

# Curriculum Vitae di Carlo Nardi

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**Education since leaving school**

- 09/1994 Master's degree in Sociology; (Università degli Studi di Trento)
- 11/2005, PhD in Sciences of Music (Università degli Studi di Trento)

**Present appointment**

- Researcher, teacher/lecturer, music producer, performer
- Self-employed

<b>Professional experience</b>	<b>From / to</b>	<b>Job title</b>	<b>Name of academic Institution</b>	<b>Academic level</b>	<b>Responsibilities</b>
	11.2018 present	Commissioned researcher	Libera Università di Bolzano		Assistant researcher on a study on social capital and singing
	05.2018 10.2018	Commissioned researcher	Libera Università di Bolzano		Assistant researcher on a study on social capital and singing
	06.2017 06.2018	Researcher	Fondazione Museo Storico del Trentino		Content analyst
	05.2014 present	Teacher/lecturer	CDM - Centro Didattico MusicaTeatroDanza	RQF Level 5-6	Social research, Arts marketing, Computer music composition and production, Computer music systems, Live sound, Audio post-production, Critical music listening, The evolution of the instrument
	07.2011 12.2011	Lecturer	Rhodes University	undergrad.	Social research, Sociology of deviance
	09.2009 07.2011	Lecturer	University of Northampton	undergrad.	History of popular music,

				Music for new media, music production, performance, composition
04.2010 07.2010	Lecturer	Humboldt-Universität zu Berlin	postgrad.	Popular music and technology
09.2009 05.2011	Lecturer	Università degli Studi di Trento	undergrad. postgrad.	Sociology of culture, Sociology of music,
04.2008 05.2008	Researcher	tsm - Trentino School of Management		Market research
12.2005 10.2006	Researcher	Università degli Studi di Trento		Research on science and art, database management

**Other academic responsibilities**

- General Secretary of IASPM - International Association for the Study of Popular Music (2011-2013).
- Webmaster and publication officer of IASPM (2007-2011).
- Organisation of IASPM biennial conferences in Liverpool (2009), Grahamstown (2011) and Gijón (2013).
- Co-founding editor of *IASPM Journal*, peer-reviewed multilingual journal (2009-2016). In 2014 I coedited a special issue on popular music performance.
- Publications Manager of *Dancecult: Journal of Electronic Dance Music Culture* (2013-2016).
- Peer-reviewer for the *Journal on the Art of Record Production*.
- Member of the executive committee of the Italian branch of IASPM (2009-2012).
- Member of the international research network Sound in Media Culture (2010-2016); the network, funded by DFG - Deutsche Forschungsgemeinschaft and Universität der Künste, Berlin, aimed at generating a reflection on the cultural history of sound. A Research Companion has been published by MIT Press in 2016. I have contributed two chapters, respectively about critical listening and racial politics.
- "Student life in a time of risk", a study about the perception of risk coordinated by Prof. Jon Coetzee of the University of Free State (2011-2014). Data from three South African universities have been tested using multivariate analysis.
- Research project on "Cultural practices in contemporary Europe" (*Pratiche culturali nell'Europa contemporanea*); scientific coordinator: Prof. Luigi Del Grosso Destrieri, University of Trento (March-November 2010).

- Research seminars on popular music at the Humboldt Universität, Berlin; scientific coordinator: Prof. Peter Wicke, Humboldt Universität (2007-2008).
- Member of the research group Interart (2005-2008), aimed at exploring the relationship between science and art in modernity. The project was funded by the Department of Human and Social Sciences of the University of Trento and by MART (Museum of modern and contemporary art of Trento and Rovereto).

### **Memberships**

- IASPM - International Association for the Study of Popular Music (member since July 2003, executive member between July 2007 and July 2013, General Secretary between July 2011 and June 2013).
- ASARP - Association for the Study of the Art of Record Production (member since January 2009).
- ESSA - European Sound Studies Association (member since August 2012)

### **Other professional activities**

- I work professionally as a music producer, performer, composer, and event promoter. As a guitar player or DJ, I have performed in such occasions as Pistoia Blues, Berlinale, Porretta Soul Festival, Popkomm, and in several European venues. As a composer and producer, I have collaborated with dance and theatre companies; I have worked for organizations such as MART (Museum of modern and contemporary art of Trento and Rovereto) and EXPO 2015 and have participated in international artistic workshops such as *KlangKunstBühne* at the Universität der Künste, Berlin, aimed towards an interdisciplinary research on new sounds, images and places. I have released records for several labels, including the album "Erasing Rock" with the band Les Jeux Sont Funk for Italian indie label Irma Records. I also regularly perform as a guitar player or DJ.
- I have worked on a regular basis as a music composer and producer for the film production company Filmwork, Museo Storico del Trentino (Historical Museum of Trentino), and MART (Trento, since February 2014).
- I have worked for History Lab, a television channel of the Museo Storico del Trentino, and Filmmuseum Wien in a project on the cultural history of home videos, for which I composed and produced the music (February-June 2013), and in a project that involved the composition of new music for silent home movies (January 2014), respectively.

### **Publications**

- Book - Authored

Del Grosso Destreri, L.; Buldrini, D.; Nardi, C.A.; Pavese, E.; Russo, M. (2009), *Pratiche, prodotti, eventi musicali e analisi sociologiche*. Trento: Sedico Editore, 2009, 324 pp. [ISBN: 9788896360088]

- Book - Edited

Dalmonte, R.; Nardi, C.A. (eds.) (2004), *Professione: Musicista*. Trento: U.C.T., 248 pp. [ISBN: 8886246919]

- Chapters in books

Nardi, C. (in print, 2020), "How to Study Record production". In *The Bloomsbury Handbook of Music Production*, ed. A. Bourbon and S. Zagorski-Thomas, New York and London: Bloomsbury. [ISBN: 9781501334023]

Sordon, F.; Nardi, C.; Dalle Piatte, A. (in print, 2019), "Community music, benessere sociale e cittadinanza culturale in un'area urbana decentralizzata: un progetto dell'Azienda Servizi Sociali di Bolzano". In *La community music in Italia. Storia, contesti e prospettive nella pedagogia musicale*, ed. J. van der Sandt, Roma: Carocci. [ISBN: 9788843096848]

Nardi, C. (2017), "The Mockumentary Sitcom: The Discomfort of Fake Realism". In *Music in Comedy Television: Notes on Laughs*, ed. L. Giuffrè and P. Hayward, 73-87, New York and Abingdon: Routledge. [ISBN: 9781138193581; DOI: 10.4324/9781315639284]

Nardi, C. (2016), "Sound and Racial Politics". In *Sound as Popular Culture: A Research Companion*, ed. J.G. Papenburg and H. Schulze, 77-87, Cambridge, MA: MIT Press. [ISBN: 9780262033909]

Nardi, C. (2016), "Critical Listening". In *Sound as Popular Culture: A Research Companion*, edited by J.G. Papenburg and H. Schulze, 395-402, Cambridge, MA: MIT Press. [ISBN: 9780262033909]

Nardi, C. (2016), "I Say, 'Sweetie', You Hear, 'Machine Gun': Challenging the Rhetoric of Reconciliation on a South African Campus". In *Unsichtbare Landschaften/Invisible Landscapes: Populäre Musik und Räumlichkeit/Popular Music and Spatiality*, edited by G. Bottà, 147-160, Münster: Waxmann. [ISBN: 9783830930396]

Nardi, C. (2014), "The Scene of Scenes: Berlin Underground Parties, Neither Movement nor Institution". In *'Poor, but Sexy': Reflections on Berlin Scenes*, ed. G. Stahl, 83-101, Bern: Peter Lang. [ISBN: 9783034313391; DOI: 10.3726/978-3-0351-0623-7]

Nardi, C. (2014), "Mediating Fictional Crimes: Music, Morality and Liquid Identification in *Breaking Bad*". In *Analyzing Breaking Bad: Critical Essays on the Contexts, Politics, Style, and Reception of the Television Series*, ed. D. Pierson, 173-189, Lanham, MD and Plymouth: Lexington Books. [ISBN:

9781498532327]

Nardi, C. (2012), "Library Music: Technology, Copyright and Authorship". In *Current Issues in Music Research: Copyright, Power and Transnational Musical Processes*, ed. S. Moreno Fernández et al., 73-83, Lisbon: Colibri. [ISBN: 9789896892432]

- Journal articles in refereed academic journals

Nardi, C. (2014), "Una teoria del formato audio per la musica dance elettronica". *Philomusica on-line* 13(2): 135-155. [DOI: 10.6092/1826-9001.13.1715]

Rau, A.; Radloff, S.; Coetzee, J.K.; Nardi, C.; Smit, R.; Matebesi S.Z. (2014), "Students Perceiving Risk: A Quantitative Assessment on Three South African University Campuses". *African Sociological Review* 18(1): 65-90 (<https://www.ajol.info/index.php/asr/article/view/113675>). [ISSN: 1027-4332]

Nardi, C. (2014), "Gateway of Sound: Reassessing the Role of Audio Mastering in the Art of Record Production". *Dancecult* 6(1): 8-25. [DOI: 10.12801/1947-5403.2014.06.01.01]

Nardi, C. (2012), "Performing Electronic Dance Music: Mimesis, Reflexivity and the Commodification of Listening". *Contemporanea* 10(1): 81-98. [ISSN: 1806-0269]

Nardi, C. (2007), "Fare musica: un processo intersensoriale". *Critica Sociologica* 41(1): 79-93. [DOI: 10.1400/78133]

- Conference papers

Nardi, C. (2015), "Musica e valorizzazione del materiale d'archivio". *Archivio Trentino* 2014(1): 161-173. [ISSN: 1125-8225]

Nardi, C. (2012), "Sound in Lost and the Disavowal of Reality". In *Situating Popular Musics: IASPM 16th International Conference Proceedings*, 185-191, IASPM. [DOI: 10.5429/2225-0301.2011.25]

Nardi, C. (2012), "'Playlist Value' in Three Local Commercial Radio Stations". In *Situating Popular Musics: IASPM 16th International Conference Proceedings*, 317-126, IASPM. [DOI: 10.5429/2225-0301.2011.42]

Nardi, C. (2011), "The Cultural Economy of Sound: Reinventing Technology in Indian Popular Cinema". *Journal on the Art of Record Production* 5 (<https://www.arjournal.com/asarpwp/the-cultural-economy-of-sound-reinventing-technology-in-indian-popular-cinema/>). [ISSN: 1754-9892]

Nardi, C. (2005), "Zen in the Art of Sound Engineering". In *The Proceedings of the 2005 Art of Record Production Conference*, London College of Music & Media, London, 17-18 September 2005

(<http://www.artofrecordproduction.com/aorpjoom/arp-conferences/arp-archive-conference-papers/17-arp-2005/77-nardi-2005>).

- Other publications

Nardi, C. (2015), "Global Tribe: Technology, Spirituality and Psytrance", ed. Graham St John. *Analitica* 8 (<http://www.gatm.it/analitica/ajs/index.php/analitica/article/view/159/135>). [ISSN: 2279-5065]

Echard, W.; Nardi, C.; Rietveld, H.C. (eds.) (2014) *Popular Music Performance*, Special Issue of *IASPM Journal* 4(1). [ISSN 2079-3871; DOI: 10.5429/2079-3871(2014)v4i1]

Montano, E.; Nardi, C. (eds.) (2012), *Situating Popular Musics: IASPM 16th International Conference Proceedings*, Rhodes University, Grahamstown, 27th June - 1st July 2011, IASPM, 359 pp. [ISBN: 2225-0301; DOI: 10.5429/2225-0301.2011.00]

Nardi, C. (2013), "The Sound Studies Reader", ed. Jonathan Sterne. *Dancecult* 5(1): 80-85. [DOI: 10.12801/1947-5403.2013.05.01.07]

**12 September 2019**

Acconsento alla pubblicazione del mio CV in ottemperanza alle disposizioni di legge dettate in materia di trasparenza (D.Lgs. 33/2013).