

## NICOLA DI STEFANO

Date of birth: 9/10/1982

Nationality: Italian

Married, 2 children

Main affiliation:

Institute of Cognitive Sciences and Technologies (ISTC)

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Google Scholar: [link](#)

ResearchGate: [link](#)

## EDUCATION

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|------|---|
| 2014 | Ph.D. degree in Bioethics, Università Campus Bio-Medico di Roma (Italy)   |
| 2010 | Degree in double-bass. Conservatory “Giuseppe Verdi”, Milan (Italy)   |
| 2009 | Master’s degree in Philosophical Sciences, 110/110 <i>cum laude</i> . Università degli Studi di Milano, Milan (Italy) |
| 2005 | Bachelor’s degree in Philosophy, 110/110 <i>cum laude</i> . Università degli Studi di Milano, Milan (Italy)           |

## CURRENT POSITION

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| 2021- to date | Researcher (permanent position) at Institute of Cognitive Sciences and Technologies (ISTC), National Research Council of Italy (CNR), Rome, Italy |
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## PREVIOUS POSITIONS

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| 2023      | Research collaborator, Newcastle University (UK) (12-month contract)           |
| 2023      | Visiting researcher, Center for Music in the Brain, Aarhus University, Denmark |
| 2019-2021 | Post-doc position, Ca’ Foscari University of Venice, Italy                     |
| 2016-2019 | Post-doc position, Università Campus Bio-Medico di Roma, Italy                 |

## TEACHING EXPERIENCE

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| 2022-2023    | Adjunct professor of “Ethics in Journalism”, University of Arkansas Rome Center, Italy   |
| 2021-to date | Adjunct professor of “Medical Humanities”, Università Campus Bio-Medico di Roma, Italy   |
| 2016-to date | Adjunct professor of “Introduction to Ethics”, University of Arkansas Rome Center, Italy |
| 2017-2021    | Adjunct professor of “Aesthetics”, Roma Tre University, Italy                            |
| 2018-2019    | Professor of “Philosophy of the Body”, Sacred Art School, Florence, Italy                |

## SUPERVISION OF GRADUATE AND UNDERGRADUATE STUDENTS

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| 2025-2028 | Supervisor of 2 Ph.D. students in the field of Music Perception and Cognition, University of Camerino (dr. Chang Qin and dr. Arianna Ferretti) |
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- 2024-2027 Co-supervisor of a Ph.D. student in the field of Music Aesthetics and Cognition, University of Rome Tor Vergata. (dr. Nadine Zubova)
- 2023 Co-supervisor of a Ph.D. Thesis in the field of Philosophy of Language, Campus Bio-Medico University of Rome. (dr. Luca Capone)
- 2022 Co-supervisor of a Ph.D. Thesis in the field of Philosophy of Engineering, Campus Bio-Medico University of Rome. (dr. Laura Corti)
- 2020 Supervisor of one Master's student in Aesthetics, Dept. of Philosophy and Cultural Heritage, Ca' Foscari University of Venice, Italy.
- 2018 Supervisor, Five Master's and Six Bachelor's students in Aesthetics, Dept. of Education Science, RomaTre University, Rome, Italy.
- 2018 Co-supervisor, three Master's students in Psychology, Dept. of Biotechnological and Applied Clinical Sciences, University of L'Aquila, Italy.
- 2015 Co-supervisor, Master's Student in Bioengineering, School of Engineering, Campus Bio-Medico University of Rome, Italy.

## PROFESSIONAL EXPERIENCE IN MUSIC

- 2004-2006 Collaboration with the Choir of the Conservatory of Milan and the Choir of the Scala Academy. Conductor Bruno Casoni.
- 2008-2010 Symphony Orchestra of the Conservatory of Milan (Section and principal double-bass). Conductors: Daniele Gatti, Donato Renzetti, Enrico Dindo.
- 2006-2010 Double-bass masterclasses with Klaus Stoll (Berliner Philharmoniker), Thomas Martin (London Symphony), Giuseppe Ettore and Francesco Siragusa (Teatro alla Scala), Milton Masciadri (University of Georgia, USA).

## AWARDS AND GRANTS

- 2026 GROWT5 project (HORIZON-CL4-2025-01). PI. Total budget: 241.250 €. Duration: 36 Months.
- 2025 PI of the X-SONANCE project, funded by the Italian Ministry of Research under the FIS2 programme. Total budget: 1.505.488,00 €. Duration 36 months.
- 2023 Short Term Mobility (STM) grant funded by the National Research Council of Italy (3.000 €).
- 2023 Co-PI of the project "The multisensory and interactional nature of music experience. Merging aesthetics with bioengineering to investigate the multidimensional structure of musical sound" funded by the Italian Ministry of Research under the PRIN2022 programme. Total budget: 199.656 € (Unit budget 67.855 €). Duration: 24 months.
- 2022 Award "Researchers and research fellows to strengthen their professional status and Lazio's research system" awarded by Regione Lazio (PR FSE 2021-2027) (2.000 €).
- 2020 Marie Skłodowska-Curie Actions, Seal of Excellence, "CONSONANCE" project (Evaluation: 93/100)
- 2020 Task leader of the NIMA project (H2020-FET OPEN-2018-2019-2020-01, RIA, #899626). Total budget: 3 mln € (Unit budget: 499.125 €). Duration: 36 months
- 2020 Co-PI and project manager of the CONBOTS project (H2020-ICT-09-2019-2020, RIA, #871803). Total budget: 4,8 mln € (Unit budget: 1,2 mln €). Duration: 42 months
- 2019 PI of the CONSONANCE project (SPIN Grant, funded by Università Ca' Foscari, Venezia, Italy). Total budget 114.000 € (including PI's salary). Duration 24 months.
- 2018 Italian Scientific Habilitation as Associate Professor in Aesthetics (M-Fil/04).
- 2016 "Embodiment" grant funded by Università Campus Bio-Medico. Duration 24 months. Total budget 12.712 €. Project title: "MEDIA. Music: EmboDiment In Action". PI: Nicola Di Stefano.

2014 “ICMPC 13-APSCOM 5 Travel Award” awarded by SEMPRES (Society for Education, Music and Psychology Research) (500 USD)

### COMMISSION OF TRUST

2025-2026 Member of the Academic Board, Ph. D., TorVergata University, Rome, Italy  
2024-2027 General Secretary of the European Society for the Cognitive Sciences of Music (ESCOM)  
2022 Chairman of the Ethics Advisory Board of the EIC FET project B-CRATOS  
2022 Review Editor for *Frontiers in Psychology*, section *Perception Science*  
2021 Review Editor for *Frontiers in Psychology*, section *Performance Science*  
2018 Editorial staff member of *Lebenswelt. Aesthetics and Philosophy of Experience*  
2017 Advisory board member. *Sensibilia. Colloquium on Perception and Experience*  
2017 Editorial board member. *International Lexicon of Aesthetics (ILAE)*

### GRANT REVIEWS

*National Science Centre (Poland), Austrian Academy of Sciences, Swiss National Science Foundation (SNSF)*

### JOURNAL AND CONFERENCE PEER REVIEWS

*Psychological Research, Psychology of Music, Scientific Reports, Topoi, Conferences on Interdisciplinary Musicology, Conference of the European Society for the Cognitive Sciences of Music, Brain Sciences, Frontiers in Psychology, Music Perception, Musicae Scientiae, Journal of Interdisciplinary Music Studies, Helyion, Journal of Experimental Psychology: General, Philosophies, Physics of Life Reviews, Vision, Journal of Acoustical Society of America, Perception, PlosOne, Neuroscience & Biobehavioural Reviews, Quarterly Journal of Experimental Psychology, PeerJ, Acta Psychologica, Experimental Brain Research.*

### SCIENTIFIC SOCIETIES

2020 to date Member of the “Società Italiana di Logica e Filosofia delle Scienze” (SILFS)  
2018 to date Member of the “Gruppo di Analisi e Teoria Musicale” (GATM)  
2016 to date Member of the “Società Italiana d’Estetica” (SIE)  
2015 to date Member of the “European Society for the Cognitive Sciences of Music” (ESCOM)  
2013 to date Member of the “Society for Music Perception and Cognition” (SMPC)

### RESEARCH INTERESTS

Areas of competence: Cognitive science; Philosophy; Ethics and technology.

Areas of specialization: Philosophy and psychology of perception; Psychology of aesthetics and cognitive sciences; Aesthetics and phenomenology of music; Music perception and cognition.

## LIST OF PUBLICATIONS

### • JOURNAL ARTICLES

1. Di Stefano N., Ansani A., Focaroli V., Borsella R., Formenti G., Velardi A., Schiavio A. & Spence C. Auditory-conceptual associations in Peter and the Wolf and Carnival of the Animals: Evidence from 6-9 year-old children, *Psychonomic Bulletin & Review*, 33, 28. <https://doi.org/10.3758/s13423-025-02804-4>
2. Spence, C., Di Stefano, N. (2025). Mid-Level Audiovisual Crossmodal Correspondences: A Narrative Review. *Multisensory Research*, 1-39, <https://doi.org/10.1163/22134808-bja10175>
3. Spence, C., Di Stefano, N. (2025). Mood Music: Studying the Impact of Background Music on Film. *Multisensory Research*, 1-45, <https://doi.org/10.1163/22134808-bja10172>
4. Di Stefano N., Valera L. (2025). Affordance-based accounts of the ethics of artefacts and their application to neuroenhancement technologies, *AI & Society*, <https://doi.org/10.1007/s00146-025-02559-5>
5. Spence, C., Di Stefano N. (2025). Augmenting art crossmodally: possibilities and pitfalls. *Frontiers in Psychology*. 16:1605110. <https://doi.org/10.3389/fpsyg.2025.1605110>
6. Wanke, R., Ansani, A., Di Stefano, N., & Spence, C. (2025). Exploring auditory morphodynamics: Audiovisual associations in sound-based music. *i-Perception*, 16(4). <https://doi.org/10.1177/20416695251338718>
7. Di Stefano N., Spence C. (2025). Smelling x as y? On (the impossibility of) multistable perception in the chemical senses, *Consciousness and Cognition*. 132, 103875. <https://doi.org/10.1016/j.concog.2025.103875>
8. Di Stefano N., Spence C. (2025). Perceiving temporal structure within and between the senses: A multisensory/crossmodal perspective, *Attention, Perception & Psychophysics*. <https://doi.org/10.3758/s13414-025-03045-2>.
9. Nocco A., Buscaglione S., Eden J., Cheng X., Di Stefano N., Di Pino G., Burdet E., Formica D. (2025). Robot-mediated asymmetric connection between humans can improve performance without increasing effort, *IEEE Transactions on Biomedical Engineering*, <https://doi.org/10.1109/TBME.2025.3548884>
10. Di Stefano N., Ansani A., Schiavio A., Saarikallio S., Spence C. (2025). Audiovisual associations in Saint-Saëns' Carnival of the Animals: A cross-cultural investigation on the role of timbre, *Empirical Studies of the Arts*, <https://doi.org/10.1177/02762374241308810>
11. Di Stefano N. (2024). Cultural approaches to musical consonance. A Lakatosian attempt to save Pythagoras, *Music Perception*, 42(2), 165-176. <https://doi.org/10.1525/mp.2024.42.2.165>
12. Di Stefano, N., & Spence, C. (2024). Perceptual similarity: Insights from crossmodal correspondences. *Review of Philosophy and Psychology*, 15(3), 997-1026.
13. Di Stefano N., Lo Presti D., Romano C., Raiano L., Massaroni C., Schena E., Formica D. (2024). Expressivity attributed to music affects the smoothness of bowing movements in violinists, *Scientific Reports*, 14, 22267. <https://doi.org/10.1038/s41598-024-73593-4>
14. Volta E., Di Stefano N. (2024). Using Wearable Sensors to Study Musical Experience: A Systematic Review, *Sensors*, 24(17), 5783. <https://doi.org/10.3390/s24175783>
15. Spence, C., Di Stefano, N., Reinoso-Carvalho, F., & Velasco, C. (2024). Marketing sonified fragrance: Designing soundscapes for scent. *i-Perception*, 15(3), 1–23. <https://doi.org/10.1177/20416695241259714>

16. Spence C., Di Stefano N. (2024). Old and new versions of the Molyneux Question: A review of experimental answers, *Philosophy and the Mind Sciences*, 5, 1-21.  
<https://doi.org/10.33735/phimisci.2024.11337>
17. Provenzale, C., Di Tommaso, F., Di Stefano, N., Formica, D., Taffoni, F. (2024). Real-Time Visual Feedback Based on MIMUs Technology Reduces Bowing Errors in Beginner Violin Students. *Sensors*, 24, 3961. <https://doi.org/10.3390/s24123961>
18. Di Stefano, N., Spence, C. (2024). Should absolute pitch be considered as a unique example of context-free sensory judgments in humans? A systematic and theoretical review of the literature, *Cognition*, 249, 05805
19. Michałko, A., Di Stefano, N., Campo, A., & Leman, M. (2024). Enhancing human-human musical interaction through kinesthetic haptic feedback using wearable exoskeletons: theoretical foundations, validation scenarios, and limitations. *Frontiers in Psychology*, 15:1327992. doi: 10.3389/fpsyg.2024.1327992
20. Spence, C., & Di Stefano N. (2024). What, if anything, can be considered an amodal sensory dimension?, *Psychonomic Bulletin & Review*. <https://doi.org/10.3758/s13423-023-02447-3>
21. Spence, C., & Di Stefano, N. (2024). Sensory translation between audition and vision. *Psychonomic Bulletin & Review*, 31(2), 599-626.
22. Di Stefano, N.\*, Ansani, A\*., Schiavio, A., & Spence, C. (2024). Prokofiev was (almost) right: A cross-cultural investigation of auditory-conceptual associations in Peter and the Wolf, *Psychonomic Bulletin & Review* (\*equal contribution). <https://doi.org/10.3758/s13423-023-02435-7>
23. Di Stefano, N. (2023). Temporal and spatial accounts of sound perception. An overview of the main historical sources and theoretical problems. *Gestalt Theory*, 45, 3, 183-197.
24. Di Stefano N. (2023). Musical Emotions and Timbre: from Expressiveness to Atmospheres. *Philosophia*, <https://doi.org/10.1007/s11406-023-00700-6>
25. Pinardi M., Di Stefano N., Di Pino G., Spence C. (2023). Exploring crossmodal correspondences for future research in human movement augmentation. *Frontiers in Psychology*, 14,1190103. doi: 10.3389/fpsyg.2023.1190103
26. Di Stefano N., Vuust P., Brattico E. (2022). Consonance and dissonance perception. A critical review of the historical sources, multidisciplinary findings, and main hypotheses, *Physics of Life Reviews*, 43, 272-304, <https://doi.org/10.1016/j.plrev.2022.10.004>
27. Di Stefano, N., Jarassé, N., Valera, L. (2022). The ethics of supernumerary robotic limbs. An enactivist approach, *Science and Engineering Ethics*, 28, 57, 1-19. <https://doi.org/10.1007/s11948-022-00405-1>
28. Di Stefano, N., Spence, C. (2022). Roughness perception: A multisensory/crossmodal perspective. *Attention, Perception, & Psychophysics*, 84, 2087-2114. <https://doi.org/10.3758/s13414-022-02550-y>
29. Di Stefano, N. (2022). The spatiality of sounds. From sound-source localization to musical spaces. *Aisthesis. Pratiche, Linguaggi e Saperi dell'estetico*, 15(1), 173-185.
30. Corti, L., Di Stefano, N. & Bertolaso, M. (2022). Artificial Emotions: Toward a Human-Centric Ethics. *International Journal of Social Robotics*. <https://doi.org/10.1007/s12369-022-00890-1>
31. Spence, C., Di Stefano, N. (2022). Coloured Hearing, Colour Music, Colour Organs, and the Search for Perceptually Meaningful Correspondences Between Colour and Sound. *i-Perception*, 13(3), 1-42.
32. Spence, C., Di Stefano, N. (2022), Crossmodal harmony: Looking for the meaning of harmony beyond hearing, *i-Perception*, 13(1), 1-40.
33. Provenzale, C., Di Stefano, N., Nocco, A., Taffoni, F. (2021). Assessing the Bowing Technique in Violin Beginners Using MIMU and Optical Proximity Sensors: A Feasibility Study. *Sensors*, 21(17), 5817, 1-15.

34. Di Stefano, N., Oliva, S. (2020), Insights into the aesthetic experience through an embodied approach to Wittgenstein's hearing-as. *Reti, Saperi, Linguaggi. Italian Journal of Cognitive Sciences*, 2, 277-292.
35. Costantino, A.\*, Di Stefano, N.\*, Taffoni, F., Di Pino G., Casale, M., Keller F. (2020). Embodying melody through a conducting baton: a pilot comparison between musicians and non-musicians. *Experimental Brain Research*, 238, 10, 2279-2291 (\*authors with equal contribution)
36. Di Stefano, N. (2020). Vincoli biologici e regole fenomenologiche. Osservazioni sulla percezione del suono [Biological constraints and phenomenological rules. Remarks on sound perception], *Rivista di Estetica*, 73, 1, 152-165.
37. Di Stefano, N. (2019). Emozioni, moods e atmosfere nella percezione della musica [Emotions, moods and atmospheres in the perception of music], *Studi di Estetica*, 2, 89-104.
38. Di Stefano, N., Ghilardi, G., Morini, S. (2019). The cerebral ventricles in Leonardo's anatomical drawings, *The Lancet*, 393, 1412.
39. Di Stefano N. (2018). Gesto, suono e corpo. Sul ruolo della mano nell'espressione della musica [Gesture, sound and body. On the role of the hand in the expression of music], *Lebenswelt. Aesthetics and Philosophy of Experience*, 13, 57-66.
40. Trulla L. L., Di Stefano N., Giuliani A. (2018). Computational approach to musical consonance and dissonance, *Frontiers in Psychology*, 9, 381, 1-11.
41. Di Stefano, N. (2017). The Idea of Beauty and its Biases: Critical Notes on the Aesthetics of Plastic Surgery, *Plastic and Reconstructive Surgery Global Open*, 5, e1523.
42. Di Stefano N., Focaroli V., Giuliani A., Formica D., Taffoni F., Keller F. (2017). A new research method to test auditory preferences in young listeners: Results from a consonance versus dissonance perception study, *Psychology of Music*, Vol. 45, 5, 699-712.
43. Di Stefano, N., Ghilardi, G., Morini, S. (2017). Leonardo's mistake: Not-evidence based medicine? *The Lancet*, 390, 10097, 845.
44. Taffoni F., Di Perna L., Formica D., Focaroli V., Keller F., Di Stefano N. (2017), A sensor-based approach to study sound perception in children, *International Journal of Computer Applications in Technology*, 55, 3, 173-182.
45. Keller F., Di Stefano N. (2017). Anima e neuroscienze: c'è spazio per un riavvicinamento? [Soul and neuroscience. Room for reconciliation?] *Ph*, 1, 14-34.
46. Barone M., Cogliandro A., Di Stefano N., Aronica R., Tambone V., Persichetti P. (2017). Linguistic validation of the "FACE-Q Rhinoplasty Module" in Italian, *Archives of Oto-Rhino-Laryngology*, 274, 3, 1771-1772.
47. Barone M., Cogliandro A., Di Stefano N., Tambone V., Persichetti P. (2017). A systematic review of patient-reported outcome measures after rhinoplasty, *Archives of Oto-Rhino-Laryngology*, 274, 4, 1807-1811.
48. Di Stefano N. (2016). Contextual and cultural factors of consonance and dissonance notions in the Trecento and their relevance to contemporary music perception and cognition theories, Special Issue on Cognition of Early Polyphony, *Journal of Interdisciplinary Music Studies*, Vol. 8, 1-2, 79-80.
49. Barone M., Cogliandro A., Persichetti P., Di Stefano N. (2016). Ethical Considerations on Case Reports and Analysis of Quality of Life in Patients with Cosmetic Rhinoplasty, *Persona y Bioetica*, 20, 1, pp. 77-85.
50. Di Stefano N. (2015). Il problema della consonanza e la ricerca sperimentale contemporanea [The issue of consonance and contemporary experimental research], *De Musica*, XIX, pp. 183-226.
51. Di Stefano, N. (2015). Nichilismo, fede e conoscenza ne *Il Settimo sigillo* di Ingmar Bergman. Commento al film [Nihilism, faith, and knowledge in *The seventh seal* by Ingmar Bergman. A comment on the movie], *Per la Filosofia*, 32, 93-94, pp. 63-88.

52. Tambone V., Barone M., Cogliandro A., Di Stefano N. and Persichetti P. (2015). How You Become Who You Are: A New Concept of Beauty for Plastic Surgery, *Archives of Plastic Surgery*, 42, 5, 517-520.
53. Russo M. T., Di Stefano N. (2014). Post-human Body and Beauty, *Cuadernos de Bioetica*, 25, 3, 457-466.
54. Di Stefano N. (2014). L'animale parlante: la retorica come dimensione essenziale dell'essere umano [The speaking animal: rhetoric as foundational dimension of human beings], *Medicina e Morale*, 4, 587-603.
55. Tambone V., Di Stefano N. (2014). Una strategia progressiva per la Bioetica [A progressive strategy for bioethics], *Medicina e Morale*, 4, 683-691.
56. Di Stefano N., Bertolaso M. (2014). Understanding Musical Consonance and Dissonance: Epistemological Considerations from a Systemic Perspective, *Systems*, 2, 4, 566-575.
57. Di Stefano N. (2014). Irriducibilità e originarietà del Leib: riflessioni a partire dal transessualismo [Irriducibility and originariness of the Leib: reflections on the case of transexualism], *Fenomenologia e Società*, 2, 156-171.
58. Di Stefano N., Ghilardi G. (2013). Embodied intelligence: epistemological remarks on an emerging paradigm in the artificial intelligence debate, *Epistemologia*, 1, 100-111.
59. Di Stefano N. (2012). *Nuages gris* di Liszt: proposta d'analisi [Liszt's *Nuages gris*: an analysis], *Rivista di Analisi e Teoria Musicale*, 1, 49-64.

- **BOOK CHAPTERS**

1. Di Stefano, N. (2024). *La città invisibile. Una riflessione tra ontologia ed estetica* [The invisible city. An ontological and aesthetic reflection], in Dall'Igna, A., Valera, L. (eds) *Filosofia urbana*, (pp. 15-24), Mimesis Edizioni.
2. Di Stefano, N., Murari, M., Spence, C. (2022). *Crossmodal Correspondences in Art and Science: Odours, Poetry, and Music*, in Di Stefano, N., Russo M.T., *Olfaction. An interdisciplinary perspective* (pp. 155-189), Springer.
3. Di Stefano N., (2020). *Musical Atmospheres as Quasi-Objective Qualities of Tones*, in F. Scassillo (ed.), *Resounding Spaces. Approaching Musical Atmospheres*, Mimesis International, pp. 73-82.
4. Di Stefano N., Franzini, E. (2019). *Estetica e fenomenologia nel Codice Lauri del Trattato sulla Pittura di Leonardo* [Aesthetics and phenomenology in the *Codice Lauri* of Leonardo da Vinci], in Ghilardi G., Morini S., Tambone V. (a cura di), *Codice Lauri. Apografo del Trattato della Pittura di Leonardo da Vinci*, Edizioni LSWR, pp. 479-491.
5. Keller, F., Di Stefano, N. (2018). *The Robustness of Musical Language: a Perspective from Complex Systems Theory*, in Bertolaso M., Caianiello S., Serrelli E., (Eds). *Biological Robustness. Emerging Perspectives from within the Life Sciences*. Springer, Cham, pp. 207-217.
6. Leman, M., Nijs, L., Di Stefano, N. (2017). *On the Role of the Hand in the Expression of Music*, in Bertolaso M., Di Stefano N. (Eds). *The Hand. Perception, Cognition, and Action*. Springer, Cham, pp. 175-192.
7. Di Stefano N. (2016). *Musical Beings: Playing and Dancing Bodies*, in M. Barone, N. Di Stefano, V. Tambone, *About the Living Body: Introduction to Philosophical Anatomy*, Nova Science Publisher Inc., New York, pp. 31-47.
8. Di Stefano N., Bertolaso M. (2016). *Changing framework in explaining complex dynamics: convergences on systemic accounts from two different case studies*, in Minati, G., Abram, M. R. and Pessa, E., (Eds.), *Towards a post-Bertalanffy Systemics*, Springer, pp. 159-167.

9. Bertolaso M., Di Stefano N., Ghilardi G. and Marcos A. (2015). *Scientific Personal Agency*, in M. Bertolaso (Ed.), *Bio-Techno-Logos. Science in Practice and its Philosophical Implications*, Pickering & Chatto Publishers, pp. 179-191.
10. Di Stefano N. (2014). *Oltre la differenza sessuale: il transessualismo come questione antropologica* [Beyond sexual differentiation: transexualism as an anthropological issue], in R. Pisconti (a cura di), *Riflessioni critiche sul femminismo contemporaneo*, Limina Mentis, Villasanta, pp. 305-329.
11. Di Stefano N. (2014). *Verso l'indifferenziato: rimozione del limite e perdita dell'identità. Chirurgia estetica, gender e transumanesimo* [Towards undifferentiatedness: removal of the limit and loss of identity. Aesthetic surgery, gender and transhumanism], in D. Pagliacci (a cura di), *Differenze e Relazioni*, Roma, Aracne, pp. 235-244.
12. Tambone V., Cogliandro A., Di Stefano N. (2012). *Quale estetica per la medicina? Un inquadramento teoretico* [Which aesthetics for medicine? A theoretical framework], in P. Persichetti, M. T. Russo, V. Tambone (a cura di), *Cosm-Etica. Chirurgia estetica, corpo e bellezza*, Milano, McGraw-Hill, pp. 5-38.

#### • MONOGRAPHS

1. Di Stefano N. (2016). *Consonanza e dissonanza. Teoria armonica e percezione musicale*, [Consonance and dissonance. Harmony and music perception], foreword by A. Arbo, Roma, Carocci.

#### • EDITED BOOKS AND JOURNAL SPECIAL ISSUES

1. Di Stefano, N. & Spence, C. (under contract, expected 2026). *Music and Multisensory Experiences: Interdisciplinary Insights*, Oxford University Press.
2. Bortolotti, A., Pinna B., Di Stefano, N., Padulo, C. (ongoing). Multisensory integration: unveiling the complexities of perception, *Frontiers in Human Neuroscience*.
3. Di Stefano, N., Oliva, S., Velardi, A. (2025). Music and multisensoriality from aesthetics to neuroscience, *Nodes. Journal of Art and Neuroscience*.
4. Di Stefano, N., Russo, M.T. (2022). *Olfaction. An interdisciplinary perspective from philosophy to life sciences*, Springer.
5. Bertolaso M., Di Stefano N. (2017). *The Hand. Perception, Cognition, and Action*. Springer International Publishing, Switzerland.
6. Barone M., Di Stefano N., Tambone V. (2016). *About the Living Body: Introduction to Philosophical Anatomy*, Nova Science Publisher Inc., New York.
7. Di Stefano, N. (2015). Esistenzialismo e Cinema [Existentialism and Cinema]. *Per la Filosofia*, 32, 93-94.
8. Di Stefano, N., Tambone, V. (2014). Bioetica e Retorica [Bioethics and Rhetoric]. *Medicina e Morale*, 4.

#### • ENCYCLOPEDIA ENTRIES

1. Di Stefano N. (2019), *Embodiment*, International Lexicon of Aesthetics
2. Di Stefano N. (2020), *Neuroaesthetics*, International Lexicon of Aesthetics

3. Di Stefano N. (2025), *Dissonanza* [Dissonance], *Musica e neuroscienze* [Music and neuroscience], *Oliver Wolf Sacks*, Enciclopedia della musica: 1900-2025 [Encyclopedia of Music: 1900-2025], Enciclopedia Italiana Treccani.

- **BOOK REVIEWS AND CONGRESS REPORTS**

1. Di Stefano N. (2025). Review of Richard Parncutt’s “Psychoacoustic foundations of major-minor tonality”, *Empirical Musicology Review*, 19(2), 173–178.
2. Di Stefano N., Russo, M.T. (2024). Review of “Olfactory Art and the Political in an Age of Resistance”, *The Slovak Journal of Aesthetics*, 13, 1, 133-140.
3. Di Stefano N. (2018). Book review. Recensione a Alessandro Carrera, “Filosofia del minimalismo”, *De Musica*, 22, 130-133.
4. Di Stefano N. (2016). Congress report. “Forme dell’inferenza e logiche della prassi nell’esperienza musicale”, *Aisthesis*, 9, 2, 232-234.
5. Di Stefano N. (2012). Book Review. Estetica evoluzionista. Darwin e l’origine del senso estetico di L. Bartalesi, Carocci, Roma, 2012. *MEDIC. Metodologia Didattica e Innovazione Clinica*, 22, 1, 2014, 81-82.

- **IN PRESS**

1. Di Stefano N. Re-examining traditional concepts in aesthetics from the lens of AI, *Aesthetica Preprint*

- **UNDER REVIEW**

1. Di Stefano, N., Ansani, A., Schiavio, A., Saarikallio, S., Toiviainen, P., Brattico E., Spence, C. Consonance and dissonance shape the multisensory and emotional mappings of musical intervals across Western and Eastern cultures, *Annals of the New York Academy of Sciences*.
2. Di Tommaso, F., et al. Robot-mediated haptic feedback outperforms vision in violin duo coordination, *Science Robotics*.
3. Di Stefano, N., Large, E., Spence, C. Embodied responses to harmony and (poly)rhythm: An integrated ratio-based perception-action framework, *Annals of the New York Academy of Sciences*.
4. Campo, A. et al. Haptic feedback in violin education: A case study of robotic exoskeleton-mediated motor learning, *Scientific Reports*
5. Di Stefano, N., Ansani, A., Alfieri, P., Schiavio, A. & Spence, C. Auditory-conceptual associations in individuals with Williams’ Syndrome, *Psychonomic Bulletin & Review*
6. Spence, C., Di Stefano, N. On sensory similarities, *Consciousness & Cognition*

## **SCIENTIFIC CONFERENCES, SPOKEN PRESENTATIONS AND POSTERS**

1. Di Stefano N., Ansani A., Schiavio A., Saarikallio A., Toiviainen, P., Brattico, E. & Spence C., *Crossmodal associations between musical intervals and sensory/affective qualities*, 18th

- International Conference on Music Perception and Cognition (ICMPC), São Paulo, Brazil, July 21-25, 2025.
2. Di Stefano, N. *Consonance and dissonance: A view from the Gestalt*, 23rd Scientific Conference of the Society for Gestalt Theory and its Applications (GTA), University of Milano-Bicocca, September 25-27, 2024, Milan, Italy.
  3. Di Stefano N. *Crossmodal associations involving musical stimuli. Cross-cultural evidence*, 20th Annual Conference of the Italian Association for Cognitive Sciences, September 18-20, 2024, Rome, Italy
  4. Di Stefano N. *Musical Expressiveness and Timbre*, XXV World Congress of Philosophy, August 1-8, 2024, University of Rome “Sapienza”, Rome, Italy.
  5. Di Stefano N., Ansani A., Schiavio A., Saarikallio A., & Spence C. *Cross-cultural investigation of audiovisual associations involving complex musical stimuli*, 12th Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM), July 3-6, 2024, University of York, UK.
  6. Di Stefano N., Lo Presti D., Raiano L., Massaroni C., Romano C., Schena E., Leman M., and Formica D. *The effect of musical expressivity and technical difficulty on musicians' movements and physiological parameters: an exploratory study with violinists*, Congress of the International Association of Empirical Aesthetics, 8-10 May, 2024, Palma, Spain.
  7. Di Stefano N., Lo Presti D., Massaroni C., Keller F., Schena E., Formica D. *Behavioural and physiological responses of violinists playing excerpts of different difficulty and emotional expressivity*, 16<sup>th</sup> International Conference on Music Perception and Cognition (ICMPC) /11<sup>th</sup> triennial conference of the European Society for the Cognitive Sciences of Music (ESCOM), online conference, 28-31 July 2021.
  8. Di Stefano N., Focaroli V., Curcio G., Nocco A., Taffoni F., Keller F. *Studying children's interaction with sounds: Behavioral and EEG results from a consonance vs dissonance perception study*, 15<sup>th</sup> International Conference on Music Perception and Cognition (ICMPC) /10<sup>th</sup> triennial conference of the European Society for the Cognitive Sciences of Music (ESCOM), 23-28 July 2018, Graz, La Plata, Montreal, Sydney.
  9. Di Stefano N., Focaroli V., Giuliani A., Formica D., Taffoni F., Keller F. *Children play with music: Results from a consonance versus dissonance perception study*, Conference of the European Society for the Cognitive Sciences of Music (ESCOM), 31 July – 4 August 2017, Ghent, Belgium.
  10. Di Stefano N., Keller F., *Consonance and dissonance perception in children: theoretical considerations and empirical results*, Meeting of the Society for Music Perception and Cognition (SMPC), August 1-5, 2015, Vanderbilt University, Nashville, USA.
  11. Di Stefano N., M. Bertolaso, *Changing framework in explaining complex dynamics: convergences on systemic accounts from two different case studies*, Sesto Congresso Nazionale di Sistemica: “Verso una sistemica post-Bertalanffy”, Associazione Italiana per la Ricerca sui Sistemi (AIRS), Pontificio Ateneo S. Anselmo, November 21-22, 2014, Rome.
  12. Di Stefano N., *Consonance and Dissonance Perception in Infants: Theoretical Considerations and Empirical Proposal*, 13th International Conference on Music Perception and Cognition (ICMPC), August 4-8, 2014, Yonsei University, Seoul, South Korea.
  13. Di Stefano N., *Verso l'indifferenziato: rimozione del limite e perdita dell'identità*, 58° Convegno di ricerca filosofica: “Differenze e relazioni. Cura dei legami”, October 10-12, 2013, Macerata, Italy.
  14. Di Stefano N., *Consonance and dissonance perception in infants: Critical remarks on recent literature's results and method*, Society for Music Perception and Cognition Conference, Ryerson University, August 8-11, 2013, Toronto.
  15. Di Stefano N., Ghilardi G. and Guglielmelli E., *Philosophical evaluation of the connection between the neural interfaces and the hand: the cyber-hand case*, X International Ontology

Congress, “Physis. From elementary particles to human nature”, San Sebastian/Barcelona, October, 1-9, 2012.

## INVITED TALKS AND LECTURES

1. Di Stefano, N. *Back to traditional disputes in aesthetics from the lens of AI*. Art in the age of artificial intelligence. Redefining Creativity Between Aesthetics and Neuroscience, University of Rome “Tor Vergata”, 25-26 November 2025.
2. Di Stefano, N. *Varieties of Spatial Hearing*, Tu(r)ning space – Analysis, synthesis and perception of kinetic auditory space in music, art and hearing science, International Symposium, Technical University of Munich, 4-5 July 2025.
3. Di Stefano N. & Spence C., *What, if anything, can be considered an amodal sensory dimension?*, Embodied Design Research Laboratory, UC Berkeley (online talk), Feb 4<sup>th</sup>, 2025.
4. Di Stefano, N. *Multisensory and crossmodal perception*, Aarhus Summer School in Interdisciplinary Cognitive Neuroscience, Aarhus University, July 18<sup>th</sup>, 2024.
5. Di Stefano, N. *Il ruolo della mediazione emozionale nelle associazioni audiovisive [The role of emotional mediation in audiovisual associations]*, Convegno Nazionale: “Il potere emozionale della musica nelle persone Williams”, Palermo, June 12<sup>th</sup>, 2024.
6. Di Stefano N., *Consonance and dissonance in audition and beyond. Arithmetics, biology, psychoacoustics, and culture*, Hochschule für Musik (online talk), Freiburg, May, 14<sup>th</sup>, 2024.
7. Di Stefano N., *Crossmodal associations involving musical sounds: The mediating role of emotions*, Third meeting of the Neuroscience and Music Italian Network: The thousand colors of music: Multisensoriality and creativity, Università “Aldo Moro”, Bari, May, 2-3, 2024.
8. Di Stefano N., *Aesthetics and AI*, University of Bologna, March 4<sup>th</sup>, 2024.
9. Di Stefano N., *La città invisibile. Una riflessione tra ontologia ed estetica [The invisible city. An ontological and aesthetic reflection]*. Convegno “Filosofia urbana”, Torino, Nov 23-24, 2023.
10. Di Stefano N., *Ethics in the age of innovation*, B-Cratos Webinar Series, Online, Oct 27<sup>th</sup>, 2023.
11. Di Stefano N., *Neuroscienze e beni culturali [Neuroscience and cultural heritage]*, Festival Porte aperte al CNR, Manifattura Tabacchi, Firenze, Oct 12<sup>th</sup>, 2023.
12. Di Stefano N., *Spatial concepts of sounds*, “Mind in context – Context in mind”, 22nd Scientific Conference of the Society for Gestalt Theory and its Applications, Trieste (online talk), July 8<sup>th</sup>, 2022.
13. Di Stefano N., *Suono e movimento. Alle radici dell’espressività musicale, tra estetica e scienze cognitive*, Università di Verona, May 10th, 2022.
14. Di Stefano N., *An interdisciplinary approach to music perception and cognition: merging empirical aesthetics with bioengineering*, University of Bologna (online talk), Feb 8<sup>th</sup>, 2022.
15. Di Stefano N., Corti L., *Musica y verdad practica*, Seminario International “Verdad Practica”, Universidad de Valladolid (UVa), Facultad de Filosofía y Letras Departamento de Filosofía (online talk), Nov 17th, 2021.
16. Di Stefano N., *Sincronizzazione sensorimotoria e percezione della consonanza. Alle origini di musica e linguaggio*, Alle origini dell’umano. Convegno sull’origine ed evoluzione della musica e del linguaggio, Istituto Italiano di Antropologia, Dec 6-7, 2019, Rome, Italy.
17. Di Stefano N., *Shaping atmospheres through sounds: the case of musical consonance and dissonance*, Resounding Spaces: Music and Atmospheres, Sep 13-14, 2019, Rome, Italy.

18. Di Stefano N., *Leonardo da Vinci tra anatomia, arte ed estetica*, China Central Academy of Fine Arts (CAFA), Apr 15<sup>th</sup>, 2019, Beijing, China.
19. Di Stefano N., *La percezione del suono tra vincoli biologici e regole fenomenologiche*, Convegno Voci e suoni di dentro e di fuori, Conservatorio di Musica “Pollini”, Apr 11<sup>th</sup>, 2019, Padova, Italia
20. Di Stefano N., *Consonance and dissonance perception: theoretical considerations and empirical results*, Centre for Systematic Musicology, Karl-Franzens-Universität Graz, Nov 27<sup>th</sup>, 2018, Graz.
21. Di Stefano N., *Atmospheres and Moods in Music Perception*, Sensibilia 12, Colloquium on Perception and Experience, Museo Hendrik Christian Andersen, Nov 23<sup>rd</sup>, 2018, Rome.
22. Di Stefano N., *Il modello aritmetico della consonanza tra Pitagora, Zarlino e le neuroscienze. Fisica, estetica e biologia del suono*, Convegno di studi su “Giuseppe Zarlino Restauratore della musicale scienza e perizia”, Conservatorio di Musica “G. Verdi”, 24-25 November 2017, Torino, Italy.
23. Di Stefano N., *Il ruolo della mano nell’espressione della musica*, Ciclo di Seminari sul Gesto, Università degli Studi Roma Tre, May 25<sup>th</sup>, 2017, Rome.
24. Di Stefano N., *Vincoli biologici e regole fenomenologiche: osservazioni sulla percezione del suono*, Dec 6<sup>th</sup>, 2016, Pontificia Università della Santa Croce, Rome, Italy.
25. Di Stefano N., *Laboratorio di neurofisiologia della percezione musicale: ricerche ed applicazioni cliniche di musicoterapia nell’autismo ed altre patologie*, “Dialoghi internazionali sulle tragedie greche”, May 31<sup>st</sup>, Siracusa, 2015, Italy.
26. Di Stefano N., *Aspetti antropologici ed etici del dibattito sull’identità di genere – Aspetti etici della chirurgia estetica*, Fondamenti di Bioetica per operatori sanitari, Presidio Ospedaliero “Madonna del Soccorso”, Apr 4<sup>th</sup>, 2014, San Benedetto del Tronto, Italy.

## CONFERENCE ORGANIZATION

1. Co-organizer of the *Second Meeting ESCOM-Italy*, Conservatorio “Refice” Frosinone, October, 5, 2024.
2. Organizer of the Symposium: *Music perception and cognition: Crossmodal, cross-cultural, and cross-species approaches*, 20th Annual Conference of the Italian Association for Cognitive Sciences September 18-20, 2024 - Rome, Italy. Invited speakers: Andrea Ravignani (Università Roma – Sapienza) & Giacomo Novembre (IIT).
3. Co-organizer of the international meeting *Building a topology of intelligence*, May 19<sup>th</sup>, 2022, Rome.
4. Co-organizer of the *European Winter School on Musical Abilities* with R. Timmers, S. Saarikallio, M. Thompson, H.-R. Peltola, M. Chelkowska-Zacharewicz, Online event, Feb 1-5, 2021.
5. Co-organizer of the *First Meeting ESCOM-Italy*, Università Campus Bio-Medico di Roma, June 28, 2018.
6. Organizer of the seminar: *Suono, Musica, Educazione all’ascolto* [Sound, Music, Listening education], Università degli Studi “Roma Tre”, March 13, 2018
7. Co-organizer of the symposium *Analogia e incompletezza come proprietà pre-sistemiche*, with M. Bertolaso, G. Minati, G. Ghilardi, A. Ricciuti, P.L. Marconi. Università Campus Bio-Medico di Roma, October 3, 2016.
8. with M.T. Russo, *Il mondo dei sensi tra filosofia, storia e scienza: L’olfatto*. Intervengono T. Griffero, R. Cavalieri, A. Mazzatenta, G. Pennazza, M. Santonico, G. Gruppioni, P. Persichetti, M. Cerizza, A. Vitale. Università Campus Bio-Medico di Roma, May 22, 2017.

## MEDIA PRESS COVERAGE

1. **“Waarom hebben zo weinig mensen een absoluut gehoor?”**

Interview by Enith Vlooswijk, De Standaard, 21 February 2025

[Link](#)

(Interview on absolute pitch and auditory perception)

2. **“How Does Emotional Music Affect Musicians?”**

Interview by Perri Thaler, Scienceline, 3 April 2025

[Link](#)

(Discussion of Di Stefano et al., 2024, Scientific Reports: “Expressivity attributed to music affects the smoothness of bowing movements in violinists”)

3. **“Consonanza e dissonanza”**

Feature by Arturo Stalteri Qui comincia (RAI Radio 3), 29 December 2016

(Coverage of featured book: Consonanza e dissonanza. Teoria armonica e percezione musicale, Carocci, 2016)

## LANGUAGE SKILLS

MOTHER TONGUE

ITALIAN

OTHER LANGUAGES

ENGLISH

• Reading

EXCELLENT

• Writing

GOOD

• Speaking

GOOD

25<sup>th</sup> November 2025

