

Marina Toffetti is Assistant Professor of Music Theory at the University of Padua and a member of the PhD Committee in History, Criticism and Conservation of Cultural Heritage of the same university. Her main scientific interests concern history of music and musical institutions (16th-18th century), musical philology and theory of the musical edition, and music analysis. Since 2009 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.

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. 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, and USA).

She has written a monograph on the 17th century composers *Ardemano* (LIM, 2004), has published musicological essays, main entries in biographical (*Dizionario Biografico degli Italiani*) and musicological dictionaries (New Grove, *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 Ardemano's *Musica a più voci*, and of Girolamo Frescobaldi's *Liber secundus diversarum modulationum*, all involving the 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 Ardemano's *Musica a più voci*.

She 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 «*Musica Iagellonica*» of the Jagiellonian University in Cracow, 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) and Tomaso Cecchini (under the auspices of the Vatroslav Lisinski Concert Hall and the Croatian Music Information Centre in Zagreb).