Table 2). More generally, most *àrie da nuòto* show frequent textual corruptions, and often futile subject matter

14. See above, p. 222, n. 3. In his archive a copy of most of Benussi’s recordings is found (reels s. n. 9 and s. n. 11).

15. In folklore studies, the notion of oicotype (also spelled ‘oikotype’ and ‘ecotype’) dates back to Carl Wilhelm von Sydow’s geography of folk tales: see SYDOW, *Geography*. For a recent discussion on the topic see HASAN-ROKEM, *Ecotypes*.

16. All the Tables are located at the end of the text.

17. See the account of Francesca Garbin (1885-1980) cited in BENUSSI, *Li Àrie*, p. 84.

18. A classic work on the topic is LEYDI – VINATI, *Tanti fatti*.

19. A widely distributed print dates to 1879 (Firenze, Salani).

of their verses, mainly centered around themes of love, but not exclusively so. This implies that the text primarily functions as verbal material for singing, even if it is reduced to incoherent fragments of meaning, ‘floating’ without clear connection. In essence, the text serves as a mechanism to evoke imagery and moods – predominantly shadowy and reflective of the nocturnal nature of these pieces – rather than to convey a logical sequence of events or coherent ideas.

In terms of music, an overall evaluation of the repertoire highlights some general characteristics. The first is a certain variety in the temporal articulation of durations. Some pieces present a feeling of timing as ‘smooth’, a-proportional and beatless, while in others – mostly on lyrics taken from ballads or *canzonette* – the time appears decidedly ‘striated’, with well-defined rhythmic profiles and a clear sense of the pulse.²⁰ The second characteristic is the presence, primarily in the ‘smooth’ *àrie*, of certain fixed melodic-harmonic formulas, which create interesting connections between different pieces from a musical perspective but not a textual one, as they appear independently of the words they set to music.

In relation to this last aspect, it is important to note how certain melodic or harmonic movements reveal intriguing parallels with local sacred music from the 18th and 19th centuries, often composed or arranged by local composers. Parallels are particularly evident in the Holy Week repertoire, especially in the pieces sung during the local Good Friday procession – a solemn rite deeply cherished by the population, which came to an end in the early 1960s due to secularization and significant social changes that took place during the Yugoslav period (1947-1991).²¹ Partbooks that once belonged to the singers of the Corpo Corale del Pio Oratorio (Choral Group of the Pious Oratory), now preserved in the Archive of the Cathedral of St. Euphemia, reveal that the solo parts of pieces such as the *Popule meus* by Giovanni Masato (1737-1826) were actually performed by the most renowned singer of the *ària da nuòto*. This historical connection between vocal practices has recently experienced a revival, sparked by the research I will outline below.²² This leads me to introduce some concepts regarding the ecology of multipart singing within the Italian community of Rovinj over the past century, to better understand both the historical and contemporary practice of the *arià da nuòto*.

Italian people of Rovinj has often been admired by foreigners for their remarkable singing talent, a skill particularly prevalent among the working-class population.²³ Vocal music practice has long been influenced by the

20. The smooth-striated dichotomy is actually borrowed from BOULEZ, *Boulez on Music, passim*, where he defines it on an operational and performative level as follows: «in smooth time, time is filled without counting; in striated time, time is filled by counting» (*ibid.*, p. 94).

21. The first to intuit this relationship was Libero Benussi in the early 1990s: see BENUSSI, *Quattro canti sacri*. See also BENUSSI, *Li Àrie*, p. 88, and DI PAOLI PAULOVICH, *Così Rovigno canta*, pp. 719-726.

22. See below, pp. 239-240.

23. The various written accounts date back as early as the mid-19th century: see DI PAOLI PAULOVICH, *La musicalissima Rovigno*, pp. 439-440.

presence of different choral associations, that at least before the Yugoslav period engaged the locals in both secular and sacred music. Already from the late 19th century, during the Austrian rule, and later up to the end of the Italian period (1918-1947), a man could have sing in one of the church choirs – for example, the choir of the Cathedral of St. Euphemia – while simultaneously being a member of the abovementioned *Corpo Corale del Pio Oratorio*, active in both sacred and secular music including the *bitinàda* singing.²⁴ And in addition to that, he would have probably played in one of the various city's wind bands. Women, for their part, likely practiced singing in more domestic and informal settings, including womanly gatherings with neighbors while working by the doorsteps of their homes, along the *cuntràde* (streets).

Musical organizations did not explicitly engage in heritagization and preservation of local multipart singing until the cultural and social transformations produced by the end of Second World War. The same year of the Paris Treatise (1947), which officially assigned Istria to Yugoslavia, the *Società Artistico-Culturale Operaia* or *Kulturno-Umjetničko Proletersko Društvo* (Proletarian Artistic-Cultural Society, SACO-KPD) “Marco Garbin” was officially born, entitled to a recently died Yugoslav partisan from Rovinj-Rovigno (1918-1945). Among the various groups managed by the society, the eponymous choir immediately assumed a position of prominence. On one hand, it continued the pre-Yugoslav tradition of musical associations; on the other, it responded to the cultural preservation needs of an emerging minority in all its social components, including women, whose singing practice had not previously been part of organized associations. It is unsurprising that the first LP recording by the “Marco Garbin” choir, produced in Zagreb in 1966 for Jugoton – the leading record label of the former Yugoslavia – and released in 1967 to commemorate the ensemble's first two decades of activity, was a ‘greatest hits’ collection of Rovignese folklore. Since its release, this LP has been regarded as a remarkable act of cultural self-representation. It was titled *La viecia batana* (The Old Batana), after one of the most iconic songs symbolizing the identity of the Italian community. The album featured traditional choral works for mixed choir (*cuòri*), some *bitinàda*, and two of the most emblematic *àrie da nuòto*: *La pastorella* (The Little Shepherdess) – unanimously regarded as the *ària da nuòto* par excellence – and *Sparge la bella aurora* (The Beautiful Dawn Spreads).²⁵

Over nearly eighty years of activity, the choir now known as the *Società Artistico-Culturale* or *Kulturno-Umjetničko Društvo* (Artistic-Cultural Society, SAC-KUD) “Marco Garbin” has played a significant role, akin to that of many KUDs in Croatia, in what Joško Čaleta describes as the «canonization of traditional music, that is, in configuring [...] legitimate traditions, and in distinguishing particular performers as legitimate bearers of tradition».²⁶ Moreover, some musicians who conducted the choir over the years – the most

24. See *ibid.*, p. 453.

25. See MUŠKI ZBOR KPD “MARKO GARBIN” ROVINJ *et al.*, *La viecia batana*, side B, tracks 2 and 3.

26. ČALETA, *Ojkanje*, p. 183.

recent example being Vlado Benussi *Canuciàl* (1949-2018), younger brother of the aforementioned Libero Benussi – influenced the folklorization of traditional music arranging or even producing new repertoire. In the case of the *ària da nuòto*, the practice of arranging was not completely new, and had an illustrious precedent with Giovanni Dapas *El Nàne de la pagoùra* (1881-1964), the farmer, self-taught musician, for long-time organist in St. Euphemia. Beside composing some liturgical music,²⁷ Dapas was considered an authority on music and was accustomed to resolving disputes among the singers regarding musical matters related to the singing of the *ària da nuòto*. He is credited to have arranged the abovementioned *La pastorella*,²⁸ an *ària da nuòto* derived from the famous Italian ballad *La pastora e il lupo* (The Shepherdess and the Wolf) – but has more likely been the author of the *ària* in the fashion sung until today.²⁹ In the more recent years of the “Marco Garbin” choir, Vlado Benussi produced during the 1908s some written arrangements based on his brother’s transcriptions, often amending harmonic or rhythmic vagaries.³⁰ Many of them were also included in the repertoire of his male voice quartet, the Quattro Colonne (Four Columns), founded 1964 to sing both spirituals and traditional music.³¹ Therefore, it can be affirmed that continuously – at least for the history we can document – this repertoire has been transformed through both collective and unintentional processes, or in other words progressively through practicing it, as well as through individual and intentional operations made by specific musicians.

Another pivotal form of heritagization and folklorization of multipart singing in Rovinj-Rovigno is the *bozzetto folkloristico* (folkloristic sketch) or *folklore* (folkloristic [play]). Staged by the theater company of the SAC-KUD “Marco Garbin” from 1949 onward both in theatre venues and as open-air performances in the old town, this theatrical performance in dialect depicts and typifies the lifestyles, traditions, and customs of Rovinj-Rovigno at

27. See BENUSSI, *Quattro canti sacri*, pp. 251-252; and DI PAOLI PAULOVICH, *Così Rovigno canta*, p. 38.

28. See BENUSSI, *Li Àrie*, pp. 60, 68.

29. In the first study on popular songs in Rovinj-Rovigno (1887) by dialectologist Antonio Ive, there is a mention of a local variant of the ballad, and one of the few melodies transcribed by Ive is actually its opening (see IVE, *Canti*, pp. 340-341 and Appendix). However, there is no mention of the *ària da nuòto* or any other genre of multipart singing. Baldanello (*Canti roviginesi*, pp. 506–510) was the first to observe that both the melody and the text were significantly different from the *ària*, and he provides a transcription of it, dating back to 1938, which remains surprisingly identical to how it is sung today. A recently discovered autograph by Dapas (from the private collection of Alessio Giuricin, Rovinj-Rovigno) presents a version of the piece for mixed choir, clearly signed by him as the composer. This strongly suggests that he initially composed the piece for choir and later adapted it – but not necessarily by putting it in writing – as an *ària da nuòto* for his fellow singers before 1938. It is possible that no singers mentioned this aspect to Baldanello, or that he may have overlooked the information.

30. See BENUSSI, *Li Àrie*, pp. 34, 36. His choral arrangements were recorded in 1987 in the LP celebrating forty years of the “Marco Garbin” choir: SAC-KUD “M. GARBIN”, *Rovigno canta*.

31. The group was formed by him, Riccardo Sugar *Bugialon*, Germano Ettore *Manceina*, and Gianfranco Veggian *flancio*, all born 1948.



Figure 1. An *ària da nuòto* performed in a *bozzetto folkloristico*. Rovinj-Rovigno, ca. 1970. Private collection of Alessio Giuricin, by kind permission

the turn of the 19th and 20th centuries. Much like other «collective forms of self-representation of local traditions»,³² it seamlessly blends elements of local folklore with the theatrical creativity of gifted playwrights such as Giusto Curto (1909-1988) and Giovanni Pellizzer (1901-1991). A defining feature of the *bozzetto* is the presence of sung segments, prominently featuring the three most practiced polyphonies (*bitinàda*, *ària da nuòto*, and *ària da cuntràda*). These musical moments, akin to those found in musicals, can serve a narrative purpose or amplify the emotional situation. Therefore, the singing of an *ària da nuòto* often accompanies a nighttime scene, heightening the intimacy of the moment (see Figure 1).

Staging a *bozzetto* has long served – and continues to serve – as a meaningful strategy for fostering historical awareness and strengthening the cultural identity of the Italian community, while also providing a valuable platform to promote, celebrate, and preserve traditional music. Its placement within an idealized and stereotyped past makes this theatrical form a powerful tool for asserting the authenticity of cultural and performative practices. It is not surprising, for instance, that the term *ària da cuntràda* was canonized by Giusto Curto through his *bozzetti*, capturing the ‘theatrical’ feature of a previously unnamed musical practice, once performed in more diverse contexts but now emically recognized and accepted. Moreover, the *bozzetto*, through its conservative attitude in staging ‘the past’, has highlighted certain feature of multipart singing in the Italian community, and prevented them to change over time.

32. «forme collettive di auto-rappresentazione delle tradizioni locali»: MINGA, *Spanja Pipa*, p. 21. In the essay, this highly effective definition is referred to the folk group Liri from Korça (Albania).

One of the most notable aspects of multipart singing in Rovinj-Rovigno is its distinctly gendered nature, with most forms being predominantly male-exclusive. For instance, while female soloists may perform the melody of a *bitinàda*, the accompanying parts are exclusively sung by a male group. Similarly, the *ària da nuòto* is an entirely male form of polyphony, as it shared musical features with the liturgical repertoire for male voices. This male dominance is so integral that a solo bass voice may join in an *ària da cuntràda*, singing a bass line in the style of an *ària da nuòto*. In contrast, the opposite scenario – a female voice performing the upper part of an *ària da nuòto* – was historically rare and remains so today. An exception is represented by the folk group *Batana*, which features Antonella Rocco Sugar *Stila* (*1960),³³ and may also have been represented by the few women who worked in another historical setting for the practice of the *ària da nuòto*: the *spàcio*.

A *spàcio* (pl. *spàci*) was a wine selling place that more or less legally – depending on the historical moment – also functioned as a tavern, thus offering a perfect environment for men to sing and learn how and what to sing. A perfect example of ‘third place’ in the Oldenburg’s definition for places anchoring community life,³⁴ the *spàcio* and its culture vanished towards the end of the 20th century, along with the gradual abandonment of the old town, once the hub of the city’s life and activities. As today, just a couple of *spàci* exist: one works only for selling wine, while the other, *Spàcio Matika* (see Figure 2), has been reconstructed as part of the local ethnographic museum. It functions as a restaurant organizing folk-themed evenings for tourists, with live music often performed by a subset of male singers from the “Marco Garbin” choir called I bitinadòri (The *bitinàda* Singers, see Figure 3). During these events, the senior and most experienced members – affectionately referred to as ‘the Senators’ – also perform some *àrie da nuòto*.

Such a crucial transformation in the way locals experience the old town is deeply tied to the practice of the *ària da nuòto*, which was originally performed predominantly in that setting. More specifically, the *ària da nuòto* was sung in places characterized by special acoustic qualities, like covered passageways (*vuòlti*, see Figure 4), hallways (*andruòni*) or the typical exterior stairways of the houses (*baladùri*, see Figure 5), by singers coming back from a *spàcio* late at night, wanting to sing for themselves rather than for an audience – not necessarily present, and if present, still limited to streetgoers or people inside the houses. Although the singing of an *ària da nuòto* still takes place today on ‘intimate’ occasions – such as at the end of a rehearsal of the “Marco Garbin” choir – outdoor performances are now the least common, whereas back in the day they were the most common. And it is precisely from this latter consideration that my research project began, back in October 2022.

33. See COMPLESSO FOLK BATANA, *Ritorno*, tracks 1, 3, 7, and 11.

34. See OLDENBURG, *The Great*.



Figure 2. The interior of Spàcio Matika. Photo by the author, February 18, 2023



Figure 3. I bitinadòri performing at Spàcio Matika. Photo by the author, February 19, 2023



Figure 4. The *vuòlto* near the church of St. Thomas (*San Tumàn*). Photo by the author, February 19, 2023



Figure 5. A *baladùr*, the exterior stairway, ascending from its hallway (*andruòne*). Photo by the author, February 19, 2023

2. Playing with Soundmaking and Placemaking: Ethnomusicological Research and Artistic Experimentation

My interest in the *ària da nuòto* – and more broadly, in the musical heritage of the Italian community of Rovinj-Rovigno – is due to my encounter with Alessio Giuricin *Coùco-Malòn* (*2001), one of the youngest and most dedicated local singers. I first met Alessio in 2020, when he moved to Cremona to study Musicology at the Department of Musicology and Cultural Heritage, University of Pavia, and joined the student choir that I conducted back then. For the choir he organized a tour in Istria in September 2022, which included a significant concert in Rovinj-Rovigno that we shared with the “Marco Garbin” choir. Therefore, my first contact with the local community was as a choir conductor and as Alessio’s conductor, but in a month we had already outlined a research project on the *àrie da nuòto* that involved him both as a singer and as a local researcher. The idea was positively received by the locals, who were pleased by the interest shown in their tradition by a young Italian researcher – who, moreover, knowing very little Croatian, communicated with them exclusively in Italian – and proud of how Alessio had managed to motivate me.

The son of the director of the local ethnographic museum,³⁵ a member of the “Marco Garbin” choir, and a former pupil of Vlado Benussi, Alessio founded the vocal quartet Nuove Quattro Colonne (New Four Columns) in 2018, as a tribute to the ensemble established by his mentor. The group includes Antonio Curto *Mulchièra* (*1985) and Luka Nreka (*1978) as basses, alongside Teodor Tiani (*1979) as tenor. Depending on the *ària*, Alessio and Teodor alternate between singing as first tenor and second tenor. All members are active in the “Marco Garbin” choir and participate in other musical endeavors, such as the town’s wind band. Its conductor, Giuseppe (Pino) Bartoli *Cadito* (*1971), occasionally joins the Nuove Quattro Colonne as a bass.³⁶ The Nuove Quattro Colonne is the youngest and only ensemble in Rovinj dedicated to preserving the *ària da nuòto* repertoire. They primarily learned these songs from older singers in the “Marco Garbin” choir, while also drawing on Benussi’s transcriptions and listening to recordings to deepen their understanding of the tradition.

It was immediately apparent to Alessio and me – though not surprising – that all recordings lack the ambiances of those unique locations where singers used to perform, a characteristic still considered a distinctive feature of singing an *ària da nuòto*. The significance of performance venues was disregarded for implicit methodological reasons, even by a meticulous ethnomusicologist like Roberto Starec. This occurred due to an accepted approach that viewed recording primarily as a means of documenting musical features rather than the seemingly less-musical performative aspects. Each *ària da nuòto* was understood *and recorded* as an aesthetic object in a vacuum, its sound encapsu-

35. See above, p. 223, n. 5.

36. Giuseppe Bartoli is also a member of the trio Viècia Ruveigno (Old Rovinj), alongside Alessio Giuricin and Teodor Tiani. The ensemble performs a diverse repertoire of local songs, accompanying themselves with mandolin, guitar, and double bass.

lated solely within the voices of the singers, detached from its original context. It was precisely the ‘portability’ of these voices – allowing them to be placed in front of a microphone within a controlled, ‘studio’ environment – that made it possible to document and study them primarily as a *sonic* form of music-making.

With the long-term aim of making the documentary film *Tre voci, una città* (Three Voices, One Town), Alessio and I thus embarked on a project which purposefully blended audiovisual ethnography with musical experimentation. We started by gathering people’s experiences with the *ària da nuòto*, both as listeners and performers, through filmed interviews and conversations conducted in Italian, with myself serving as the principal interviewer. Between October 2022 and August 2024, we interviewed 29 individuals, including both active and former singers, as well as members of Alessio’s quartet. In this way, we gathered information on «where the old men used to sing»,³⁷ that is, on historical performing venues and connected habits. This allowed us to identify ten locations (see Figure 6), primarily within the old town, which can be grouped in three categories:

1. places historically ‘active’, particularly in the past, as indicated by the histories of listening we collected (marked in red in the picture);
2. potentially suitable venues (marked in green), traditionally recognized as architectural spaces with favorable resonance qualities, such as *vuòliti* and *baladùri*;
3. other locations where the Nuove Quattro Colonne performs the *àrie da nuòto* (violet dots), specifically:
 - (a) the *spàcio* of Antonio Curto – the only one in town still used for storing and selling wine – where the group gathers to rehearse and socialize;
 - (b) beneath the windows of the house of Alessio Giuricin’s maternal grandparents in *ulica-via* Carera, a spot where the quartet is accustomed to singing as a form of evening greeting.

The second step involved having Alessio and his quartet, along with some older singers, perform the *àrie da nuòto* in the locations we had identified, documenting all the sessions using audiovisual methods. Among the various types of venues, the *spàcio* is undoubtedly the least reactivatable, as it was not merely an architectural space but, above all, a hub of social interaction. Nonetheless, it often featured an intriguing acoustic element: an underground water cistern located within the *spàcio* itself. This could be identified by the presence of a well, which historically acted as a device to enhance voices with resonances considered particularly effective for the *ària da nuòto* singing. This performing mode has been tested both in the *spàcio* of Antonio Curto, and in *Spàcio Matika*. An example is the performance of *All’età dei sette anni* (When I Was Aged Seven), featuring Teodor Tiani as first tenor, Alessio Giuricin as second tenor, and Giuseppe Bartoli as bass. It was captured using

37. The sentence, spoken by Alessio in the film, serves as the title for both this essay and the chapter of the documentary that recounts the progression of our research.

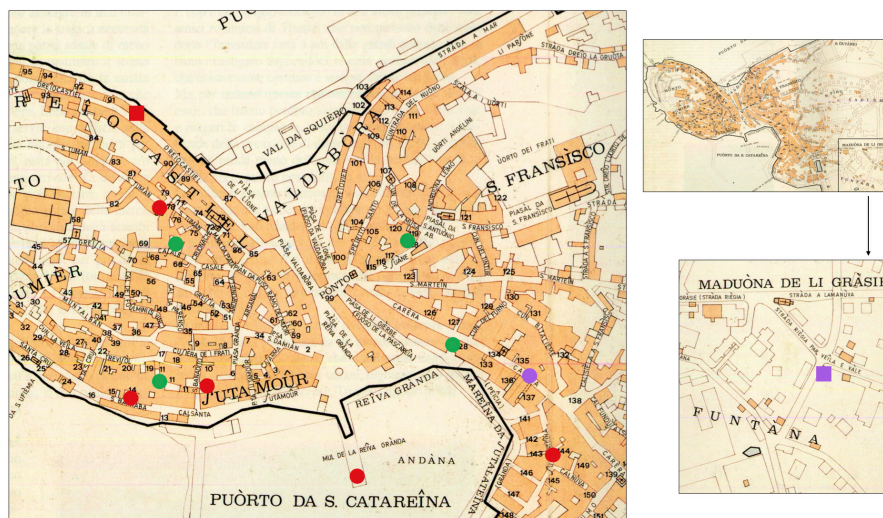


Figure 6. A map of the places in Rovinj-Rovigno linked to the performance of the *ària da nuòto* (the two *spàci* are represented by squares instead of dots)

a four-channel setup of Sonic Studios DSM 4CS/H microphones connected to a Zoom F6 recorder, mounted on a dummy head to simulate the listening perspective of a hypothetical fourth singer (see [Video 1](#)).³⁸

The method we followed proved to be particularly fruitful. On one hand, we realized that historical and ethnographic research methods could trigger new performing experiences. On the other, musical practice could give greater contextualization to otherwise ‘silent’ historical sources. The most significant case involves a photo (Figure 7) taken in 1951 by the photographer Ivan Glibota from Titograd (now Podgorica, Montenegro), portraying three famous singers of the *ària da nuòto*: the two abovementioned Giacomo Quarantotto and Giacomo Veggian, and Domenico Benussi *Miènego Canalòn* (1902-1977), with eyes closed because blind since the age of 18. The picture, identified thanks to his nephew Silvana Benussi Rocco *Bastòna-Canalòna* (Figure 8), is the only documenting the singing of an *ària* in an urban and ‘open’ environment, though not in dark hours. This place, once upon a time in *via Sottolatina* (now *ulica-via Joakima Rakovca*), is in front of the house where Domenico Benussi lived, and has been preserved as it was in the past.³⁹

Knowing the part each singer would have usually sung (from left to right: first tenor, bass, second tenor) through interviews, Alessio Giuricin with Ric-

38. Invented and produced by Leonard Lombardo, Dynamic Stereo/Surround Microphones have widely been employed by Steven Feld in many projects. They come in a two or four omnidirectional capsules configuration, to be wore on the head of the recordist or on a dummy head. They are based, as in the case of binaural technique, on principles of psychoacoustics to render the recording highly three-dimensional and similar to human listening, but unlike binaural recordings, they allow effective playback through stereo speakers. For another use of this equipment mentioned in this issue see SCALDAFERRI – DU, *A Symphony of Sounds*, p. 44, 46, 50-51, and 53.

39. The only difference is that the street level rose by approximately 50 cm when the city center was equipped with sewers.



Figure 7. From left to right: Giacomo Quarantotto, Domenico Benussi, and Giacomo Veggian singing in *via Sottolatina* (now *ulica-via Joakima Rakovca*). Photo by Ivan Glibota, 1951. Private collection of Silvana Benussi Rocco, by kind permission. On the back of the photo, she wrote in pencil: «autentici rovignesi» / «rovignesi autentici», «di stirpe antica» (authentic people from Rovinj, of ancient lineage)



Figure 8. Silvana Benussi Rocco and Alessio Giuricin holding the photo of the three *cantùri* (singers). Photo by the author, February 21, 2023

cardo Sugar and Germano Ettorre – two of the former members of Vlado Benussi’s vocal quartet – replicate their exact position and tried singing *Guarda che notte placida* (Look, What a Placid Night).⁴⁰ We conducted two recording sessions at this location using a Shure VP88 stereo microphone connected to a Zoom F3: the first on October 18, 2022, at nighttime to test the acoustics,⁴¹ and the second on February 21, 2023, during the day to recreate the photo as accurately as possible (see [Video 2](#)). In both conditions, with a mixture of astonishment and wonder the singers agreed that the old singers’ disposition was nothing but casual, but the best in which they could better listen to each other, and have the typical feeling – as it is described – of holding the chord in the triangle of the voices, suspended in a subtle and exquisite balance.⁴² If you move the singers around, that balance is gone and the distinctive timbral character of the *ària* becomes impoverished.

Engaging in that ‘performing space archaeology’ prompted the idea that the old *cantùri* (singers) used to sing intuitively and out of habit in a disposition that felt ‘right’, aligning with the acoustic characteristics of the locations where they used to perform. This meant that at least one ‘right disposition’ must exist for each place we identified within the complex architectural framework of the old town, and so we decided to experiment in a location where we had no exact knowledge of the arrangement of the singers. Having known from the Banich family that the steps leading to the little church of San Tumàn (St. Thomas) were a favorite place for singing – as they have been living near there since the 1960s (see Figure 9) – the Nuove Quattro Colonne, on the crisp night of October 20, 2022, spent a couple hours testing various configurations (see Figure 10). For the test, they worked on a single *ària*, *Marinar* (Sailor),⁴³ with Teodor Tiani singing as first tenor, Alessio Giuricin as second tenor, and Luka Nreka and Antonio Curto as basses. The final positioning (see [Video 3](#)) was deemed the most effective for balancing the singers’ mutual points of listening, given the peculiar design of the location – a unique blend of a narrow, curved alley with reflective walls and a staircase that leads both to a cul-de-sac and to a balcony overlooking the church facade.⁴⁴

40. For more on this *ària* see Table 1.

41. In this case, replicating the same framing of the photo was impossible, for the space was cluttered with tables from the adjacent restaurant.

42. The interview with the singers Riccardo Bosazzi *Buòfe* (*1954) and Luciano Sugar *Bugialòn* (*1954), brother of Riccardo Sugar, held on October 18, 2022, was particularly illuminating on the matter.

43. More details on this *ària* are in Table 1.

44. The video employs two distinct audio recording techniques: a stereo recording (using a Shure VP88 connected to a Zoom F3) is used in most of the sequence, alternated with a binaural recording from the point of listening of the first tenor. For the binaural recording, I asked Teodor Tiani to wear a pair of Roland CS-10EM binaural microphones/earphones connected to a Zoom H2n recorder. Careful attention was given to balancing the in-ear monitoring level to minimize any impact on his singing volume or style. This choice does not aim to render the experience of singing an *ària da nuòto* ‘from the inside’, as no equipment truly allows for that. Binaural recording is designed to replicate a *listener’s* perspective, not a *singer’s*. Instead, it functions as a filmic device to highlight the technological mediation and deliberate choices involved in documenting this experiment.



Figure 9. The house of the Banich family and the *scalite* (staircase) of the Church of San Tumàn (St. Thomas). Photo by the author, February 19, 2023



Figure 10. The vocal quartet Nuove Quattro Colonne explores the acoustics of the staircase of San Tumàn (St. Thomas) on October 20, 2022 (four frames from the documentary *Tre voci, una città / Three Voices, One Town* by the author, in preparation)

Comparing the two cases I have discussed, it is notable that singers responded to these experimentations in varying ways, largely influenced by their age and prior performance experiences. The older, while appreciating our specialized interest in the repertoire and our research efforts, understood what we were asking them all in all like a way of ‘staging’ the performance, not so different from what they had long been doing in a *bozzetto folkloristico*. On the contrary, the Nuove Quattro Colonne elaborated the experience as a way of doing a kind of autonomous music research, different from the derivative attitude to transmission of their older colleagues.

As a cross-check experience to support this evidence and to further refine our understanding of the performance-place relationship, we went back to the ‘*baladùr* of the three old singers’ in *ulica-via* Rakovca with three of the Nuove Quattro Colonne (Teodor Tiani, Alessio Giuricin, and Antonio Curto) on November 5, 2023. Experimenting with different positioning and with two different *àrie*, namely *In questo mar* and *Io sono l’inglesina*,⁴⁵ they finally agreed that in comparison to other places where they sung, this was used mainly because the blind Domenico Benussi was used to sit there, and because in that position the bass part he was singing was facilitated and more resonant. Moreover, they found out a further relationship, that is that between place and the musical features of the *ària*. In this case, a high-pitched and ‘smooth’ *ària* as *In questo mar* results less effective here than on the steps of *San Tumàn*, while a ‘striated’ *ària* like *Io sono l’inglesina*, sung in a lower register and with chest voice better activate the resonances of the acoustic space.⁴⁶

The first public outcome of this collaboration was a musical event that intersected with a parallel research project developed by Alessio and me during the same period. This project involved the ITER Research Ensemble⁴⁷ – a vocal and research group we co-founded in Cremona and that I direct – and it was dedicated to repertoire of the old Good Friday procession, which has longstanding ties to the *ària da nuòto*.⁴⁸ The event, a musical walk titled *Col chiaro della luna / Po mjesečini / By the Moonlight*, took place on August 2, 2023. It featured sacred polyphonies performed along the original route of the procession by the ITER Research Ensemble with the participation of the

While the stereo recording offers a more detached, external point of listening – ideal for comparing the results from the perspective of an audience facing the performance – the introduction of the binaural recording disrupts the ‘fourth wall’ of the documentary format. It places the audience on the opposite side of what they see, prompting them to reflect on and question the methods and perspectives behind the sound recording.

45. For more on these pieces see Table 1.

46. In this occasion, the gear to record the session was upgraded to an ambisonic Røde NT-SF1 to Zoom F6 recorder, an each singer was miked with a DJI MIC for better quality in dialogues. An attempt was made to equip all three with a set of Roland CS-10EM, but the ambiance level of the environment and the noise from the restaurant’s ventilation fans proved to be too much of an impediment for singing.

47. On the ITER Research Ensemble see <https://iterensemble.com/en/about-us/> (accessed December 20, 2024) and FAVALE, *Ricerca e pratica*.

48. See above, p. 226. For more on the project see <https://iterensemble.com/en/progetti/lost-polyphonies/> (accessed December 20, 2024).

“Marco Garbin” choir. The itinerary was further enriched with additional stops at some of the historical locations explored during the research on the *ària da nuòto*. The *àrie* were performed by the Nuove Quattro Colonne with the participation of Giuseppe Bartoli, and by other longtime singers from the “Marco Garbin” choir.⁴⁹ The event was met with significant public acclaim, drawing a multilingual audience of around two hundred people who appreciated the detailed explanations of the program and the connection between multipart singing and the historical locations.

Beyond its research and musical value, the event offered a novel form of staging cultural identity for the Italian community and an experiment in re-inventing musical practices within the context of tourism and cultural entertainment initiatives. At the same time, it served as a further experimentation for the performers, underscoring a critical distinction between the *ària da nuòto* and the Good Friday repertoire. While the dense crowds filling the narrow streets of the old town – a common feature of both the historical procession and its contemporary revival – had little impact on the performance of sacred pieces, the same could not be said for the *ària da nuòto*. In fact, the crowd saturated the acoustic space, nullifying the reverberation and rendering the precise arrangement of singers ineffective, as the space no longer resonated as it once did. Although the audience appreciated hearing a form of multipart singing less commonly performed in public (such as the *bitinàda*), the singers observed that the *ària da nuòto* does not naturally invite large audience participation and requires careful staging to avoid compromising its quality. The delicate interplay between the *ària da nuòto* and its performing context profoundly influences its dissemination and accessibility, rendering it an inherently exclusive multipart form, best suited to intimate, carefully curated settings rather than broad public engagement.

Over nearly two years of experimentation in various contexts, the research process with Alessio and the Nuove Quattro Colonne brought forward a more theoretical reflection. It highlighted the crucial interplay between soundmaking – specifically the practice of multipart singing – and the participatory process of engaging with (acoustic) spaces and transforming them into meaningful places. As different from the neutral space, a place is an experience and ‘lived’ space (the Bachelard’s *espace vécu*),⁵⁰ that «differs from space in terms of familiarity and time».⁵¹ A place is «something that may take time to know»,⁵² gradually imbued with cultural and identity meanings through domestication and a sense of belonging. To refer to the process that transforms a space into a place, I borrow the notion of *placemaking*.⁵³

49. For more information and media about the event see <https://iterensemble.com/en/eventi/col-chiaro-della-luna-po-mjesecini-2-2023/> (accessed December 20, 2024).

50. The concept is taken from BACHELARD, *La poétique*. On the qualitative notion of place, opposed to a generic idea of space, see also TUAN, *Space and Place*.

51. SACK, *Homo Geographicus*, p. 16.

52. *Ibid.*

53. For a global taxonomy of the processes embeddable in placemaking see SEAMON, *Life*.

In our case, soundmaking and placemaking interact in two complementary ways. In the case of the experiment in *via Sottolatina*, based on the photo of the three singers, re-singing an *ària* in a historic location offers limited musical benefits – at least not for the entire repertoire. Nevertheless, it is through singing that a simple physical ‘where’ – to many, nothing more than the address of a well-known city restaurant – transforms into a place imbued with historical value and cultural significance. The same can be said of the musical walk organized in 2023, where this process does not affect only the performers but also engages a broader audience. For this reasons, I describe this relationship as *soundmaking for placemaking*. The opposite occurs in the case of the experimentation at *San Tumàn*, where singing works as a practice of sonic investigation of the space that, through practice, transforms and enhances the performance and acoustic result. The characteristics of the place and a gained familiarity with it add value and quality to the singing. If one ‘makes’ the place, ‘inhabiting’ it with sound, then singing can unfold in the best possible way. This relationship, conversely, I define as *placemaking for soundmaking*.

While acknowledging that it is not a binary opposition, the introduction of these two vectors of relation helps to better understand the process of engaging with physical spaces, and to better listen to the «microhistories of people with objects»,⁵⁴ where objects here are places made by and transformed through soundmaking. As a counter-effect, this reinforces the understanding of the *ària da nuòto* as a site-specific form of multipart singing, whose practice is as embodied as it *needs* to be emplaced. Misplacing it on a stage or in a recording studio triggers a deceptive form of schizophony. In this case, rather than sound being separated from its source through technological mediation – as in the Schafarian sense⁵⁵ – the soundmaking practice is separated from its source-place or original context. The result of such a physical separation is an even more dangerous conceptual misplacement, that ‘boxes’ the definition of the *ària da nuòto* as a mere sonic object unable to resound beyond the vocal sounds that compose it. Simplifying an ontology into linguistic terms, this equates to answering the question «What is an *ària da nuòto*?» with «a night song». However, if understood as an emplaced ‘night singing’, the *ària da nuòto* functions both as a device for listening back to places by making them resonate and as a practice for attuning one’s voice to other voices and the affordances of a place. In line with Feld’s concept of acoustemology, which views «sounding as a condition for and of knowing»,⁵⁶ it also serves as a tool for acoustic exploration and as a practice of memory-making and remembrance, intrinsically tied to processes of cultural identity and tradition.

54. STERLING, *Shaping*, p. 45.

55. See SCHAFER, *The Tuning*, p. 90.

56. FELD, *Waterfalls*, p. 97. A recent introduction to acoustemology is FELD, *Acoustemology*.

3. Informed Re-Placing, Research, and Tradition

The investigation into the *ària da nuòto* I discussed fits within the broader framework of dialogic research on multipart singing, where ongoing collaboration and dialogue between researchers and singers are methodologically essential.⁵⁷ Yet, it differs from other approaches by focusing on performance spaces and introducing artistic experimentation into the more conventional combination of ethnography – specifically audiovisual in this case – and historical/archival research. This creates a kind of triangular multimethod that includes a research-led, on-location approach.⁵⁸ As a result (see Figure 11), an approach I define as *informed re-placing* emerges. *Informed re-placing* refers to the re-enactment of musical behaviors in specific locations, based on interpretations of historical evidence and/or insights gathered through ethnography. The term ‘informed’ is borrowed from historically informed performance (HIP) in Western art music. While the contexts and musical genres differ significantly, the underlying methodological principles and objectives demonstrate notable similarities. Nevertheless, the performers’ deliberate choice to experiment with such approach is not intended as an attempt to recover a ‘lost authenticity’ or ‘historicity’ in the *ària da nuòto* singing, nor as a means to perform exonostalgia – defined as a «nostalgia for a past not personally experienced»⁵⁹ – which, even when lost, can be ‘staged’ as in a *bozzetto folkloristico*. Rather, it represents a deliberate strategy aimed at shaping the musical awareness of the performers, who unanimously regarded it as a means of enhancing the artistic and intellectual depth of their approach.

The ability to work towards these objectives largely depends on the uncommon sensitivity and willingness of the people with whom I interacted, with Alessio Giuricin playing a particularly distinctive role. As an experienced local musician and a young ethnomusicologist,⁶⁰ Alessio’s sensitivity to research not only inspires his fellow singers to engage in musical experimentation but also acts as a *fil rouge* which coherently connects and facilitates every stage of the research process. Our form of collaboration extends the concept of a dialogic approach and reflexivity to encompass research planning and strategies. Rather than reducing my role as an ‘external’ researcher to that of a mere observer or weakening my scientific responsibility, this approach significantly enhances it – both ethically and scientifically. This is because the research emerges as a co-constructed endeavor, transcending the usual negotiation between ‘what one aims to do’ and ‘what one can do’ within the given conditions of ‘the field’. Moreover, by incorporating artistic experimentation, Alessio and his fellow singers go beyond merely *contributing* to the research

57. An essential reference point for me is represented by the work of Ignazio Macchiarella on Sardinian and Corsican traditions: see MACCHIARELLA, ed., *Cantare a cuncordu*; and MACCHIARELLA, *Tre voci*.

58. An introduction to the debate is SMITH – DEAN, *Practice-Led Research*.

59. BERLINER, *Multiple Nostalgias*, p. 781.

60. Alessio completed his BA in Ethnomusicology in July 2024 and is currently pursuing a Master’s degree in Musicology in Cremona.

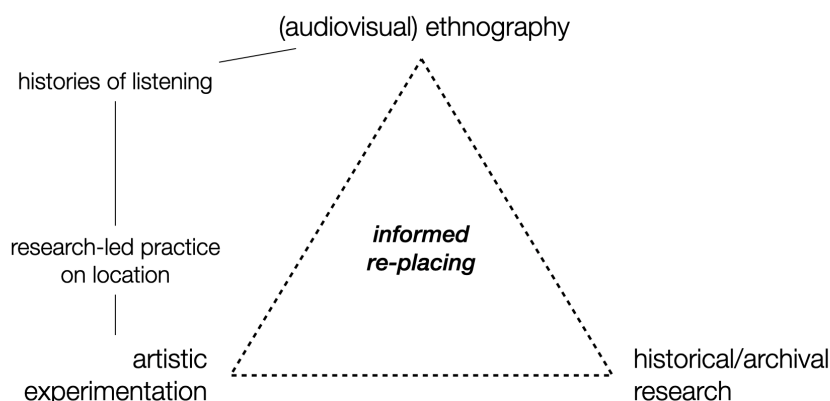


Figure 11. Informed re-placing diagram

through performing. Instead, they *conduct* a form of research on their own performing practice, treating the modes of this practice as the subject of inquiry in its own right.

Triggering critical awareness in the performers within the context of traditional multipart music has an inherently transformative effect on both the idea and practice of tradition. If understood conservatively, tradition is something passed on ‘as it is and has long been’ – or better to say, as something transmitted in quantity and quality according to skills and knowledge of the transmitters. In the first sense given by Aristotle, tradition is *paradosis* or direct inheritance. However, informed re-placing offers a different approach: it combines inheritance – not replacing it – with Aristotle’s concept of *epidosis eis autò* (autonomous acquisition), where selected elements from the past are integrated into present practice, thereby shaping the trajectory of future transmission.⁶¹ In doing so, it ultimately shapes the dynamics of creativity – understood as a continuous process that «constitutes and molds tradition»⁶² – by grounding and supporting it with research-based methods. From the perspective of ethnomusicologists – whose role in the processes of tradition has long been acknowledged and debated⁶³ – participating in such a process demands an even greater sense of responsibility. They are tasked with training their fellow co-researchers in research-driven practice methods while ensuring that this is done in an ethically coherent manner, both with respect to the practices they engage with and to the community context in which they operate.

In our case, the collaboration with the vocal quartet Nuove Quattro Colonne represents a pivotal example for the singers of the Italian community in Rovinj-Rovigno and aims to inspire both current and future generations of

61. For a critical discussion of these two classic concepts see CENTANNI, *Teoria*, p. 5.

62. YUNG, *Exploring Creativity*, p. 12.

63. See KAUFMAN SHELEMAY, *The Ethnomusicologist*.

performers. Moreover, it stands as a significant countermove to folklorization, understood as the «re-stylization of traditional expressions to make them less complex both aesthetically and semantically».⁶⁴ Bringing the *ària da nuòto* back to its original performance settings not only preserves its distinctive feature as a site-specific vocal practice but also enhances its cultural significance for the performers themselves. In their experience, informed re-placing also serves as a tool for attributing new meanings to public spaces, transforming them into ‘dense’ performance venues through practice and experience.

If the approach described here evolves beyond these initial experiments, it also has the potential to strengthen the role of the Italian community in promoting the city’s cultural heritage and to enhance the community’s influence on the city’s artistic, cultural, and tourism policies. Considering the complexities and implications that heritagization (both ‘from above’ and ‘from below’) inevitably entails, informed re-placing represents a virtuous approach in applied ethnomusicology, as it is strongly based on research as a means of fostering artistic awareness among the singers – the key participants in the process.

AUDIOVISUAL MATERIALS

(last accessed January 2025)

Video 1. *All’età dei sette anni* (When I Was Aged Seven). Teodor Tiani (first tenor), Alessio Giuricin *Coùco-Malòn* (second tenor), Giuseppe Bartoli *Ca-dito* (bass). Rovinj-Rovigno (Croatia), April 9, 2023. Camera, sound, and editing by Giovanni Cestino, <https://youtu.be/cZOHoeMqfkY>.

Video 2. *Guarda che notte placida* (Look, What a Placid Night, excerpt). Riccardo Sugar *Bugialòn* (first tenor), Alessio Giuricin *Coùco-Malòn* (second tenor), Germano Ettore *Manceina* (bass). Rovinj-Rovigno (Croatia), February 21, 2023. Photo by Ivan Glibota (1951, courtesy of Silvana Benussi Rocco *Bastòna-Canalòna*). Camera, sound, and editing by Giovanni Cestino, <https://youtu.be/ShyCrsIZLzQ>.

Video 3. *Marinar* (Sailor). Teodor Tiani (first tenor), Alessio Giuricin *Coùco-Malòn* (second tenor), Luka Nreka and Antionio Curto *Mulchièra* (basses). Rovinj-Rovigno (Croatia), February 20, 2022. Camera, sound, and editing by Giovanni Cestino, <https://youtu.be/OIvPVkmqHHE>.

64. SEITEL, *Proposed Terminology*, p. 6.

Table 1. A Binomial Classification for the Repertoire of the Ària Da Nuòto According to Textual and Musical Features

Features of text and music ⁶⁵	Example	Explanation
E/E	<i>Ognor</i> (Every time)	Text and music are both exclusive of the <i>ària</i> , and no relationship with other text or music can be assessed.
E/S	<i>Fiorellin</i> (Little Flower)	The text is autonomous, but other <i>àrie</i> are sung on the same music, e.g. <i>Occhi miei</i> (My Eyes).
E/O	?	The text is autonomous, while the music is an oicotype. No examples exist for this type.
O/E	<i>In questo mar</i> (In This Sea)	The text corresponds to the fourth and seventh stanzas of <i>O mia bella speranza</i> (O My Beautiful Hope) a laud by St. Alphonsus Maria de' Liguori (1696-1787), with some local variants. ⁶⁶ The lyrics do not directly reference sacred elements, allowing it to be interpreted as a love song. The music, instead, is specific to the <i>ària</i> .
O/Sc	<i>Marinar</i> (Sailor)	The text is a local variant of a ballad known in many parts of Italy. ⁶⁷ The music is shared with a two-voice song transcribed by Giuseppe Radole in Rovinj-Rovigno – an <i>ària da cuntràda</i> , although it is not explicitly defined as such. ⁶⁸
O/O	<i>Il sole discende</i> (The Sun Goes Down)	Both text and music are a local variant of a foreign song, in this case an anonymous adaptation of <i>La campana</i> (The Bell), a piece for TTBB quartet and piano by Gaetano Donizetti. ⁶⁹

65. Features and abbreviations are presented above, p. 225.

66. Such laud, or «canzoncina» (little song) appeared for the first time – yet without explicit attribution – in [SARNELLI], *La via facile*, and then in various editions of de' Liguori's *Opere spirituali*, starting from DE' LIGUORI, *Operette*.

67. See LEYDI, *I canti popolari*, pp. 265-267, which includes a transcription of a version from the region of Abruzzo, Italy.

68. See RADOLE, *Canti*, vol. 2, p. 170. See also BENUSSI, *Li Àrie*, p. 80.

69. A copy of the 1842 edition (DONIZETTI, *Matinée musicale*) was part of the music library of Società Filarmonica di Rovigno (Rovinj-Rovigno Philharmonic Society), a music institution founded 1871 and active until 1883; see BENUSSI, *Li Àrie*, p. 134.

O/S	?	The text is a local variant, and the music is shared among different <i>àrie</i> or other local genres (excluding the <i>ària da cuntràda</i>). No examples exist for this type, but it is likely that some of the E/S <i>àrie</i> may relate to foreign lyrics. Such connection has not yet been demonstrated.
S/S	<i>Vostu venir con me a l'orticello?</i> (Do You Want to Come With Me to the Little Vegetable Garden?)	The text is shared (with some variants) with a local solo voice song documented by Radole, but the text is sung on the music of another <i>ària</i> , <i>Stanco da pasculà</i> (Tired of Grazing). ⁷⁰
S/E	?	There is currently no evidence to support this case, since no text is sung on different music materials within the repertoire of the <i>ària da nuòto</i> .
Sc/Sc	<i>Guarda che notte placida</i> (Look, What a Placid Night)	Both text and music are shared with a parallel <i>ària da cuntràda</i> , with the only variant of the first line («Era una notte rigida» / «It was a freezing night». ⁷¹

70. See RADOLE, *Canti*, vol. 1, p. 72 and 216. This *ària* is not included in the corpus published in BENUSSI, *Li Àrie*, but was recorded by Roberto Starec in 1984: see STAREC, *Il repertorio etnomusicale*, p. 67, and tape *Istria 16*, Roberto Starec Collection (see above, p. 222, n. 3). Interestingly, *Stanco da pasculà* was transcribed by Baldanello (*Canti rovignesi*, p. 515) under the title *All'orticello* (In the Vegetable Garden). However, as demonstrated below (Table 2), the text makes no mention of a vegetable garden, suggesting that the singers Baldanello worked with likely provided this title based on the other text that could be sung to the same musical material.

71. The only existing documentation of this *ària da cuntràda* is a home recording taken in Rome in 1989, featuring three exiled sisters from the Cattonar family: Antonia (Nina) *Batièla*, Eufemia (Ita) *Batièla*, and Maria *Batièla*. The cassette tape is preserved in the private archive of Alessio Giuricin and was recently digitized by the LEAV – AudioVisual Ethnography Lab at the University of Milan.

Table 2. An Ària Da Nuòto and Its Earliest Textual Source: A Side-by-Side Comparison

Earliest textual source known (1797)	Earliest recording of an ària da nuòto (1954)	Recording by Libero Benussi (1969)	Recording by Roberto Starec (1984)
<p>Stanco di pascolar le pecorelle, sopra di un sasso assiso al chiaro fonte, mi venne sonno, e sopra di una pelle dal lungo mio penar chinai la fronte.</p>	<p>[Take 1] Stanco da pasculà li pecorelle, sopra di un sasso assiso pogiai la fronte; sopra di un sasso assiso pogiai la fronte.</p>	<p>[Take 1] Stanco da pasculà li pecorelle, sopra di un sasso assiso pogiai la fronte; sopra di un sasso assiso pogiai la fronte.</p>	<p>Stanco da pascular le pecorelle, sopra di un sasso assiso pogiai la fronte; sopra di un sasso assiso pogiai la fronte.</p>
<p>Nel gustoso mio riposo il mio gregge pascolava, e d'intorno a me girava, e in un momento dal sonno mi svegliai tutto contento; [6 stanzas omitted]</p>	<p>[Take 2] Che gustoso il mio riposo le mie gregge a pascolar. Dal sonno mi svegliai in un momento. Dal sonno mi svegliai tutto contento. Dal sonno mi svegliai tutto contento.</p>	<p>—</p>	<p>Che gustoso il mio riposo, le mie greggi a pascolar. Dal sonno mi svegliai ogni momento. Dal sonno mi svegliai tutto contento. Dal sonno mi svegliai tutto contento.</p>
<p>Quel ristretto, e bianco petto con gran fretta li slacciai, e la fronte li asciugai; in men di un ora, in se stessa ritorna e piange ancora; [2 stanzas omitted]</p>	<p>[Take 3] Discoperto il bianco petto, con gran fretta to mi svegliai. La fronte mi sugai [the take is interrupted due to a memory lapse by the singers] [Take 3] In me stesso dicevo al cuor non piangere ancora.</p>	<p>—</p>	<p>—</p>
<p>Canzonetta nuova sopra un Pastorello che scuopre in donna sconosciuta la sua Amante, Simon Cordella, Venezia 1797.</p>	<p>Radio jugoslavske cone Trst: Radio Trieste zona Jugoslava, now Radio Capodistria, January 9, 1954 Singers of the «Corno di Rovigno», i.e. S.A.C.O. "Marco Garbin" Choir, conducted by Giacomo Pendi According to Libero Benussi (<i>Li Àrie</i>, p. 54) the first tenor was Giuseppe Ferrara <i>Bipi Maraveia</i> (1895-1959). All other singers remain unidentified. The only surviving copy of this recording is now preserved in the Roberto Starec Collection (see above, p. 222, n. 3).</p>	<p>Rovinj-Rovigno, House of the Italian Community "Pino Budin", 1969 Antonio Barzolato <i>Nain Bigarida</i> (1906-1981), Giacomo Quarantotto <i>Mato</i> (1910-1971), and Giacomo Veggian <i>Sfringugi</i> (1906-1972) Recording by Libero Benussi (see BENUSSI, <i>Li Àrie</i>, pp. 208- 209, and CD 1)</p>	<p>Rovinj-Rovigno, October 28, 1984 Cristoforo Sponza <i>Cataldu</i> or <i>Tuefolo</i> (1911-2003), Arturo Fiorre (1919-1991), and Matteo Benussi <i>Oltico Carràcia</i> (1926-1992) Recording by Roberto Starec (see STAREC, <i>I canti</i>, CD B, track 5; see also STAREC, <i>Il repertorio etnomusicale</i>, p. 66)</p>

English translations

Earliest textual source known (1797)

Tired of grazing the little sheep, seated upon a rock near a clear spring, sleep came upon me, and upon a hide, from my long toil, I bowed my forehead. In my pleasant rest, my flock grazed, circling around me, and at a certain point, I woke up from sleep, feeling utterly content. In great haste, I unbuttoned that slim, white chest, and dried her forehead; in less than an hour, she regains consciousness and cries again.

Earliest recording of an ària da nuòto (1954)

And come alone, take a mat. And amid my long suffering, I bowed my forehead. How delightful [was] my rest, [with] my flocks grazing. I woke up from sleep in an instant. I woke up from sleep feeling utterly content.

Recording by Libero Benussi (1969)

Tired of grazing the little sheep, seated upon a rock, I rested my forehead. Seated upon a rock, I rested my forehead. Having uncovered the white chest, I woke up hastily. I dried my forehead.

BIBLIOGRAPHY

- BACHELARD, Gaston, *La poétique de l'espace*, Presses universitaires de France, Paris 1957.
- BALDANELLO, Franco, *Canti rovignesi*, «Rivista musicale italiana», 46/4 (1946), pp. 499-515.
- BENUSSI, Libero, *Le "arie da nuoto" di Rovigno [I]-(VI)*, «Atti [del] Centro di Ricerche Storiche – Rovigno», 7-10 and 14 (1976/77-1980/81 and 1983/84), pp. 428-441, 410-419, 614-624, 409-416, 529-536, 377-318.
- , *Li Àrie da nuòto*, Comunità degli Italiani-Zajednica Talijana "Pino Budicin" di Rovinj-Rovigno, Rovinj-Rovigno, s.d. [but 2020], includes 2 CDs.
- , *Quattro canti sacri dei compositori rovignesi G. Masato e G. Dapas*, «Atti [del] Centro di Ricerche Storiche – Rovigno», 23 (1994), pp. 249-258.
- , *Rovinjaska batana i njezino jedro / La batana rovignese e la sua vela*, 2nd ed., Kuća o batani-Casa della batana, Rovinj-Rovigno 2024.
- BERLINER, David, *Multiple Nostalgias: The Fabric of Heritage in Luang Prabang (Lao PDR)*, «The Journal of the Royal Anthropological Institute», 18/4 (2012), pp. 769-786.

- BOULEZ, Pierre, *Boulez on Music Today*, Harvard University Press, Cambridge (MA) 1971.
- BUFON, Milan – MINGHI, Julian, *The Upper Adriatic Borderland: From Conflict to Harmony*, «GeoJournal», 52/2 (2000), pp. 119-127.
- ĆALETA, Joško, *Ojkanje - The Multipart Musical System of the Dalmatian Hinterland: The Social and Emotional Dimensions of the Performance Practices*, in *Multipart Music: A Specific Mode of Musical Thinking, Expressive Behavior and Sound*, ed. Ignazio Macchiarella, Nota, Udine 2011, pp. 175-186.
- Canzonetta nuova sopra un Pastorello che scuopre in donna sconosciuta la sua Amante*, Simon Cordella, Venezia s.d. [but 1797].
- CENTANNI, Monica, *Teoria e coordinate di metodo*, in *L'originale assente. Introduzione allo studio della tradizione classica*, a cura di Monica Centanni, Paravia-Bruno Mondadori, Milano 2005, pp. 3-161.
- DI PAOLI PAULOVICH, David, *Così Rovigno canta e prega a Dio*, Centro di Ricerche Storiche di Rovigno-Unione Italiana di Fiume-Università Popolare di Trieste, Rovinj-Rovigno 2011.
- , *La musicalissima Rovigno nei suoi generi e nelle sue tradizioni di canto: sintesi storico-repertoriale e nuovi apporti*, «Atti [del] Centro di Ricerche Storiche – Rovigno», 47 (2017), pp. 439-493.
- DONIZETTI, Gaetano, *Matinée musicale* [A 208-217], F. Lucca, Milano 1842.
- FAVALE, Rebecca, *Ricerca e pratica: due anime per un coro. L'esperienza di ITER Research Ensemble*, «Choraliter», 73 (2024), pp. 34-36.
- FELD, Steven, *Acoustemology: Four Lectures*, VoxLox, Santa Fe (NM) 2024, <https://www.stevenfeld.net/acoustemology-four-lectures>.
- , *Waterfalls of Songs: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea*, in *Sense of Place*, eds. Steven Feld and Keith H. Basso, School of American Research Press, Santa Fe (NM) 1996, pp. 91-111.
- GIURICIN, Alessio, *La tradizione vocale roviginese ieri e oggi. Uno studio antropologico-musicale del canto popolare a Rovigno d'Istria dal 1966 al 2024*, tesi di Laurea triennale in Musicologia, Università degli Studi di Pavia (sede di Cremona), 2024.
- HASAN-ROKEM, Galit, *Ecotypes: Theory of the Lived and Narrated Experience*, «Narrative Culture», 3/1 (2016), pp. 110-137.
- IVE, Antonio, *Canti popolari istriani*, Loescher, Torino 1877.
- KAUFMAN SHELEMAY, Kay, *The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition*, in *Shadows in the Field: New Perspectives for*

Fieldwork in Ethnomusicology, eds. Gregory F. Barz and Timothy J. Cooley, 2nd ed., Oxford University Press, New York 2008, pp. 141-156.

LEYDI, Roberto, *I canti popolari italiani. 120 testi e musiche*, con la collaborazione di Sandra Mantovani e Cristina Pederiva, Mondadori, Milano 1973.

LIGUORI, Alfonso Maria de', *Operette spirituali*, parte prima, Raimondi, Napoli 1758.

L'inglesina, in *Raccolta di canzonette*, vol. 52, Salani, Firenze 1879, pp. 19-21.

MACCHIARELLA, Ignazio, ed., *Cantare a cuncordu. Uno studio a più voci*, 2nd ed. riveduta, Nota, Udine 2009.

—————, *La forza del suono*, in Ignazio Macchiarella – Emilio Tamburini, *Le voci ritrovate. Canti e narrazioni di prigionieri italiani della Grande Guerra negli archivi sonori di Berlino*, prefazione di Britta Lange, Nota, Udine 2018, pp. 170-281.

MINGA, Mikaela, *Spanja Pipa e le canzoni di Korça*, in *Spanja Pipa. La canzone urbana di Korça*, a cura di Mikaela Minga e Nicola Scaldaferrri, Squilibri, Roma 2015, pp. 18-37.

NEMEC, Gloria, *Nascita di una minoranza: Istria 1947-1965: storia e memoria degli italiani rimasti nell'area istro-quarnerina*, Centro di Ricerche Storiche – Rovigno, Rovinj-Rovigno 2012.

OLDENBURG, Ray, *The Great Good Place: Cafés, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You through the Day*, Paragon House, New York 1989.

PUPO, Raoul, "Terre di sangue" e frontiera adriatica nella prima metà del XX secolo, «Storicamente», 19 (2023), pp. 1-28, <https://doi.org/10.52056/9791254694794/20>.

RADOLE, Giuseppe, *Canti popolari istriani. Seconda raccolta con bibliografia critica*, Olschki, Firenze 1968.

SACK, Robert David, *Homo Geographicus: A Framework for Action, Awareness, and Moral Concern*, Johns Hopkins University Press, Baltimore 1997.

SARNELLI, Gennaro Maria, *La via facile, e sicura del paradiso*, Riccio, Napoli 1737.

SCHAFER, R. Murray, *The Tuning of the World*, Alfred A. Knopf, New York 1977, reissued as *The Soundscape: Our Sonic Environment and the Tuning of the World*, Destiny Books, Rochester (VT) 1994.

SEAMON, David, *Life Takes Place: Phenomenology, Lifeworlds, and Place Making*, Routledge, Abingdon-New York 2018.

- SEITEL, Peter, *Proposed Terminology for Intangible Cultural Heritage: Toward Anthropological and Folkloristic Common Sense in a Global Era*, International Round Table “Intangible Cultural Heritage” – Working definitions (Piedmont, Italy, 14 to 17 March 2001), Unesco, s.l. 2001, <https://ich.unesco.org/doc/src/05297-EN.pdf>.
- SMITH, Hazel – DEAN, Roger T., eds. *Practice-Led Research, Research-Led Practice in the Creative Arts*, Edinburgh University Press, Edinburgh 2009.
- STAREC, Roberto, *I canti della tradizione italiana in Istria*, Grafo, Brescia 2004, includes 2 CDs.
- , *Il repertorio etnomusicale istro-veneto. Catalogo delle registrazioni 1983-1991*, Istituto Regionale per la Cultura Istriana, Trieste 1991.
- STERLING, Bruce, *Shaping Things*, MIT Press, Cambridge (MA) 2005.
- SYDOW, Carl Wilhelm von, *Geography and Folk-Tale Ecotypes*, «Béaloideas», 4/3 (1934), pp. 344-355.
- TUAN, Yu-Fi, *Space and Place: Humanistic Perspective*, in *Philosophy in Geography*, eds. Stephen Gale and Gunnar Olsson, Reidel, Dordrecht-Boston 1979, pp. 387-427.
- VINATI, Paolo – LEYDI, Roberto, *Tanti fatti succedono al mondo. Fogli volanti nell'Italia settentrionale dell'Otto e del Novecento*, catalogazione della collezione Leydi a cura di Paolo Vinati, Grafo, Brescia 2001.
- YUNG, Bell, *Exploring Creativity in Traditional Music*, «Yearbook for Traditional Music», 51 (2019), pp. 1-15, <https://doi.org/10.1017/ytm.2019.46>.

DISCOGRAPHY

- SAC-KUD “M. GARBIN”, *Rovigno canta*, LP, CI Rovigno-Società Turistica, Rovinj-Rovigno 1978.
- COMPLESSO FOLK BATANA, *Ritorno alle radici. Bitinade – Arie da nuoto – Arie da cuntrada*, CD, s.n. (non-commercial recording), Rovinj-Rovigno 2016.
- MUŠKI ZBOR KPD “MARKO GARBIN” ROVINJ – BUDIČIN, Liliana – BARTOLI, Antonio, *La viecia batana*, LP (LPY-715), Jugoton, Zagreb 1967.
- STAREC, Roberto, ed., *Canti e musiche popolari dell'Istria veneta*, 2 LP (ALB/20), Albatros, Milano 1984.



GIOVANNI CESTINO

NOTA BIOGRAFICA Giovanni Cestino è Ricercatore in Etnomusicologia presso l'Università degli Studi di Milano. Ha svolto ricerca sul campo in Kosovo, Sud Italia e Istria croata. Ha curato la nuova edizione italiana de *Il paesaggio sonoro* di R. Murray Schafer. Attivo inoltre come direttore di coro, ha co-fondato e dirige ITER Research Ensemble.

BIOGRAPHICAL NOTE Giovanni Cestino is a Research Fellow in Ethnomusicology at the University of Milan. He has conducted field research in Kosovo, Southern Italy, and the Croatian Istria. He has edited the new Italian edition of R. Murray Schafer's *The Soundscape*. Also active as a choir conductor, he co-founded and directs the ITER Research Ensemble.