

Paolo Rosato (1959, Lanciano, Italy) composer, musicologist, and writer, holds degrees in Choral Music (Florence), Composition (Pescara), Philosophy (Chieti) and PhD in Musicology (University of Helsinki). He studied music analysis with Fulvio Delli Pizzi. He teaches at the Conservatory of Pescara.

He was co-editor (1986-1999) with Michele Ignelzi of *Eunomio*, an Italian journal for theory, analysis, and semiotics of music. Member of the International Project on Musical Signification, directed by Eero Tarasti, he has been presenting papers in international congresses (Edinburgh, Paris, Helsinki, Rome, Wien, Dresden, Krakow, among the others). His writings are published in many books and reviews. He is the author of *The Organic Principle in Music Analysis. A Semiotic Approach* (Helsinki 2013). His original approach to the study of the tonal models was presented at the University of Austin (2016) and published on the *Indiana Theory Review* (2018).

Member of the *SIMC* (the Italian Society for Contemporary Music) and *Nuova Consonanza* (Rome), his music (more than 200 compositions) is performed in various festivals and Countries. Author of three operas: *Il ritratto* (from James's "The tone of time", Pescara 2003); *Lars Cleen* (from Pirandello's "Lontano", Helsinki 2015); and *Didone* (from Marlowe, Pescara 2009). Some of his compositions were recently premiered at *La Biennale Musica* in Venice, *Mozarteum* in Salzburg, the *Hungarian Institute* in Paris, and *Nuova Consonanza Festival* in Rome.