

Marina Toffetti is Associate Professor of Music Theory at the University of Padua, where she also teaches Analysis of Musical Forms and Compositional Techniques and is a member of the PhD Committee in History, Criticism and Conservation of Cultural Heritage. She is currently supervising two doctoral theses (critical edition and analysis of 16th century sacred music) and co-supervising one doctoral thesis (census of liturgical music). She has obtained the Italian *Abilitazione Scientifica Nazionale* at the rank of Full Professor in Musicology. From 2021 to 2023 she has supervised the Project “BEMUS-Pietro Bembo’s soundscape: a musical tour in the early modern Italian peninsula” (Horizon 2020–Marie Skłodowska-Curie Actions–IF 2020) and now is the scientific director of the research project “MusiCare-Taking Care of Incomplete Music” (2024-2025) and head of a research group of the Italian Society of Musicology on the same topic (2025-).

She graduated in Piano, Choral conducting, Composition, and Modern Literature (diss.: The instrumental canzona in Milan) and received a Ph.D. in Musical philology at the University of Pavia-Cremona (diss.: Marco Antonio Ingegneri’s Second Book of Hymns, 1606).

She has won musicological competitions and scholarships and has given lectures, masterclasses and seminars at various academic institutions and read papers at international conferences in Italy and abroad (including England, Germany, France, Poland, Slovenia, Slovakia, Croatia, Czech Republic, Sweden, USA).

She has written a monograph on the 17th century composer *Giulio Cesare Ardemanio* (LIM, 2004), one on musical vocabulary (*Due parole sulla musica*, Carocci, 2020; Engl. transl: *A Couple of Words on Music*, Musica lagellonica, forthcoming), one on melody (*Dimmi come fa. Grammatica e sintassi della melodia*, Carocci, 2023) and the volume *Introduzione alla filologia musicale* (LIM-SEdM 2022; Engl. transl.: *An Introduction to Music Philology*, LIM-SedM, 2024), has published musicological essays, main entries in biographical (Dizionario Biografico degli Italiani) and musicological dictionaries (New Grove Dictionary of Music and Musicians, Dizionario degli Editori Musicali Italiani), and has edited the critical editions of Marc’Antonio Ingegneri’s Hymns within the *Opera Omnia* of this composer, of Giulio Cesare Ardemanio’s *Musica a più voci*, and of Girolamo Frescobaldi’s *Liber secundus diversarum modulationum*, all involving the extensive reconstruction of a missing part. In 2013 she was awarded the ‘Italian Heritage Award’ international prize for ‘Research, education and innovation in the protection of cultural heritage’ for the extensive reconstruction of the missing part in Giulio Cesare Ardemanio’s *Musica a più voci*.

She is a member of the scientific board of the review «Musica lagellonica» of the Jagiellonian University in Cracow, collaborates as a referee with the reviews «Fonti Musicali Italiane» of the Società Italiana di Musicologia, «Interdisciplinary Studies in Musicology» of the University of Poznan, and with the series «Musicalia Istropolitana» of the Comenius University in Bratislava, and is a member of the scientific committees for the publication of the complete works of Marco Uccellini (a series of the Italian Musicological Society), Tomaso Cecchini (under the auspices of the Vatroslav Lisinski Concert Hall and the Croatian Music Information Centre in Zagreb) and Giovanni Battista Riccio (Musica lagellonica, under the auspices of the Department of the Cultural Heritage of Padua University).

Her main scientific interests concern history of music and musical institutions (16th-18th century), musical philology and music analysis. She coordinates international research projects on the dissemination of Italian music in central and eastern Europe in the late Renaissance and in the Baroque period (since 2009) and on the census, analysis and restitution of incomplete polyphonic music (since 2019).

Selected publications from 2022:

-Marina Toffetti, *The reception of Italian music in central and eastern Europe (16th-17th century) between external influences and autochthonous languages*, in *Die Adjuvanten als Brennspiegel des italienisch-deutschen Musiktransfers*, edited by Helen Geyer and Michael Chizzali, Würzburg, Königshausen & Neumann, 2022, pp. 63-87; Id., *Dalla musica ficta alla fake music. Alcune considerazioni sul concetto di autenticità in musica*, in *La poliedricità del falso. Arte, cultura e mistificazioni nel mondo contemporaneo*, a cura di Monica Salvadori e Luca Zamparo, Roma, Carocci, 2022, pp. 148-162; Id., *The critical edition of an incomplete music collection: a project for the valorisation of forgotten repertoires*, in Giovanni Battista Riccio, *Il secondo libro delle divine lodi (Venezia, 1614)*, edited by Chiara Comparin and Gabriele Taschetti, Introductory essay by Marina Toffetti, Cracow, Musica lagellonica, 2022, pp. 7-10; Id., *Giovanni Battista Riccio and Il secondo libro delle divine lodi (Venice, 1614): state of the art and research perspectives*, in Giovanni Battista Riccio, *Il secondo libro delle divine lodi (Venezia, 1614)*, edited by Chiara Comparin and Gabriele Taschetti, Introductory essay by Marina Toffetti, Cracow, Musica lagellonica, 2022, pp. 15-29; 55-69; Id., *Travelling music. The madrigal Morir non può 'l mio core by Giovanni Maria Nanino and its textual*

and musical transformations, in «*Musica Iagellonica*», vol. 13 (2022), *Special issue: Travelling music. Studies in musical transformation* (guest editor: Jessie Ann Owens), pp. 7-42; Id., *CRIM tools and their use in a pedagogical context: in search of soggetti in Palestrina's missa Veni sponsa Christi (1599)*, in collaboration with Gabriele Taschetti, in *CRIM Project Perspectives, Essays and Experiments from Citations: the Renaissance Imitation Mass* (https://crimwp.richardfreedman.sites.haverford.edu/?page_id=680); Id., *Fossil traces of vanished voices: the basso continuo part and the reconstruction of incomplete polyphony*, in *Basso Continuo in Italy: Sources, Pedagogy and Performance*, edited by Marcello Mazzetti, Turnhout, Brepols, 2023, pp. 141-161, 2023; Id., *The “authenticity” of the reconstruction of missing parts? Some reflections on a misplaced problem*, in «*De musica disserenda*» vol. 19, No. 2 (2023), pp. 131-146 <https://ojs.zrc-sazu.si/dmd/article/view/13641>