

FCT Relatório Científico 2011 Print: 29-03-2012 18:25:47 [Centro de Estudos de Sociologia e Estética Musical]

## General Information

**Name of Research Unit:** (EAT-LVT-693)  
Centro de Estudos de Sociologia e Estética Musical

**Coordinator:** Manuel Pedro Ramalho Ferreira

**Main Scientific Domain:** Estudos Artísticos

**Other Subdomains:** n/a

## Host Institutions

**Leading Host Institution:** Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

**Other Institutions Involved:**

## Objectives & Achievements

### Unit Description

CESEM is a research unit dedicated to interdisciplinary studies on Music and its relations to other social and cultural fields. It brings together around 90 researchers, 40 with PhD, nearly 35 with MD. Including the remaining postgraduate students and undergraduate collaborators, around 100 people are involved in our activities.

The center is managed by a directive body of five Ph.Ds, elected by the General Assembly (formed by members with a Ph.D or a Master degree) which meets twice a year. The board of directors carries out the policies defined by the Scientific Committee, formed by all of CESEM's Ph.Ds, which meets every two months during the academic year. CESEM has constituted an external consulting body formed by senior international scholars.

CESEM's specialized library (c. 3500 volumes) is managed by one of our Ph.Ds. It is now completely catalogued and available online.

CESEM has two laboratories: An electroacoustic laboratory (since 2008 in a 20 m2 studio, fully operational only in 2009), LIM (laboratório de informática musical); another lab dedicated to Psychology of Music research, with special incidence in Music and Communication in Infancy (LAMCI, laboratório de música e comunicação na infância)

Additionally, the center employs four Research Fellows, one full-time support administrator and two part-time collaborators, besides sharing a significant part of library and building costs, and pays one IT external consultants, which assist the center in the setup and maintenance of its electronic databases.

### General Objectives

Following its internal reorganization in six research lines (since 2010), CESEM has developed and aims to further develop its potential of interdisciplinary approaches to music and its relations to other social and cultural fields, and also to deepen the self-reflection and discussion on epistemological issues crossing the different disciplines: Philosophy, History, Sociology, Aesthetics, Psychology, Semiotics, Cognitive Studies, Gender Studies, Music Education, Music Analysis, Music Philology, Performance, Composition, Computer Music / Electroacoustics, "Artistic Research" – to quote main competences and interests of different members of the research team. In order to achieve these main goals, special attention is given to: a) organization of international symposia; b) participation in international scientific and artistic events (increasing collaboration with foreign institutions and networks); c) publication of research outputs: papers in peer-reviewed periodicals, international and national books or chapters in collective books or proceedings; d) inventorying, cataloguing, digitalization of sources; e) critical editions of printed music and relevant texts on music; f) active participation in artistic productions and events, at the levels of scientific advising, artistic creation, or performance; g) discussion - crossing all research groups - around the emerging paradigm of «Artistic Research», including a debate on Theory of Interpretation and Performance; h) improvement of the cross-relations among Research, Training, Artistic Creation and Intervention in the Community; i) developing more and more the Luzo-Brazilian cooperation at these different levels (notably through the nucleus "Caravelas"); j) increasing CESEM's participation in Ibero-American networks; k) developing CESEM's partnerships (contracts and other agreements) with public and private institutions in Portugal and abroad.

### Main Achievements during the year of 2011

The different research lines and CESEM as a whole have maintained the overall level of their activities and research outputs, relative to last year's report.

4 PhD Theses and 3 MA theses were concluded.

Publications:

23 publications (most of them papers) in periodicals with peer review.

Other international publications: 4 books; 17 chapters in international books; 10 papers in international proceedings; other 9 international publications.

Papers presented at international conferences: 95.

Total of international publications/interventions, not counting with lectures and workshops by invitation: 135.

Other national publications: 2 books; 21 chapters in books; 1 paper in proceedings; over 60 musical editions prepared for performance; 6 CDs/DVDs; scores of other minor national publications.

Papers presented at national conferences: 83.

Total of papers at conferences (national and international):178

Out of Music & Creativity 8 lectures were supported by CESEM within this unit, organized together with MCTE MC. Includes the following lectures:

Cycle "Música & Contexto": 6 lectures were proposed by CESEM within this cycle organized together with INET-FMD, involving the following lecturers, half of them from Brazil: Rosana M. Brescia, Rosângela Sebba, Christiane Heine, Marcos Holler, Maria João Serrão, Aldo Brizzi, Dilmar Miranda and Eero Tarasti.

Scientific edition:

CESEM reached an agreement with INET and SPIM (heir of the APCM, Portuguese Musicological association) to allow a second series of Revista Portuguesa de Musicologia to be issued online twice a year, beginning in 2012. This is an important step towards a more intensive collaboration - having in view a future institutional association - between CESEM and INET, a strategic goal in order to optimize the resources and critical mass of both research centres.

Another step in this direction was the organization by CESEM in collaboration with INET of "Música em Contexto", a series of lectures by invited international scholars, which took place regularly during the whole year, and aimed at enhancing interdisciplinary approaches to music.

Internationalization and Interdisciplinary Projects:

International Conferences or Symposia organized in Portugal or abroad by CESEM's researchers: 9.

Participation in international projects or networks: CESEM's members are involved in 15 different international or interdisciplinary projects lead by outside researchers.

Consultancy (Editorial Board members, peer reviewers of international publications or international conferences): 30 CESEM's members involved.

Other international scientific consultancy (awards juries, doctoral programmes, etc.): 8 CESEM's researchers involved.

Two of CESEM's researchers (Francesco Esposito & Luiz Alves da Silva) were distinguished with International awards: the "Liszt Prize" (Fondazione Istituto Liszt di Bologna) with the essay «Liszt al rovescio», and the "Nikolaus Harmoncourt Cultural Prize" of the Canton of Zurich (Switzerland), for the dissemination of the Luso-Brazilian repertoire in Switzerland.

## Activities

### Integrative/multidisciplinary activities during the year of 2011

Some of the organized conferences aimed at improving cross-disciplinary dialogue:

«A Dança e a Música nas Artes Plásticas do século XX» (Lisboa, FCSH-UNL, 1/4/2011), co-organized by CESEM and IHA

ENCONTRO - Arte para a Infância e Desenvolvimento Humano (Lisboa, Nov. 11-12, Fundação Calouste Gulbenkian)

2º Fórum Itinerários Musicais «Música e Gesto» (Lisboa, CCB, 28-30/ 2011)

Research projects:

Music and Theatre:

This relationship is central to projects led in CESEM by Gabriela Cruz and David Cranmer, concerning Musical Comedy and Opera; members of CESEM, e.g. António Salgado and Paula Ribeiro, have been involved in stage productions.

Music and the Visual Arts:

CESEM members participated in two research projects at the Universidad Complutense and at the Institute of Art History (IHAFCSH), «Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España», Universidad Complutense de Madrid (HAR2009-10029, subprograma ARTE); «Art treatises in Portugal», IHA-FCSH (PTDC/EAT-EAT/100496/2008).

Music, History and Literature:

CESEM members participated in research projects at the Institute of Medieval History (IEM-FCSH) and the Centre for the History of Overseas (CHAM-FCSH), thus helping to establish a fruitful interdisciplinary practice at FCSH-UNL.: «Littera: edição, actualização e preservação do património literário medieval português», IEM-FCSH (PTDC/ELT/69985/2006), «De Todas as Partes do Mundo: O património do 5.º Duque de Bragança, D. Teodósio I», CHAM-FCSH (PTDC/EAT-HAH/098461/2008). Medieval literature was also involved in the project «Estudo e edición crítica dos jeux-partis de Thibaut de Champagne», Universidade da Coruña (PXIB 104262PR, subvencionado pela Xunta de Galicia).

### Outreach activities during the year of 2011

Dozens of programme notes were published both in Portugal and abroad; talks to the general public were given in Portugal, Spain, Poland and the USA. Radio interviews were given in Spain (2) and in Portugal. The presence in the press, through musical criticism, regular chronicle, or general information articles, was extended to interviews given to Spanish newspapers El Mundo and ABC. Members of CESEM are often active also as performers and composers, thus reaching a wide audience.

Online interactive sites:

M. P. Ferreira (concept and musical direction)

Courses for the general public:

M. P. Ferreira & J. Madureira, "Mil anos por ouvir", 8 sessions, Gallery Appleton Square, Oct-Dec. 2011.

Fragoso, C., "Música – Expressão e Criatividade - Oficina para adultos", LAMCI – CESEM/FCSH, 19-23 Dec. 2011

Reigado, J. (with H. Rodrigues), "Música na infância: desenvolvimento da voz cantada e observação do comportamento", Summer School, FCSH, Universidade Nova de Lisboa.

Monção, A; Rebelo, A; Gaspar, R. G. , "Terapias Expressivas e Educação" Summer School, FCSH, Universidade Nova de Lisboa.

"Musica de colo", offered to young parents, had sessions every Saturday at LAMCI.

Special social intervention projects:

"Opus Tutti – Práticas artísticas na criação de raízes sociais e educativas", financed by Fundação Calouste Gulbenkian, brings together a diverse audience and a diverse array of participants, some of poor social background, together with researchers and musician-actors. Documentaries in Youtube and <http://vimeo.com/35249885>.

"Artistic Creation for Infancy: from the observation of its impact to the construction of new scientific paradigms in early infancy", financed by Belgian institution VLAC (Vlaams Academisch Centrum, Royal Flemish Academy of Belgium for Science and the Arts) includes musical intervention in Psychiatric Hospitals.

Community-interactive artistic productions:

3 events by P. F. Rodrigues in Fábrica das Artes, Centro Cultural de Belém, Lisboa, and a number of workshops within project Opus Tutti.

Multimedia

1. National for international use

Paulo Esteireiro, filmed documentary "Educar com Arte", Funchal: Secretaria Regional de Educação e Cultura – Gabinete Coordenador de Educação Artística, 2011. [Broadcasted by RTP-M, presented at EAS (European Association for Music in Schools), Regional European Conference of ISME (International Society of Music Education), 18/21 May, Gdansk (Polónia).]

2. National

Paulo Esteireiro, (Dir.) CD-Rom+Áudio Instrumentos Musicais da Tradição Popular Madeirense = Madeiran Traditional Instruments, 2.ª ed, Funchal: Associação Musical e Cultural Xarabanda / Associação de Amigos do GCEA, 2011. [ISBN 978-972-99869-2-5]

Caspurro, H. (2011) - DVD – Concerto e Documentário, Casa da Música – Serviço Educativo (2011), Um Sonho Americano, Porto: Casa da Música.

Educational initiatives:

In Portugal dozens of workshops and courses for music teachers were offered by members of CESEM.

A 40-hour (2-week) postgrad course was given in São Paulo, a 3-day organ course in Diamantina, Brazil.

## Funding

	2008	2009	2010	2011
LA FCT	0,00	0,00		
Units FCT	122.002,50	102.643,13	101.062,50	133.939,00
Projects FCT	128.985,80	119.709,80	192.376,20	61.226,00
Other (National)	1.500,00	18.625,05	0,00	54.400,00
Other (International)	0,00	0,00	0,00	0,00
National Industry	1.000,00	0,00	0,00	0,00
International Industry	0,00	0,00	0,00	0,00
	<b>253.488,30</b>	<b>240.977,98</b>	<b>293.438,70</b>	<b>249.565,00</b>

## General Indicators

	2007	2008	2009	2010	2011	Total
No. of Researchers Hired (Ciência Programme)	0,00	0,00	0,00	0,00	4,00	4,00
No. of Researchers integrated with PhD	0,00	0,00	0,00	0,00	40,00	
Training PhDs (PhD thesis completed)	0,00	0,00	0,00	0,00	4,00	4,00

## Researchers Hired

Source:  Search Date:  Search Term:  Other Institution:

No researchers found...

## Technical Personnel Hired

Source:  Search Date:  Search Term:  Other Institution:

No technical personnel found...

**Additional Comments****Research Groups**

<u>Research Group</u>	<u>Research Group Description</u>
RG-LVT-693-741	<u>Early music studies</u> (Manuel Pedro Ramalho Ferreira)
RG-LVT-693-742	<u>Composition, performance, experimentation</u> (Paulo Adérito Pereira de Assis Miranda)
RG-LVT-693-743	<u>Education and human development</u> (Helena Maria Ferreira Rodrigues da Silva)
RG-LVT-693-3820	<u>Music in the modern period</u> (Gabriela Gomes da Cruz)
RG-LVT-693-3821	<u>Critical theory and communication</u> (Mário António Pinto Vieira de Carvalho)
RG-LVT-693-4053	<u>Estudos luso-brasileiros</u> (David John Cranmer)

**Strategic Project Adjustments**

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**Group Description**

**Title of Research Group:** (RG-LVT-693-3821)  
Critical theory and communication

**Principal Investigator:** Mário António Pinto Vieira de Carvalho

**Main Scientific Domain:** n/a

**Group Host Institution:** Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

**Funding, source, dates****Funding, source, dates**

This group was supported in 2011 by the pluriannual funding of CESEM.

In addition to that, the group benefits from one research fellow under the programme Ciência 2008 (Paula Ribeiro), four doctoral fellowships (FCT, PROTEC and CAPES-Brasil) and four post-doctoral fellowships (3 FCT, 1 CAPES-Brasil).

**Objectives & Achievements****Objectives**

Following an internal reorganization of CESEM in 2009 this research group brings together CESEM's researchers who have mainly dealt with a critical-theoretical approach to music culture and its systems of communication. By crossing History, Sociology, Philosophy and Aesthetics of Music, also the relations of music with the other arts (Literature, Plastic Arts, Cinema, etc.) this group aims to develop the interdisciplinary reflection about music as well as the theoretical dialogue with the main trends of Contemporary Thinking in Social Sciences, Artistic Studies and Philosophy. The main subject of this research group has been the epistemological issue – a critical reflection on musicology itself, its history, its ideological backgrounds and cultural contexts. In so far as knowledge is socially produced, a self-critical approach to musicology will certainly contribute to make it socially more valid. In this sense, this research group hopes to stimulate the crossing of approaches also to topics that are mainly being dealt with by the other research groups of CESEM.

**Main Achievements**

In 2011 this Research Group has developed international networking notably on the fields of Critical Theory, Sociology, Iconography and Semiotics of Music. In 2011, the group reached 23 members, 12 of which with PhD degree. Some of the members of the Group were involved in the preparation of 6 international conferences and 3 national conferences (either as scientific advisers or peer reviewers, or as organizers). Mention should be made of the 2nd Internacional Forum Music Itineraries - Music and Gesture (Lisbon, CCB, 28-30/10/2011), which stemmed from this group. It should be also stressed that members of this group were frequently invited to give lectures and papers (including key-note papers) abroad (8 invitations) as well as in Portugal (18 invitations). Besides, they further presented papers also in several international (25) and national conferences or symposiums (25). Two members participated in scientific projects.

During 2011 the members of this group produced: 3 PhD thesis (J.P. Cachopo, L.M. Sousa, defended in 2011; L. Rocha, to be defended in 2012), 2 MD thesis (M. Calado, B. Serrão), 1 international book (co-author), 5 chapters in international books, 6 chapters in national books, 3 papers in proceedings of international conferences, 2 papers in peer reviewed periodicals (one national, one international), 2 in national scientific periodicals, and 68 press chronicles, programme notes, commented performances, CDs and/or CD notes and other artistic activities. One monographic book, «João Domingos Bomtempo, un compositeur au sein de la mouvance romantique», was handed in for publication in France in 2012.

Members of the group assumed or continued 6 post-doctoral, 10 doctoral and 8 master degree supervisions.

**Group Productivity****Publications in peer review Journals**

João Madureira, «Por uma escuta plural: sobre a minha Missa de Pentecostes», *Communio, Revista Internacional Católica* (Univ. Católica Portuguesa), N.2, Abril/Maio/Junho 2011 (alusivo ao Tema: Ascensão e Pentecostes), pp. 221-228.

Jelena Novak, "Throwing the Voice, Catching the Body: Opera and Ventriloquism in Philip Glass/Jean Cocteau's *La Belle et la Bête*", *Music, Sound and Moving Image* 5:2, Autumn 2011, pp. 137-156. ISSN 17530768

**Other international publications****Books:**

Jelena Novak (as co-author) (2011) *Women and Music in Serbia*, Co-authored with P. Adkins-Chiti, I. Neimarević and O. Nešić, Rome, Fondazione Adkins Chiti. (English, Italian, Serbian)

**Book Chapters**

Jelena Novak (2011) "Mapping the Cultural History of Women as Composers in Serbia: Scream beyond Asymptote", in: *Women and Music in Serbia*, Co-authored with P. Adkins-Chiti, I. Neimarević and O. Nešić, Rome, Fondazione Adkins Chiti, pp. 19-34, 103-119, 187-203. (English, Italian, Serbian)

Mário Vieira de Carvalho, "Der Trug der Bedeutungen oder die Fesseln der Sprache: Von Eichendorffs zu Adornos musikalischer Poetik", in *Festschrift Christian Kaden zum 65. Geburtstag*, edited by Jutta Töelle and Jin-Ah Kim, 2011, 245-265. ISBN 978-3-87676-017-1

Mário Vieira de Carvalho, "A música entre a confrontação e o diálogo interculturais", in: Música/Musicología y Colonialismo (ed. Coriùn Aharonian), Montevideo, 2011: 41-65. ISBN 9789974-36-184-3

Mário Vieira de Carvalho, "Musical Autonomy as a Referential System", in: Music and its Referential Systems, ed. by Matjas Barbo and Thomas Hochradner, Vienna, Hollitzer Wissenschaftsverlag, 2011: 7-23.

Mário Vieira de Carvalho, "Jorge Peixinho: Entdeckung einer musikalischen Persönlichkeit", in: Musik-Kontexte – Festschrift für Hanns-Werner Heister (ed. Thomas Phleps e Wieland Reich), 2 vols., Münster, Verlagshaus Monsenstein und Vannerdat OHG, 2011: I, 150-164.

#### Articles in conference proceedings

Jelena Novak (2011) "Acousmatic Voice and Singing Body", MediArt: Pierre Schaeffer, Proceedings of the International Conference, Rijeka, MMSU, pp. 95-102. ISBN 978-953-6501-78-6.

#### Other national publications

##### Book Chapters

João Pedro Cachopo, "Filosofia e crítica. Em torno dos conceitos de 'genealogia' e de 'normatividade'", in Ética, Crise e Sociedade, org. Gonçalo Marcelo e Michel Renaud, Famacão, Edições Húmus, 2011, pp. 419-430.

Luís Manuel Correia de Sousa, "A mesa do rei como metáfora do poder", in A mesa dos reis de Portugal. Ofícios, consumos, cerimónias e representações (séculos XIII-XVIII), coordenação e edição Ana Isabel Buescu & David Felismino. Lisboa: Circulo de Leitores, 2011, pp. 382-405. ISBN 978-989-644-159-3; ISBN (Círculo de Leitores): 978-972-42-4695-6 (em parceria com Adelaide Miranda)

Manuela Toscano, "Canção de amor e de morte. Brahms interpreta Heine", in A arte da cultura. Homenagem a Yvette Centeno, coord. Alda Correia, Lisboa, Colibri, 2011, pp. 273-287. ISBN 978-989-689-068-1

Mário Vieira de Carvalho, "A República e as mudanças na cultura musical e músico-teatral", in: A Vida Cultural na Lisboa da I República (1910-1926), eds. Álvaro Costa Matos e João Carlos Oliveira, Lisboa, Câmara Municipal de Lisboa, 2011: 187-229. ISBN 978-972-8695-40-08

Mário Vieira de Carvalho, "Macdonaldização da comunicação e arte como fast food: sobre a recepção de Das Märchen", in: A Arte da Cultura (Homenagem a Yvette Centeno), eds. Alda Correia, Gabriela Cardoso, Fernando Ribeiro, Manuel Canaveira, Lisbon: Colibri, 2011: 169-196. ISBN 978-989-689-068-1

Paula Gomes Ribeiro, "Repensar a desconstrução dramaturgica: o exercício do hipertexto em Greenaway e Andriessen", in Silva, João, Martins, José Oliveira, Gonçalves, Miguel (orgs.), Pensar a Literatura no Séc. XXI, Braga, Aletheia, 2011, 209-223, ISBN 978-972-697

##### Other

Maria João dos Santos Neves, "Método RVP. Raciocínio Poético. Fenomenologia do Sonho na Prática Filosófica" in Studia, Instituto Universitário D. Afonso III, Loulé, 2011, nº 14. (ISSN: 1647-6468)

Rui Magno Pinto, "Bandas regimentares, sociedades amadoras e filarmónicas civis na Madeira nos séculos XIX e XX" in Paulo Esteireiro (coord.) Cinco Olhares sobre o Património Musical Madeirense, Catálogo da exposição, 30 anos da Associação Musical e Cultural Xarabanda, Funchal.

Luzia Rocha, Bandas Militares na Ópera: apontamentos históricos de Rafael Bordalo Pinheiro in Euridice, nº8, I série, Março 2011, pp. 20-23

#### Ph.D. thesis completed

João Pedro Cachopo, Verdade e Enigma no Pensamento Estético de Adorno, PhD in Philosophy, Universidade Nova de Lisboa, 6/10/ 2011.

Luís Manuel Correia de Sousa, "Speculum Musicae - Iconografia Musical na Arte do final da Idade Média em Portugal. Dissertação de Doutoramento em História da Arte – Medieval; Policopiado. Lisboa: FCSH – UNL (Defended : 20/1/ 2011)

Luzia Rocha, O Motivo Musical na azulejaria portuguesa da primeira metade do século XVIII, Dissertação de Doutoramento, Faculdade de Ciências Sociais e Humanas, UNL, Setembro de 2011 (to be discussed in 2012)

#### Internationalization

##### Organization / Scientific Advising

Jelena Novak, Member of Scientific Committee of Third International Conference on Music and Minimalism, 12-15 October 2011, Katholieke Univ. Leuven, Belgium

Luzia Rocha, Referee, 13th International RIdIM Conference and 1st Brazilian Conference on Music Iconography, Salvador, Brasil, Julho de 2011

##### LECTURES BY INVITATION / KEY NOTE PAPERS

Mário Vieira de Carvalho, "Oper und Macht in Portugal: Ein historischer Überblick", Lecture, University of Vienna, Institut für Theater-, Film- und Medienwissenschaft, 2 December 2011. Id, "Musizieren gegen die Diktatur: Fernando Lopes-Graça im Spannungsfeld von Kunst und Politik unter dem »Neuen Staat« (1926-1974)", Reihe "Hugo Riemann-Vorlesungen", Key Note paper / Inaugural lecture of the International Musicological Conference "Komposition in der DDR: Theorie und Praxis" (9-12 November 2011), Universität Leipzig, Institut für Musikwissenschaft, Mendelssohn-Haus, 9 November 2011. Id., "A música e os seus sistemas de referência", Lecture, University of São Paulo (Brazil) - Faculty of Philosophy, Sciences and Humanities - Dep. of Music, Ribeirão Preto, 12 September 2011.

##### Other exx.:

https://www.fct.mctes.pt/fctsig/contents/E020302/\_vglobal/relato...1-87C9-215799328020}&idg={570E9EA8-7771-4CDE-B20C-AF6FB370C4BC}

Paula Gomes Ribeiro, Restaging the cultural memory of the present: operatic dramaturgy in the light of media culture from Nixon to Jackie O , Symposium: Time, Realism and Convention in Recent Opera, University of Sussex, Centre for Research in Opera and Music Theatre, GB, 8 June 2011.

Paulo Ferreira de Castro, President of session at In Diaghilev's Circle: The Impresario in Dialogue with Composers, S. Petersburgo, Casa-Museu Rimski-Korsakov, Rússia, 24-25.10.2011

Ladan Eftekhari, "João Domingos Bomtempo et le sens citoyen dans son oeuvre", Institut Supérieur de Musique de L'Université Antonine, Beirute, Libano, 28 de Outubro de 2011.

### **Strategic Project Adjustments**

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## Group Description

<b>Title of Research Group:</b>	(RG-LVT-693-741) Early music studies
<b>Principal Investigator:</b>	Manuel Pedro Ramalho Ferreira
<b>Main Scientific Domain:</b>	n/a
<b>Group Host Institution:</b>	Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

## Funding, source, dates

### Funding, source, dates

Spending corresponding to the Project "Intercâmbios musicais, 1100-1650: A circulação de música antiga na Europa e além-mar em fontes ibéricas ou conexas" (PTDC/EAT-MMU/105624/2008) reached around 24.000 euros, although 70.340 € had been initially planned for 2011.

Besides this specific project, the Group has benefited from the FCT's pluriannual funding of CESEM as a whole, the Ciência 2007 programme (one research fellow: B. Nelson), two post-doc grants (J. P. Alvarenga & Elsa De Luca) and three doctoral grants.

Members participated in six other financed projects, two of them in Spain (mentioned below), four in Portugal: «Littera: edição, actualização e preservação do património literário medieval português», IEM-FCSH (PTDC/ELT/69985/2006), «Art treatises in Portugal», IHA-FCSH (PTDC/EATEAT/100496/2008), «De Todas as Partes do Mundo: O património do 5.º Duque de Bragança, D. Teodósio I», CHAM-FCSH (PTDC/EATHAH/098461/2008); "Jorge Peixinho – Edição crítica das obras de câmara" [PTDC/EAT-MMU/113714/2009]. Two other projects were continued beyond their period of official funding.

## Objectives & Achievements

### Objectives

The Group intends to establish a strong nucleus of research on Early Music in Portugal, attracting international acknowledgment and international researchers; work on Portuguese musical sources is seen as part of a larger horizon including Iberian and Latin-American music, and connections to southern and central Europe. The strategy involves presence in international fora, scientific publication and networking and bringing together the best foreign scholars and young students.

Objectives for the current individual project are as follows:

The global aim of the project is to understand better the various ways in which Portugal and its cultural and spiritual relations integrate and participate in European cultural dynamics through music, ceremonial and liturgy from the Middle Ages to the Early Modern Age. One of the most important questions concerning musical heritage in Portugal is the extent to which it was both dependent on and independent from traditions elsewhere in Europe. This project builds upon the results of former, yet incomplete fieldwork concerning the identification and digital reproduction of early musical MSS. The recovery and the beginning of a systematic codification and study of thousands of chant fragments as well as complete corpuses of chant in Portugal dating from c. 1100 onwards is exposing ways in which Portugal was the recipient of chant traditions developed in important monastic houses and areas in France – Cluny, Clairvaux and the Aquitanian region. One of the most significant collections of medieval music dating from the 13thc., the Cantigas de Santa Maria of Alfonso X, also demonstrates some links with melodic and rhythmic traditions found elsewhere. The recently created CSM database will be used to refine this knowledge. Isolated fragments of polyphony dating from the 15thc. that have been found in Portugal impress on us the extent to which – at least in more privileged circles – music associated with prestigious courts and musical centres in northern Europe and Spain was also known and imported. Inter-dynastic marriages at the Portuguese royal court (c.1390-1570) especially would have been by and large responsible for such repertorial transmissions and exchanges. On the other hand, a very large corpus of polyphonic sources copied at the royal monastery of Santa Cruz in Coimbra (also included in the digital database) gives us clear paradigms of compositional trends during the period c. 1520 to c. 1620. Study of the characteristics of 'Spanish court repertories' which were evidently circulating from c. 1500 onwards will be traced in the work of Pedro de Escobar. Editions of his complete work and of Baena's Arte de Tanger (1540) are among the project's objectives.

### Main Achievements

Members of the research line lead, or participated in, 7 research projects with autonomous funding, 3 of them at CESEM. One new project was submitted at FCT (favorably evaluated, but not enough to get funding).

The presence of this line of research at Guimarães - European Capital of Culture was secured through the proposed organization of an exhibit of musical manuscripts, to be held during 2012/2013.

Papers presented at Colloquia, Congresses, Conferences: 11 national + 11 international. Workshops/courses/Seminars: 1 national + 4 international

Publications include one international book, two international peer-reviewed articles, 5 international and 3 national book chapters, 1 chapter in international proceedings, 3 further international articles and 1 CD. The interdisciplinary site "Cantigas medievais galego-portuguesas" (<http://cantigas.fcsch.unl.pt/index.asp>) launched in October 2011 and an outstanding success (on average, registered more than 150 daily visits since), was partly conceived and prepared by M. P. Ferreira, who was in charge of all its musical contents. The latter also handed a book for publication in England in 2012 (Revisiting the Music of Medieval France, ISBN 978-1-4094-3681-2). His books Antologia and Medieval Sacred Chant, both published in 2008, were reviewed by Emma Hornby in Plainsong & Medieval Music and Christian Meyer in the Revue de musicologie.

One Ph. D. diss. (by Filipe M. Oliveira) was presented and defended on September 16.

## Group Productivity

### Publications in peer review Journals



ALVARENGA, João Pedro d', (1) «Manuscript Évora, Biblioteca Pública, Cód. CLI/1-3: Its Origin and Contents, and the Stemata of Late-Sixteenth- and Early-Seventeenth-Century Portuguese Sources» *Anuario Musical*, 66 (2011), pp. 137-158. ISSN 0211-3538, E-ISSN 1988-4125

Id., (2), «To Make of Lisbon a New Rome: The Repertory of the Patriarchal Church in the 1720s and 1730s» *Eighteenth-Century Music*, 8/2 (2011), pp. 179-214, ISSN 1478-5706, E-ISSN 1478-5714

#### Other international publications

1 Book as editor/coordinator

NELSON, Bernadette [coedited with Tess Knighton], *Pure Gold: Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner* (Kassel: Reichenberger, 2011) ISBN 9783937734880

5 Book chapters

ALVARENGA, João Pedro d', «Manuscripts Oporto, Biblioteca Pública Municipal, MM 40 and MM 76-79: Their Origin, Date, Repertories, and Context» in *Pure Gold: Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner*, ed. Tess Knighton and Bernadette Nelson, Kassel, Edition Reichenberger, 2011, pp. 27-58, ISBN 978-3-937734-88-0

FERREIRA, Manuel Pedro, (1) «A música no códice rico: formas e notação», in *Alfonso X El Sabio (1221-1284), Las Cantigas de Santa Maria: Códice Rico*, Ms. T-I-1, Real Biblioteca del Monasterio de San Lorenzo de El Escorial, Vol. II (coord. Laura Fernández Fernández & Juan Carlos Ruiz Souza), Madrid: Testimonio [Colección Scriptorium], 2011, pp. 189-204. ISBN 978-84-95767-89-9

Id., (2) «Le Cantigas de Santa Maria», in Vera Minazzi (ed.), *Atlante Storico della Musica nel Medioevo*, Milano: Jaca Book, 2011, pp. 168-69. ISBN 978-88-16-60443-8

NELSON, Bernadette, (1) - «A Polyphonic Hymn Cycle in Coimbra», in *Pure Gold. Golden Age Sacred Music of the Iberian World: A Homage to Bruno Turner*, eds Tess Knighton and Bernadette Nelson (Kassel: Reichenberger, 2011), pp. 167-205. ISBN 978-3-937734-88-0

Id., (2) - «Fragments of Fifteenth-Century Northern Propers in Portugal», in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late-Middle Ages and Renaissance*, eds D.J. Burn and S. Gasch (Turnhout: Brepols, 2011), pp. 61-80 (ISBN 978-2-503-54249-2)

2 Articles in conference proceedings with peer reviewing

ALVARENGA, João Pedro d', & FERREIRA, Manuel Pedro, «The Liber Introitus of Miguel da Fonseca, and a Possible Improvisatory Model», in *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and Renaissance*, ed. David J. Burn and Stefan Gasch, Turnhout, Brepols, 2011, pp. 81-121, ISBN 978-2-503-54249-2

Cristina Cota, «A música no Convento de Cristo em Tomar: uma perspectiva cronológica», in: XXI Congresso da ANPPOM. Anais. Uberlândia (Brazil), 2011, pp. 922-927. CD-Rom e online:

[[http://www.anppom.com.br/anais/anaiscongresso\\_anppom\\_2011/ANAIS\\_do\\_CONGRESSO\\_ANPPON\\_2011.pdf](http://www.anppom.com.br/anais/anaiscongresso_anppom_2011/ANAIS_do_CONGRESSO_ANPPON_2011.pdf)] [ISSN: 1983-5981]

3 Articles (synthesis, book review or editorial)

NELSON, Bernadette, (1) «Instrumentale muziek in Portugal: een beknopte geschiedenis», *Laus Polyphoniae 2011* (Antwerp: AMUZ, 2011), pp. 199-201.

Id., (2) - «Arte novamente inventada de vroege muziekdruk in Portugal», *Laus Polyphoniae 2011* (Antwerp: AMUZ, 2011), pp. 59-62. Programa de Festival: Depósito legal D/2011/0306/249 (sem ISBN).

Id., (3) - Review of A. de Cabezón. *Ausgewählte werke für Tasteninstrumente. / Selected Works for Keyboard*. Edited by Gerhard Doderer & Miguel Bernal Ripoll (Kassel, Basel, London (etc): Bärenreiter, 2010), *Choir & Organ* (2011), ISSN: 0968-7262

#### Other national publications

3 Book chapters

FERREIRA, Manuel Pedro, (1) «Medieval Music in Portugal Within its Interdisciplinary Context (1940-2010)», in José Mattoso (dir.), *The Historiography of Medieval Portugal (c. 1950-2010)*, Lisboa: Instituto de Estudos Medievais, 2011, pp. 111-29. ISBN 978-989-97066-3-7

Id., (2) «O tratado musical de Leiria», in Ana Duarte Rodrigues e Rafael Moreira (coords.), *Art Treatises and their circulation in Portugal. Tratados de Arte e a sua circulação em Portugal*, Lisboa: Scribe, 2011, pp. 179-96. ISBN 978-989-8410-19-1

NELSON, Bernadette, «Music Treatises and Artes para tanger in Portugal Before the 18th Century: An Overview», in Ana Duarte Rodrigues e Rafael Moreira (coords.), *Art Treatises and their circulation in Portugal. Tratados de Arte e a sua circulação em Portugal*, Lisboa: Scribe, 2011, pp. 129-54. ISBN 978-989-8410-19-1

14 Articles in newspaper [or non-academic journal]

FERREIRA, Manuel Pedro, «Dom Dinis, trovador», *Glosas*, nº 4 (Novembro de 2011), pp. 54-57. ISSN 2182-1380

Id., 8 concert reviews + 5 opera reviews (TNSC 2, CCB 2, FCG 1) in newspaper Público; an online opera review, Portuguese / English (TNSC) in <http://www.mic.pt/>

Multimedia

MATTA, Jorge (dir.), CD Canções de Natal Portuguesas, Coro Guíbenkian, Fundação Guíbenkian – Trem Azul

ALVARENGA, João Pedro d', «Fernando de Almeida e a música em Portugal em meados de Seiscentos» in Fernando de Almeida: Responsórios de Quinta-feira Santa, Missa ferial, CD Althum A004, 2011

#### **Ph.D. thesis completed**

One Ph. D. diss. (by Filipe M. Oliveira) was presented and defended on Sept. 16: A génese do tento no testemunho dos manuscritos P-Cug MM 48 e MM 242 (com uma edição crítica dos ricercari de Jacques Buus e das suas versões recompostas); Oliveira, who teaches at the Universidade de Évora, chose afterwards to remain at CESEM as a collaborator, and that is why he is not counted among the team members at the end of the year.

#### **Internationalization**

International lectures & workshops by invitation:

FERREIRA, Manuel Pedro, lectures: (1) - "Ecos de jazz-band: ilustraciones portuguesas (1922-1930)", "VI Curso de Iconografía Musical", Universidade Complutense de Madrid (7-9 April 2011).

Id., (2) "Two Kings, Four Songs... and Lost Music", The Medieval Hispanic Text and Manuscript Seminar, St. Peter's College, Oxford University (18 Nov. 2011).

NELSON, Bernadette, lecture: "Is there such a thing as Portuguese polyphony? About musical identity." Muziek uit Portugal en de Lage Landen, Laus Polyphoniae (AMUZ), Antwerp (August 2011)

POLIÁKOVA, Svetlana: Seminar "Tradición Litúrgica y Musical Bizantina: del inicio al presente", Departamento de Musicología e Etnomusicología do Conservatório Superior de Salamanca, 27.04.2011.

Participation in international projects:

FERREIRA, Manuel Pedro: «Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España», coord. M<sup>a</sup> Cristina Julia Bordas Ibáñez, Universidad Complutense de Madrid (HAR2009-10029, subprograma ARTE)

Id., «Estudo e edición crítica dos jeux-partis de Thibaut de Champagne», coordinado por Gemma Vallín e María Dolores Sánchez Palomino na Universidade da Coruña (PXIB 104262PR, subvencionado pela Xunta de Galicia)

Id., Referee for Research Foundation Flanders (FWO)

#### **Strategic Project Adjustments**