

Emilio Ros-Fábregas, a native of Barcelona, is a tenured researcher (“Investigador Científico”) in Musicology at the Consejo Superior de Investigaciones Científicas (CSIC) [Spanish National Research Council], Institución Milá y Fontanals (IMF) in Barcelona since 2009. His research focuses on Spanish music of the Renaissance, the historiography of Spanish music in an international context, and the recent developments of digital Musicology. As PI of a national R+D Project (HAR2012-33604; 2013-16), he has created the website / database *Books of Hispanic Polyphony* (<https://hispanicpolyphony.eu> ISSN: 2565-1579) to catalogue books of polyphony in Spain and books with Hispanic polyphony elsewhere; this ongoing open-access research tool invites international collaboration. Since 2010, Ros-Fábregas has also been responsible for the initiative to catalogue, digitize, and make available online more than 20,000 melodies of oral tradition collected throughout Spain between 1944 and 1960. The work of the former “Instituto Español de Musicología” (CSIC) devoted to traditional music had been interrupted for several decades and the research materials were kept almost forgotten at the IMF, but now the website / database *Fondo de Música Tradicional CSIC-IMF* created by Ros-Fábregas to rescue and enlarge the collected documentation (<https://musicatradicional.eu> ISSN: 2564-8500) currently includes more than 18,000 pieces online, presenting “in digital form the single most important archive of Spanish musical folklore” (*Journal of the American Musicological Society*, 69/3, 2016, p. 869).

Ros-Fábregas earned the B.M. and M.M. in Piano performance at the Hartt School of Music, University of Hartford, Connecticut (1981, 1983. Prof. Luiz de Moura Castro), and the M.Ph. and Ph.D. in Musicology at the Graduate Center, The City University of New York (CUNY, 1986, 1992), where he had been awarded the “Presidential Scholarship”; his dissertation about the most important manuscript of polyphony compiled at the Crown of Aragon in the early 16th century (Barcelona, Biblioteca de Catalunya, M.454), directed by Allan W. Atlas, received the CUNY Barry S. Brook Award 1992-93. At the CUNY Center for Music Research and Documentation (1985-1993), of which he became Associate Director in 1992-93, he worked on different international projects and publications involving bibliography (Assistant Editor, *RILM Abstracts*), music iconography (Research Assistant, *RIDIM/RCMI*), French opera (Production Editor of eight volumes of the collection *French Opera of the 17th and 18th Centuries*, Pendragon Press), and Latin American music. During his stay in the US he combined teaching, research, and performance as pianist and conductor, collaborating with, among others, the group Friends and Enemies of New Music in New York and the CUNY Chamber Orchestra. He taught at Brooklyn College (1986-1992, with his debut conducting the Brooklyn College Chorus and Orchestra in 1986) and Boston University (1993-1998), where he also conducted the Collegium Musicum. After twenty years in the United States, he returned to Spain and taught at the Universidad de Granada (1998-2007), where he received the Award for Excellence in Research (2003), and the Universitat de Girona (2007-2009). In 2001 he was a BBVA Foundation Visiting Fellow at the University of Cambridge, and in 2011-12 “Joan Coromines Visiting Chair of Catalan Studies” at the Department of Romance Languages and Literatures at the University of Chicago.

He has contributed to *The New Grove Dictionary of Music and Musicians*, *Die Musik in Geschichte und Gegenwart*, and to several collective volumes published by The Boydell Press, Reichenberger, and Brill. He edited, with Maria Gembero-Ustárroz, *La Música y el Atlántico: relaciones musicales entre España y Latinoamérica* (Granada: Universidad de Granada, 2007), and he also co-edited with Tess Knighton, *New Perspectives on Early Music in Spain* (Kassel: Reichenberger, 2016). Some of his publications are available in Academia.edu <https://www.academia.edu/> and Digital CSIC (<https://digital.csic.es/>). He is Co-Principal Investigator of the current R+D Project: “Hispanic Polyphony and Music of Oral Tradition in the Age of Digital Humanities” (HAR2016-75371-P, Spanish Ministry of Economy, Industry and Competitiveness, 2017-2020).

Emilio Ros-Fábregas is a member of the editorial committees of several publications and was elected Member of Academia Europaea (section “Musicology and history of art and architecture”) in 2013.