

FCT Relatório Científico 2010 Print: 11-01-2011 14:31:02 [Centro de Estudos de Sociologia e Estética Musical]

General Information

Name of Research Unit: (EAT-LVF-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 studies in Music. It brings together nearly 70 researchers, 34 of these Ph.Ds, 24 Masters, the remaining postgraduate students; with undergraduate collaborators, around 80 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. Additionally, the center employs four Research Fellows, one full-time support administrator and one part-time collaborator, and pays one IT external consultants, which assist the center in the setup and maintenance of its electronic databases.

A new electroacoustic laboratory was installed in the Summer of 2008 in a 20 m2 studio, but its equipment was fully operational only in 2009; another lab dedicated to Psychology of Music research, with special incidence in Music and Communication in Infancy (LAMCI), was installed in 2009, date in which CESEM moved to a newly recovered, more spacious building, dedicated to Research and Development. CESEM's library was completely catalogued and reinstalled in the new building, where it is accessible to scholars.

Internal reorganization in 2007 led to the establishment of three research areas, each of them with an independent coordinator: Historical Musicology (David Cranmer), Philosophy and Psychology of Music (Helena Rodrigues) and Contemporary Music (Tomás Henriques). In September 2009 it was decided to re-structure research lines, creating five different groups: Studies in Early Music (Manuel Pedro Ferreira), Music in the Modern Period (David Cranmer), Critical Theory and Communication (Mário Vieira de Carvalho), Education and Human Development (Helena Rodrigues), and Composition, Performance and Experimentation (Paulo Assis).

General Objectives

CESEM leads the most substantial research effort in music studies in Portugal, producing new and internationally recognized investigation in a broad variety

of musicological subfields, including historical musicology, music and philosophy, critical theory and communication, music cognition and education, opera and performance studies, analysis of contemporary music and electroacoustic research. At the same time, special effort has been made to develop a substantial understanding of Portuguese/Iberian music and their Brazilian/Latin-American ramifications, areas of music study that until very recently were neglected in international scholarship and which still lack fundamental tools of research such as description of sources, organized archives and catalogues common to other areas of music study. For this reason, projects developed within CESEM have lead a special effort to build a strong set of bibliographic and methodological tools regarding Iberian and Brazilian/Latin American music studies, even as they engage in more critical ways with the repertoires at hand. The center produces and sponsors editions of music, mostly Portuguese, not previously available, and encourages performance and recording of this music. Recently we have also intensified network research and connections with international partners on the fields of Electroacoustic and Computer Music, Artistic research, Opera Studies and Critical Theory.

General aims of the unit are: 1. To support the individual research interests of its members, their participation in international professional venues and publication of research; 2. To promote new collaborative projects of research that will further study and dissemination abroad of Portuguese/Iberian and

Latin-American music topics; 3. To create new research tools, applications and databases, enabling the international scholarly community at large to study

local repertoires and other understudied topics, and furthering the role of music in contemporary Portuguese life; 4. To foster a novel climate of research

and debate, bringing together the members of the center in a dynamic musicological community able to support excellence in graduate studies in Music.

Main Achievements during the year of 2009

New areas for research: final installation of computer music studio; installation of LAMCI (Baby Lab); three rooms in the newly occupied building for Research and Development; installation and cataloging of CESEM's Research Library (the catalogue went online early in 2010).

The integration of undergraduate students through special grants of integration into research was very successful.

New internal structuring of research lines: 5 groups replace the 3 previous ones: "Early Music", "Music in the Modern Period", "Critical Theory and Communication", "Composition, Performance, Experiment" and "Education and Human Development".

Members published abroad 6 books, 14 articles/chapters in books, 2 electronic papers, 1 Encyclopedia entry, and authored one technological invention (musical instrument).

Objectives & Achievements

In Portugal members authored or edited 9 books (one of them entirely in English), including two book-length musical editions; also published 5 articles in national journals, 13 chapters in books (including 8 in English), 11 papers published in proceedings and 9 papers on national electronic sites. 6 Audio CD/DVDs.

Members presented 56 papers or talks in scientific events abroad, and 38 papers at national or international conferences held in Portugal.

9 foreign scholars came to Lisbon to present talks (cycles "A música discute-se", replaced after the Summer by "A música em contexto", organized in cooperation with INET; and "A lição dos Mestres").

There were 3 successful bids for FCT funding of autonomous projects, plus a bilateral project with the Universidade Estadual de Campinas (Unicamp).

Organized in Portugal 3 international meetings: "Sociology of Music - Tendencies, Issues, Perspectives" (45 scholars presented papers, 30 of which from abroad); "Consequences of Wagner" (28 presentations, 20 by foreign scholars); and "A Pronúncia do Português Cantado" (12 contributions, 2 by Brazilian scholars).

3 national symposia were also organized: "Textos e cantores", "Forum Musicológico: O Património Musical em Portugal" and the "Simpósio Caravelas".

CESEM's members (Ivan Moody, Nancy Harper) also co-organized two conferences abroad. CESEM continued the Advanced Seminar series and cycles of talks.

Members also contributed as consultants to several international conferences.

One book by A. Pacheco was published in São Paulo, Brazil with CESEM's support. One book was published by Arte das Musas, another by Casa do Sul and one by Colibri with CESEM's support. Proceedings were published online for one international scientific meeting.

Activities

Integrative/multidisciplinary activities during the year of 2009

Most research in CESEM has an interdisciplinary nature: Early Music deals with Liturgy, Paleography, Codicology, History, Sociology, Aesthetics, etc.; Opera deals with Theatre and Literature, Theory of Communication, Gender Studies, Sociology, etc.; Critical Theory of Music deals with Sociology, Philosophy, Aesthetics, History, Anthropological issues, Politics; Musical Education deals with Psychology, Cognitive Studies, Theory of Communication, etc.; Composition deals with Acoustics and Computer Science, Aesthetics, Philosophy, etc. In our reorganization of the research lines, one of our aims was to improve interdisciplinarity in our approaches to music and music culture, moving from an organization by disciplines to an organization according to subject-fields. We have been exploring also a number of explicit connections with other scientific or artistic fields:

Visual Arts:

Musical Iconography: Luís Sousa and Luzia Rocha pursue their research in this field and have been involved in several international initiatives;

Ana Paula Almeida started "SOUND=SPACE: À Escuta do Movimento", project funded by DGArtes, including: a) "Workshops de Música e Movimento para crianças dos 4 aos 5 anos". LAMCI/CESEM, FCSH-UNL, from 22.10.2009 till 19.11.2009. b) "Sound=Space: Exposição interactiva aberta ao público". LAMCI/CESEM, FCSH-UNL, from 22.10.2009 till 19.12.2009.

Barbara Aniello, Diálogo Inter-artes em Portugal do Séc. XX (post-doctoral project, third year) focused on Almada Negreiros's work.

Philosophy:

A book, edited by Mário V. Carvalho, was published with a number of important contributions in English on Adorno. João Pedro Cachopo organized a cycle of talks «Conversas em (re)torno de Nietzsche». Manuela Toscano and Manuel Pedro Ferreira joined a interdisciplinary team on the philosophical tenets of Early Music criticism (project recommended, but not funded by FCT)

History:

Bernadette Nelson joined an interdisciplinary research team at CHAM/FCSH to work on the court of Teodósio, Duke of Bragança.

Literature:

Manuel Pedro Ferreira continued work on project "Littera" at IEM/FCSH, concerning Medieval Galician-Portuguese Poetry. Ana Paixão defended her dissertation in Comparative Literature on the use of rhetorical concepts in Music Theory.

Outreach activities during the year of 2009

Most members of CESEM organized, coordinated or took part in a high number of performances and sessions and gave also several lectures for different kinds of public, in different regions of the country and abroad. They participated as consultants or advisers in the activities of national and international academies, foundations, universities, public and private institutions dealing with cultural activities. In particular:

1) Musical performance and composition:

Performance of newly edited historical works: Marcos Portugal's "Missa Grande" was recorded by the Coro de Câmara de Lisboa. His "La Zaira" was performed in concert at the Gulbenkian, using the edition produced by CESEM.

Several shows by Companhia de Música Teatral (Ana Paula Almeida, Helena Rodrigues, Nuno Arrais) and by Helena Caspurro (including a concert broadcasted on RDP ÁFRICA radio channel, a live television broadcast, Youtube video recordings, presence in Radio playlists); concerts by Jorge Matta (with Gulbenkian choir), Manuel Pedro Ferreira (with Vozes Alfonsinas), Bernadette Nelson (with A Capella Portuguesa), Elena Sorban (with Paleographia and Fratres Servaini), Isabel Gonçalves, Nuno Arrais, Rui Araújo, singers Maria João Serrão and António Salgado, harpsichordists Maria José Barriga and João Paulo Janeiro, pianists Paulo de Assis, Nancy Harper, Francisco Monteiro, Madalena Soveral, etc. Composition: New works by Bruno Gabirro, Francisco Monteiro, Isabel Pires, Tomás Henriques and Ivan Moody.

2) Exhibitions: On the singer Tomás Alcaide, in cooperation with the Museu da Música; Paulo Ferreira de Castro conceived and co-ordinated the Exhibition "A música somos nós. Sons, identidades, comunidades", by invitation of Direcção-Geral das Artes (inauguration to be held in 2010).

3) Instructing Seminars and Workshops in Portugal

Helena R. S. Caspurro, "Ups!...Toca a Mexer", Bairrada, 20.05.2009; and "Os pés do improviso", Portalegre, 16.05.2009

Helena Rodrigues, António Rocha, João Pedro Reigado: Workshops "Brinciar" (com P. M. Rodrigues).Cascais, 25.10.09; "Dome, dome meu menino"

Activities

(parents with babies). Lisboa, 30.05.2009; "Gadgi Beribimba" (parents with 3-5 year children). Lisboa, 30.05.2009

Nancy Lee Harper "Group Piano Lessons", Castelo de Paiva, 27.04.2009; "Piano Camp (for students of 4 Portuguese Music Schools)", Aveiro, 30.05.2009

4) Summer Courses

Nuno Arrais & Helena Rodrigues, Férias com Música para Crianças dos 7 aos 10 anos de Idade". LAMCI/CESEM, 13 – 17. 07.2009; Curso de Introdução à Psicologia da Música, in FCSH Summer School, 07 –12. 09.2009

5) Musical guidance sessions for families

António Rodrigues, Fernanda Lopes, Ana Monção & Helena Rodrigues, "Música de Colo". LAMCI/CESEM, 10.10.2009 - 26.06.2010

6) Programme notes:

CESEM members contributed a large number of programme notes for events at the Teatro Nacional de S. Carlos, Casa da Música and Fundação C. Gulbenkian.

7) Social impact and presence on media:

Manuel Pedro Ferreira contributed some musical criticism, and Mário Vieira de Carvalho, regular chronicles, on daily paper "Público". Helena Rodrigues wrote for the Jornal de Letras, Artes e Ideias (July). Helena Caspurro and Helena Rodrigues had several interviews in Radio and TV channels.

Funding

	2006	2007	2008	2009	2010
LA FCT	0,00	0,00	0,00		
Units FCT	0,00	0,00	122.002,50	102.643,13	
Projects FCT	0,00	0,00	128.985,80	119.709,80	
Other (National)	0,00	0,00	1.500,00	18.625,05	
Other (International)	0,00	0,00	0,00	0,00	
National Industry	0,00	0,00	1.000,00	0,00	
International Industry	0,00	0,00	0,00	0,00	
	0,00	0,00	253.488,30	240.977,98	0,00

General Indicators

	2006	2007	2008	2009	2010	Total
No. of Researchers Proposed	0,00	0,00	0,00	0,00	0,00	0,00
No. of Researchers Hired (LA)	0,00	0,00	0,00	0,00	0,00	0,00
Balance	0,00	0,00	0,00	0,00	0,00	0,00
No. of Researchers Hired (Ciência Programme)	0,00	0,00	2,00	2,00	0,00	4,00
No. of Researchers (FTE)	18,00	21,00	25,00	34,00	0,00	
Training Masters (Master thesis completed)	2,00	5,00	1,00	1,00	0,00	9,00
Training PhDs (PhD thesis completed)	3,00	2,00	1,00	3,00	0,00	9,00

Researchers Hired

Name	Start Date	End Date	Other Institution
Paula Cristina Roberto Gomes Ribeiro Brandao	01-08-2009	31-07-2014	
Paulo Adérito Pereira de Assis Miranda	01-07-2009	30-06-2014	

Technical Personnel Hired

Name	Start Date	End Date	Other Institution
Maria Beatriz de Matos Vital Serrão	01-07-2009		

Additional Comments**Additional Comments**

CESEM continued a steady growth in terms of publication, internationalization and membership; its activities were reinforced with the equipment of two labs (Computer Music and Music Communication in Infancy) and with the hiring of two new full-time researchers (Ciência 2008).

Research Groups

Reference	Title / Principal Investigator
------------------	---------------------------------------

Research Groups

Reference	Title / Principal Investigator
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> (David John Cranmer)
RG-LVT-693-3821	<u>Critical theory and communication</u> (Mário António Pinto Vieira de Carvalho)

FCT Relatório Científico 2010 Print: 11-01-2011 14:41:41 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

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

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

The project "Levantamento Digital de Património Musical Manuscrito (antes de 1600)" (POCTI/EAT/46895/2002), whose funding terminated in 2008 but is being partly continued, received support through the financing of one Bolseiro de Integração na Investigação.

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), and two doctoral grants.

Members participated in two other financed projects, one at the Instituto de Estudos Medievais, FCSH-UNL — "Littera: edição, actualização e preservação do património literário medieval português" (PTDC/ELT/69985/2006) —another at the Universidad Complutense, Madrid — "Iconografía Musical: Catalogación y análisis de obras artísticas relacionadas con la música y las artes visuales en España", coord. M^a Cristina Julia Bordas Ibáñez, Universidad Complutense de Madrid (HAR2009-10029, subprograma ARTE)

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 each of the individual projects are as follows:

(1) The project "Levantamento Digital de Património Musical Manuscrito (antes de 1600)" was continued both in what concerns the digital survey (new manuscripts and archives were added) and research on specific manuscripts. It was also the basis of a Master's Seminar at FCSH on the History of Music in Portugal.

(2) The project "Confluências" was continued in what concerns entering information into the database, and proof-reading paleographical transcriptions. Collaboration with the Oxford Centre for the Study of the Cantigas de Santa Maria continued in view of a future critical edition.

Main Achievements

One Ph. D. diss. (by S. Poliakova) was defended; one M.A. thesis (by D. A. Veiga) was presented. The group invited 3 foreign scholars to present talks; promoted two public presentations by students, and co-organized a national musicological conference. Members published abroad six articles/chapters in books. In Portugal members authored or edited four books (one of them in English); also published ten chapters in books (including four in English) and one electronic paper. Members participated in 17 scientific events abroad: the US (3), Spain (1), England (1), Belgium (2), Holland (2), Finland (1), Romania (3) and Hungary (4). Papers presented in Early Music conferences in Belgium and Holland with the participation of three senior members allowed increased visibility for Portuguese musical sources from the Renaissance. The participation in the Hungarian "Cantus planus" conference of one senior member with three students delivering their own independent papers showed the fruits of advanced training in Chant at FCSH/Cesem.

Members were also present and read papers or participated in Round-Tables on more than ten occasions in diverse contexts in Portugal.

A bid for FCT funding of a project on European Musical Exchanges in the Middle Ages and Renaissance was successful.

Talks by foreign scholars: Owen Rees, "Foreign music in sixteenth century Coimbra" (19/06/09); Alexander Lingas /Christian Troelsgaard, "An Introduction to Byzantine Chant" (15/12/09). Talks by post-graduate students (Seminários de Formação Avançada): Susana Silva, "O ressurgimento da prática da música antiga em Portugal na primeira parte do século XX (1900-1946)" (09/07/09); Diogo Alte da Veiga, "O Aleluia na monodia litúrgica em Portugal até 1600" (24/11/09).

Group Productivity**Publications in peer review Journals**

1. João Pedro d'Alvarenga, "Some Preliminaries in Approaching Carlos Seixas' Keyboard Sonatas", *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, vol. 7, n.º 13 (2009), pp. 95-128
2. Review of Bryan Gillingham, *Music in the Cluniac Ecclesia: A Pilot Project*, Ottawa, 2006, in *Speculum: A Journal of Medieval Studies*, nº 84/2 (2009), pp. 438-439.

Other publications International

Printed publications:

Chapters in books:

1. Bernadette Nelson, "Patterns of Emulation and Influence in the Fors seulement Polyphonic Mass Tradition: New Insight Revealed through Music in Toledo", "Un gentile et subtile ingenio": Studies in Renaissance Music in Honour of Bonnie J. Blackburn, eds. M. Jennifer Bloxam, Gioia Filocamo & Leofranc Holford-Strevens, Turnhout, Brepols, 2009, pp. 369-81

Group Productivity

- Manuel Pedro Ferreira, "Andalusian music and the Cantigas de Santa Maria", in Elizabeth Aubrey (ed.), *Poets and Singers [Music in Medieval Europe, vol. 4]*, Farnham-Burlington: Ashgate, 2009
- Manuel Pedro Ferreira, "Rondeau and Virelai: The Music of Andalus and the Cantigas de Santa Maria", *ibid.*

Chapters in Proceedings:

Svetlana Yurievna Poliakova, "Sin 319 and Voskr 27 as a Triodion set. Questions concerning the composition and disposition of daily hymnography", *Composing and Chanting in the Orthodox Church. Proceedings of the Second International Conference on Orthodox Church Music (University of Joensuu and The International Society for Orthodox Church Music)*, Joensuu, 2009, pp. 32-44.

CD/DVD Records:

Elena Sorban, participation in *SCHOLA GREGORIANA MONOSTORINENSIS - CD "GregOrgue"*, Ed. Allegro Thaler, Budapest, 2009; DVD "Lucis creator optime", Studio Mesaj 2009

Other publications National

Books

- Jorge Matta, *O manuscrito 50 da Biblioteca Geral da Universidade de Coimbra*, Lisboa: Edições Colibri / Cesem, 2009
- Manuel Pedro Ferreira, *Aspectos da Música Medieval no Ocidente Peninsular, vol. 1: Música palaciana*, Lisboa: Imprensa Nacional/ Fundação Calouste Gulbenkian, 2009
- Manuel Pedro Ferreira & Ana Maria Rodrigues (eds.), *A Sé de Braga. Arte, Liturgia e Música, do final do século XI à época tridentina*, Lisboa: Arte das Musas / Cesem, 2009.
- João Pedro d'Alvarenga e Manuel Pedro Ferreira (eds.), 'New Music' 1400-1600: Papers from an International Colloquium on the Theory, Authorship and Transmission of Music in the Age of the Renaissance (Lisbon-Évora, 27-29 May 2003), Lisboa / Évora: CESEM / Centro de História da Arte e Investigação Artística / Casa do Sul Editora, 2009

Chapters in books:

- Bernadette Nelson, "Antonio Fernandez", Tomás Pereira (1646-1708): Um Jesuíta na China de Kangxi, (Lisboa), Centro Científico e Cultural de Macau, 2009, pp. 112-13 (ISBN 978-972-8586-13-3)
- Bernadette Nelson, "The Triumphal Procession with Giraffes and Music" in *Cortejo Triunfal com Girafas: Animais Exóticos ao Serviço do Poder*, Lisboa, Fundação Ricardo do Espírito Santo Silva, 2009, pp. 55-63 (ISBN 978-972-8253-47-9)
- João Pedro d'Alvarenga & Rui Cabral Lopes, "A polifonia na liturgia bracarense (primeira metade do século XVI)", *A Catedral de Braga: Arte, Liturgia e Música, dos fins do século XI à época tridentina*, coord. Ana Maria S. A. Rodrigues e Manuel Pedro Ferreira, Lisboa: Arte das Musas / CESEM, 2009, pp. 152-195
- Manuel Pedro Ferreira, "S. Geraldo de Braga e o seu culto litúrgico", in *A Sé de Braga*, cit., pp. 208-36;
- Manuel Pedro Ferreira, "A música litúrgica na diocese de Braga durante a Idade Média: Estado da questão", in *A Sé de Braga*, cit., pp. 93-135
- Manuel Pedro Ferreira (com Mara Fortu), "A música antiga nos manuscritos de Arouca: contribuição para um catálogo", in *Ángela Melo (coordenação), O órgão do Mosteiro de Arouca: conservação e restauro do património musical*, Vila Real – Arouca: Direcção Regional de Cultura do Norte / Câmara Municipal de Arouca, 2009, pp. 40-53.

Chapters in Proceedings:

- Bernadette Nelson, "Questions of attribution and reattribution: The Gombert-Vinders Five-Part Mass Revisited", 'New Music' 1400-1600. Papers from an International Colloquium on the Theory, Authorship and Transmission of Music in the Age of the Renaissance, eds. João Pedro d'Alvarenga & Manuel Pedro Ferreira, Lisboa & Évora, Casa do Sul, 2009, pp. 171-92 (ISBN 978-972-8661-48-9)
- Manuel Pedro Ferreira, "Dufay in Analysis, or — Who Invented the Triad?", in 'New Music', 1400-1600, cit., pp. 25-64;
- João Pedro d'Alvarenga, "The Debate on Musical Aesthetics around 1600 and the Defensa de la musica moderna by King João IV (1649)", 'New Music' 1400-1600, cit., pp. 239-250
- Jorge Matta, "Contribuição para uma interpretação dos "vilancicos negros" de Santa Cruz de Coimbra, século XVII", *Proceedings of the International Symposium on Performance Science*, ed. Aaron Williamson & Daniela Coimbra, Aveiro: Universidade de Aveiro, 2009, pp. 327 - 331

Electronic publications:

Jorge Matta, "Como pronunciar o português cantado – algumas experiências pessoais", *Actas do simpósio A Pronúncia do Português Europeu Cantado*, Lisboa: CESEM, 2009 [<http://www.caravelas.com.pt/simposio1.htm>]

Master and Ph.D. thesis completed

PhD thesis:

Svetlana Yurievna Poliakova, "Sin 319 and Voskr 27 and the Triodion Cycle in the Liturgical Praxis in Russia During the Studite Period", A Thesis Presented to the Faculty of Social and Human Science of the Universidade Nova de Lisboa in Candidacy for the Degree of Doctor of Philosophy in Musicology, June, 2009

Group Productivity

Master's thesis:

Diogo Alte da Veiga, "O Alleluia na Monodia Litúrgica em Portugal até 1600: comparações melódicas", Dissertação de Mestrado em Musicologia Histórica, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Novembro de 2009

Organization of conferences

Rui Araújo (co-organizer): 1º Forum Musicológico, "O Património Musical em Portugal: Inventariação, Projectos, Urgências", Linda-a-Velha, 9-10 October;

João Pedro Alvarenga (CESEM organizer), monthly talks in the series "A Música em Contexto", October to December 2009.

Elena Sorban (co-organizer): Festival de Musica Antiga Miercurea Ciuc, Romania, July 2009.

Internationalization

PARTICIPATION IN CONFERENCES/COLLOQUIA ABROAD

Bernadette Nelson: 1. Cantus Ecclesiasticum ut Ornaret: Polyphony for the Proper of the Mass in the Late Middle Ages & Renaissance, Faculteit Letteren, Katholieke Universiteit, Leuven, Belgium, 16-18 Jan. 2009; 2. Music Faculty, University of Oxford, Nov. 27 2009; 3. Mediaeval & Renaissance Music Conference, Universiteit Utrecht, The Netherlands, 1-4 July 2009

João Pedro d'Alvarenga & Manuel Pedro Ferreira: 4. International Colloquium "Polyphony for the Proper of the Mass in the Middle Ages and Renaissance", Faculty of Arts, Katholiek Universiteit Leuven, Belgium, 16-18 Jan. 2009

João Pedro d'Alvarenga: 5. Medieval & Renaissance Music Conference, Universiteit Utrecht, The Netherlands, 1-4 July 2009

Manuel Pedro Ferreira: 6. Congreso Internacional «Edición crítica e lírica medieval galego-portuguesa» (Santiago de Compostela, 24-26 de Março de 2009); 7. XV Meeting of the IMS Study Group Cantus planus (Dobogókő, Hungria, 23-29 de Agosto de 2009); 8. LXXV Meeting of the American Musicological Society (Philadelphia, EUA) 12-15 de Novembro de 2009; 9. Department of Music Colloquium Series (Columbia University, New York, EUA, 20 de Novembro de 2009)

Svetlana Yurievna Poliakova, 10. The Third International conference on Orthodox Church Music "Church, State and Nation in Orthodox Church Music", Joensuu, Finland, June 8 – 14, 2009; 11. Fifteenth Meeting of the IMS Study Group 'Cantus Planus', Dobogókő, Hungary, August 23-29, 2009.

Diogo Alte da Veiga, 12. idem

Mara Fortu, 13. idem

Jorge Matta: 14. Boston, Trinity Church (org. The Trinity Boston Preservation Trust and Boston Arts Academy) 28/5/2009

Elena Sorban: 15-17. Simposio de Musica Barroca; Simposio aniversario Haendel-Haydn; Simposio do centenário Paul Constantinescu, all in Academia de Muzică „Gh. Dima”, Cluj-Napoca, Romania

Consultive functions:

Manuel Pedro Ferreira is member of the Editorial Board of journal *Plainsong & Mediaeval Music* (Cambridge University Press). Consultant of the Centre for the Study of the Cantigas de Santa Maria (Taylor Institution, Oxford University). Member of the Consultive Council of "Opus: Revista da Associação Nacional de Pesquisa e Pós-Graduação" (Brazil). Member of the Scientific Commission of collection "Studia Musicae Mediaevalis", Brepols (Belgium).

Future Research

Objectives

Several projects were proposed to FCT, some with decision still pending; one of them, "Musical exchanges, 1100-1650: The circulation of early music in Europe and overseas in Iberian and Iberian-related sources", with a 12-strong team of national and international researchers was approved, and will be the core of the group's activity in the three years to come.

Members will also be participating in other new projects, at the Instituto de História de Arte and the Centro de Estudos d'Além-Mar.

The building up of a digital database of Early Music Manuscripts and feeding of the Cantigas de Santa Maria database (continuation of projects closed in

2008) are two priorities for 2009-2010.

A forthcoming book by Manuel Pedro Ferreira, and an Early Music issue of the «Revista Portuguesa de Musicologia», edited by the same author, will be published early in 2010. Two other books and a music edition are planned for 2010. A significant number of papers and Encyclopedia entries is also forthcoming.

Funding, source, dates

PTDC/EAT-MMU/105624/2008 - 50.760,00 € (first year); FCT, from January 1, 2010

Other research is to be supported by pluriannual funding.

FCT Relatório Científico 2010 Print: 11-01-2011 14:42:11 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-LVT-693-742) Composition, performance, experimentation
Principal Investigator:	Paulo Adérito Pereira de Assis Miranda
Main Scientific Domain:	Estudos Artísticos
Group Host Institution:	Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

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

This group was supported in 2009 by the pluriannual funding of CESEM.

In addition to that, the group benefits from the Ciência 2008 programme (two Senior Research Fellows hired in July), two post-doctoral fellowships and one doctoral fellowship (all FCT).

In 2009 a collaborative research project – Kinetic controller driven adaptive and dynamic music composition systems (UTAustin/CD/0052/2008) – involving the UT Austin, INESC (Porto), Casa da Música (Porto) and the company Y Dreams was started. Transfers in 2009: 10.315,20€.

Objectives & Achievements**Objectives**

Following an internal reorganization of CESEM in 2009 this research group is an enlargement of the previous 'Contemporary Music' research group (2007-2009). While that group was primarily focussed on musical composition and new technologies, the 'Composition, Performance and Experimentation' research group gives musical performance and general music experimentation an equally significant role. Though centred in 20th and 21st century's music productions and artefacts, this research line aims to widen the research to the internationally emerging disciplines of 'Artistic Research' and of 'Musical performance as creative practice'.

In a moment of European new definition of research policy and strategies based upon the principles of innovation, creativity and experimentation our research group assumes a modern perspective, aiming for: an increasing interdisciplinary dimension of research, the creation of knowledge, international mobility of the researchers, international networking and linking, development of a wider artistic and epistemological debate focusing on contemporary music, performance as creative practice, and musical experimentation.

Main Achievements

In 2009 a complete team of young researchers with strong international experience was hired – one Senior Researcher in the framework of the programme Ciência 2008 (Paulo de Assis), and one Post-doc researcher (Isabel Pires). The incorporation of these researchers, who combine theoretical outputs with the effective practice of art, is a clear sign from CESEM towards an innovative strategy of research, where new concepts and paths should be theoretically deepened and practically investigated.

There was a big effort gone into the completion of the installation of the 'Laboratório de informática musical' [LIM], a facility that was launched in 2008, but that was not fully operational till December 2009, following guidelines set by Tomás Henriques and pursued by undergraduate grant holders and intensive work done by the new researchers Paulo de Assis and Isabel Pires. This Lab provides state-of-the-art facilities for research in electronic and computer music. In the second half of 2009 several contacts were made with similar institutions in Europe aiming to build a creative network in electronic music (to start 2011).

During 2009 the members of the group produced: 2 international books, 3 chapters in international books, one entry (voice) in an international Encyclopaedia, 2 chapters in national books, 4 articles in national electronic journals, 2 articles in national magazines, 14 programme notes (13 national, 1 international), and one Critical Edition of a piece by Luigi Nono (supported by the Orpheus Institute Ghent).

Furthermore, members of the group were involved in the organization of 1 international Colloquium. One invention was made (Tomás Henriques), which won an international prize early in 2010, and a DVD released (Bruno Gabirro).

Moreover, members of the group presented 1 paper in an international Colloquia (with Call for papers), 14 papers in international conferences, 10 papers in national conferences, and made 2 public interviews. Members of the group were invited for prestigious consultant positions in international boards. One member of the group was invited for evaluation panels at FCT, and another one was invited for international evaluation procedures at the Swiss National Science Foundation.

A collaborative publication series was negotiated with Casa da Música (Porto) concerning original writings of contemporary music composers. These publications (one or two per year) will start in 2010 with Jorge Peixinho (Paulo de Assis, editor).

In collaboration with Casa da Música a practical edition of Jorge Peixinho's piece "Viagem da Natural Invenção" (for a concert at Casa da Música in 2010) was negotiated, under supervision of Paulo de Assis (editorial officer).

International linking protocols were established with the Orpheus Institute Ghent (Belgium), with the Centre for Contemporary Performing Arts (Durham University, England), with the Department of Research and Development (Italian Swiss Conservatoire, Lugano, Switzerland), and with the Institute of Electronic Music and Acoustics (University of Music and Performing Arts, Graz, Austria).

Group Productivity**Other publications International****Books**

Ivan Moody (ed., with Maria Takala-Roszenko), Proceedings of the Second International Conference on Orthodox Liturgical Music, Joensuu: ISOCM/University of Joensuu, 2009

Paulo de Assis (ed.), Dynamics of Constraints, Ghent/Leuven: Leuven University Press, 2009

Group Productivity

Chapters in books

Ivan Moody, "The Idea of Canonicity in Orthodox Liturgical Art", *Composing and Chanting in the Orthodox Church (Proceedings of the Second International Conference on Orthodox Liturgical Music)*, Joensuu: ISOCM/University of Joensuu, 2009, pp. 337-342

Paulo de Assis, "Beyond Urtext: a dynamic conception of musical editing", *Dynamics of Constraints*, ed. Paulo de Assis, Ghent/Leuven: Leuven University Press, 2009, pp. 7-18

Paulo de Assis, "Preface", *Dynamics of Constraints*, ed. Paulo de Assis, Ghent/Leuven: Leuven University Press, 2009, pp. 5-6

Voice in Encyclopaedia

Paulo de Assis, "Emmanuel Nunes", *Komponisten der Gegenwart*, 8/09, ed. Hanns-Werner Heister / Walter-Wolfgang Sparrer, München: edition text + kritik, 2009, pp. 1-2 / A-H / I-II

Other

Paulo de Assis, *Programme booklet of the "huddersfield contemporary music festival"*, Huddersfield, 20-28.11.2009, pp. 23-24; 35-36; 45; 53; 67; 68

Musical editions

Paulo de Assis, prototype of a critical edition of ".....sofferte onde serene..." for Piano and Tape by Luigi Nono (1974-1977), Ghent, Orpheus Institute Ghent, 2009

DVD productions

Bruno Gaborro (ed.), "Animatic Volume 6: Le meilleur de l'animation internationale", DVD Editions Chalets Pointu, 2009

Other publications National

Chapters in books (national)

Francisco Monteiro, "A propósito da Abertura 1812 de Tchaikovsky", *Crescer nas Bandas Filarmónicas – um estudo sobre a construção da identidade musical de jovens portugueses*, Porto: Afrontamento, 2009, pp. 161-167

Ivan Moody, "Some current areas of research in Orthodox Chant and their impact on performance", *Medieval Sacred Chant: From Japan to Portugal*, ed. Manuel Pedro Ferreira, Lisbon: Colibri, 2009, pp. 111-116

Articles in magazines (national)

Maria João Serrão, "Constança Capdeville: a ideia musical e a vida", *Obscena*, 2009/nº 19 (Abril/Maio), pp. 42-46

Maria João Serrão, "Kurt Schwitters-Merz, poesia, voz e musicalidade", *Sebenta da Coleção Teatro/Música*, Escola Superior de Teatro e Cinema, Amadora, 2009

Electronic publications (national)

António Salgado, "Cantar em Língua Portuguesa: Questões de Forma e de Forma", *Simpósio: A Pronúncia do Português Europeu Cantado*, Universidade Nova de Lisboa (F5CH), Caravelas

www.caravelas.com.pt, <http://www.caravelas.com.pt/simposio1.htm>

António Salgado, "Kinesics analysis: A pesquisa da expressão da emoção em performance musical", *PERFORMA 09 (Conference on Performance Studies)*, Universidade Aveiro, Departamento de Comunicação e Arte, 2009 (May 14.-16.) http://performa.web.ua.pt/actas_pt.html

Hélder Gonçalves, "Significação musical e definição de 'espaços' cinematográficos: 'Trilogia da morte' de Gus Van Sant", *artciencia*, 2009/ano 5/nº 10 (Abril)

Hélder Gonçalves, "Discurso X História: 2000 X Un Songe: duas adaptações de Hamlet", *artciencia*, 2009/ano 5/nº 11 (Setembro)

Patents/propotypes

Tomás Henriques, "Double Slide Controller" (electronic music instrument), presented at the conference *New Interfaces for Musical Expression 2009 [NIME 09]*, June 4. 2009

Organization of conferences

International Colloquia

Ivan Moody (with Maria Takala-Roszczenko, Petri Piironen, and Petri Nykanen), *Third International Conference on Orthodox Church Music*, Joensuu (Finland), June 8.-14. 2009

Internationalization

Isabel Pires, "Entité sonore: perception et modelisation informatique", *Conference cycle "Informatique musicale – Utopies et réalités"*, Cité de la Musique, Paris, 05.11.2009

id., "L'image de son selon François Bayle", *Conference cycle "L'image, le sensible et le photographique"*, University Paris-Est, Champs sur Marne, 19.05.2009

Ivan Moody, "Ljubica Maric and the Spaces of Modernism", *Belgrade Musicological Institute*, Belgrade, November 2009

id., "Tradition and Creation in Bulgarian Orthodox Church Music", *3rd International Conference on Orthodox Church Music*, University of Joensuu, Joensuu (Finland), June 2009

Maria João Serrão, "Robert Wilson / Philip Glass et l'oeuvre video 'La Mort de Molière'", *Company Subito presto*, Rustrel (France), November 2009

Paulo de Assis, "España en el corazón", one-day seminar on Luigi Nono's *Epitaffio per Federico García Lorca* n.1: *España en el corazón*, tre studi per

Group Productivity

soprano, baritono, coro parlatu e strumenti (1951-52) – Conservatorio della Svizzera italiana, Lugano (Switzerland), 7.04.2009

id., "Compositional techniques as a primary generator of sonic dramaturgy: On the Early Work of Luigi Nono", International Symposium: The dramaturgy of sound in the music of Luigi Nono (Venice, 13th -15th June 2009)

id., "Beyond Urtext: a dynamic conception of musical editing", Orpheus Institute Ghent, Ghent (Belgium), 17.09.2009

id., "A critical edition of Luigi Nono'ssofferte onde serene... for piano and tape", Orpheus Institute Ghent, Ghent (Belgium), 17.09.2009

id., "Gilles Deleuze and Artistic Research – an experimental approach", Orpheus Institute Ghent, Ghent (Belgium), 9.12.2009

id., "Deleuzabelli Variations – Encounters with Beethoven's Diabelli Variations op. 120", Orpheus Institute Ghent, Ghent (Belgium), 10.12.2009

Tomás Henriques, "The Double Slide Controller", New Interfaces for Musical Expression 2009 [NIME 09], Pittsburgh (USA), June 2009

id. (with Nancy Lee Harper), "Beethoven Piano Sonatas: From fortepiano to Harmonic pedal", Conference on Interdisciplinary Musicology, Paris (France), October 2009

id. (with Nancy Lee Harper and R. Halton), "Performing proportion: Crux awareness in Scarlatti interpretation", International Symposium on Performance Science in Auckland (New Zealand), December 2009

id., [conferences on his current work/research]: Carnegie Mellon University Pittsburgh (USA), February 5. 2009; McGill University, Montreal (Canada) October 22. 2009

Future Research

Objectives

Three projects were proposed to FCT in December 2009, concerning the implementation of an International Creative Network in Electronic Music, the critical edition of Jorge Peixinho's chamber music, and Contemporary Portuguese Opera Studies. We hope that these projects will create a new momentum in the dynamics of the group, consolidating the new research areas (Electronic Music, Artistic Research, Performance as creative practice) and opening new avenues for research and artistic outcomes.

The post-doc project of Tomás Henriques will continue to ensure a vital link with the later US technological advances on Computer Music.

Furthermore, the group will organize in 2010 two international symposia (on Jorge Peixinho and Luigi Nono), and one Forum on 'Music and Cinema' (with the collaboration of researchers from other research units).

The preparation of Critical Editions of the music of Jorge Peixinho, including a wide range of chamber music pieces, as well as two orchestral works (Viagem da Natural Invenção and Eurídice Reamada) will be a priority in 2010. A book with original writings of Jorge Peixinho – in collaboration with Casa da Música (Porto) – will be published in October 2010.

Moreover, the group will continue the dynamics – initiated in 2009 – of five meetings (Assemblies) during the academic year.

Funding, source, dates

The group benefits (until 2014) from the Ciência 2008 programme: one Senior Research Fellow hired in July 2009 (Paulo de Assis, working on Emmanuel Nunes' music).

The only ongoing independent project so far is 'Kinetic controller driven adaptive and dynamic music composition systems' (UTAustin/CD/0052/2008), co-oriented by Tomás Henriques. Another project bid by T. Henriques is still waiting for approval.

In addition to that, the group also benefits from two post-doctoral fellowships (Isabel Pires, Ivan Moody) and one doctoral fellowship (Bruno Gabirro).

Other research will be supported by pluriannual funding.

FCT Relatório Científico 2010 Print: 11-01-2011 14:53:25 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-LVT-693-743) Education and human development
Principal Investigator:	Helena Maria Ferreira Rodrigues da Silva
Main Scientific Domain:	Estudos Artísticos
Group Host Institution:	Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

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

The research group generally benefits from CESEM's pluriannual project. A project started in October 2007 (PTDC/EAT/68361/2006: Musical Development in Infancy and Early Childhood) with a total funding of 180.966,00 for four years (around 56.000 in 2009) is allowing the group to focus on its ambitious goals. This project is currently supporting scholarships for two doctoral students.

DGArtes founded the Project Sound=Space (5000 Euros) that was held at Laboratório de Música e Comunicação na Infância.

In addition to that, the group benefits from the Ministério da Educação (two music teachers are in sabbatical for doctoral studies) and FCT (a doctoral student and a BIC student and a doctoral student supported by a FCT-PROTEC grant).

Objectives & Achievements**Objectives**

Following an internal reorganization of CESEM in 2009 this research group has adopted a broader approach in theoretical and practical terms around Psychology of Music and Music Pedagogy subjects. That's why we changed the previous name to Education and Human Development. With this larger designation we intend to contribute for the study of processes that can promote communication, self development and social well being through music. The following are specific aims:

- To study musical fruition and cognition in an interdisciplinary perspective.
- To support graduate studies in Psychology of Music, Music Pedagogy and in interdisciplinary fields aiming to promote communication and self development through Music.
- To create musical experiences and new tools in music education and musical development in infancy addressed to infants, children and families in the community
- To create and develop work methodologies which successfully bring new perspectives in research in the areas of music psychology and cognition to bear on contemporary practices in education, teacher training and artistic production for infancy.
- To promote research studies on communication and musical development in early childhood and infancy.
- To create tools and music projects in community adapted to people with specific educational, social and therapeutic needs.
- To research on music learning theory and Edwin Gordon's ideas in the context of general music teaching and in the context of vocational music teaching.
- To promote artistic studies in infancy developing new approaches encompassing research, training, artistic creation and intervention in community.

Main Achievements

The main achievement of the group is the installation of the LAMCI – Laboratório de Música e Comunicação na Infância (Laboratory of Music and Communication in Infancy), a facility that was tested in July 2009 with the initiative "Férias com Música" / Holidays with music addressed to children aged 7-9 years old (led by Nuno Arrais) and that was fully operational on October 2009.

This Laboratory aims to study children's musical and communication behavior in an ecological setting. In order to do so, the LAMCI conciliates Research, Professional Training, Artistic Creation and Community Intervention in its program activities.

Eventhough LAMCI was fully operational just on October 2009 has already held the following activities:

- a) Data collection for the research studies that are led by António Rocha and João Reigado on babies' vocalizations
- b) Sound=Space project financed by DGArtes and data collection on movement and rhythm research studies led by Ana Paula Almeida
- c) Musical guidance sessions for parents with babies/ Música de Colo by António Rodrigues and Fernanda Lopes.
- d) Introduction to Psychology of Music – collaboration in the Summer School of FCSH (led by Nuno Arrais and Helena Rodrigues)

We also promoted two important initiatives for the training and development of the group: "As Questões dos Mestres" and "As Lições dos Mestres" with the participation of outstanding foreign researchers.

During 2009 the members of the group extended their productivity in publication (with relevance for the publication of a master thesis of one of the young researchers - after selection of the Scientific Committee of FCSH - and the edition of a book by two members of CESEM), presentation in International Conferences both in Portugal and abroad (very well represented in Performa, namely). Artistic production was also very well represented with a CD and in several collaboration of our members in artistic productions. The group has also extended their participation to several initiatives concerned with teacher training. Also, it is very meaningful that several members of the group were invited to present their work in countries as USA, Poland, France, UK and Sweden.

Some other statistics: 2 papers published in International Proceedings; 11 reviews in an international journal; two books published in Portugal; 6 papers published in National Proceedings; two chapters in books (plus a Preface and an Afterword); one paper in a national journal; 2 CD/DVDs; 4 foreign researchers invited to present public talks; 6 invitations for academic events abroad; 8 participations in conferences held in Portugal.

CESEM has an established partnership with the Companhia de Música Teatral (CMT), whose artistic director is the principal investigator of this research group. Through this partnership, research in music psychology and early musical education carried out at CESEM, have fed important educational and artistic initiatives managed by CMT. CESEM has also an established partnership with Serviço Educativo da Casa da Música do Porto. Through both

Objectives & Achievements

partnerships was possible to cooperate in two important projects addressed to community: *BebéBabá* (addressed to families with babies was adapted to be held in a female prison for imprisoned mothers and their babies) and *Grande Bichofonia* (a project addressed to teachers that teach music in primary schools). Both projects have been assessed by CESEM members. These connections built up news pathways between theory and practice, between research and artistic practices. Namely have brought inspiration for new models on teacher training and on the use of music in deprived social contexts.

Group Productivity

Other publications International

Chapters in Proceedings:

Ana Paula Almeida, Luis Miguel Girão, Rolf Gehlhaar, Paulo Rodrigues & Helena Rodrigues, "SOUND=SPACE: Music Perception in Action"; V International Conference in Multimedia and Information and Communication Technologies in Education, Badajoz, 2009, vol. 2, pp. 1199-1203 (ISBN 978-84-692-1790-0).

Nancy Lee Harper, Tomás Henriques, Rosalind Halton, "Performing Proportion: Crux Awareness in Scarlatti Interpretation", Proceedings of ISPS 2009 Performing: Excellence International Symposium of Performance Science 2009 (Auckland, New Zealand), edited by Aaron Williamon, Sharon Pretty, Ralph Buck, Utrecht, 2009, pp. 295-300 (ISBN978 94 90306 01 4).

Reviews:

Nancy Lee Harper, Book Review: "The Art of French Piano Music – Debussy, Ravel, Fauré, Chabner" by Row Howat. Piano Journal, 29, nº 89 (Autumn/Winter). London, 2009, pp. 45-47 (ISSN 0267 7253) and other 10 Book, CD or Music reviews in the same Journal

Other publications National

Books Published in Portugal:

Reigado, J.P. (2009), *Análise acústica de vocalizações de bebés de 9 a 11 meses face a estímulos musicais e lingüísticos*. Edições Colibri, Lisboa.

Lourenço, L. & Rodrigues, H. (2009) *Ser bebé, tornar-se pessoa*. Edições Almedina, Coimbra.

Books Chapters:

Rodrigues, H. & Rodrigues, P. (2009). *BebéBabá – potencialidades terapêuticas e comunicacionais de um projecto artístico e educativo dirigido a famílias com bebés*. In Lourenço, L. & Rodrigues, H. (Eds) *Ser bebé, tornar-se pessoa*, 269-286. Edições Almedina: Coimbra.

Rodrigues, H. (2009), *Investigação, formação, criação artística e serviço à comunidade no estudo do desenvolvimento musical na infância e primeira infância*. In Godinho, P., Bastos, S. and Fonseca, I. (Eds), *Jorge Crespo, 2009, Estudos em Homenagem*, 501-516. Lisboa: 100 Luz. (A copy of this article was published in *Cadernos de Educação de Infância*)

Papers on Scientific Journals:

Rodrigues, H. (2009) *Investigação, formação, criação artística e serviço à comunidade no estudo do desenvolvimento musical na infância e primeira infância*, *Cadernos de Educação de Infância*, 87, 17-24.

Didactic Publications:

Companhia de Musica Teatral (2009) – Enciclopédia da Musica com Bicho: Tomo IV – Formiguinha (livro e CD). Texto educativo: Helena Rodrigues; Interpretação no CD: Ana Paula Almeida e Helena Rodrigues.

Internationalization

Nancy Lee Harper - Assistant Editor and Author of *European Piano Teachers Forum*, Piano Journal, London.

Nancy Lee Harper - Editorial Consultant and author of *ISSTIP Worldwide, Tension in Performance – The ISSTIP Journal*, London

Helena Rodrigues & Ana Paula Almeida (2009) *Music learning theory as a source of inspiration for research, music education, music in community and artistic performances*. Lecture in the *Europejskie Seminarium Gordonowskie*. Bydgoszcz, Poland, 23rd of May.

Nancy Lee Harper (2009) *Peak Experience in Performance; Portuguese Piano Concerti*, 2 talks on the *World Piano Conference of Novi Sad*. Serbia-Voyvodina, 04-08 May.

Nancy Lee Harper, "Recital about Bartókian influence in Lopes-Graça", 31st *European Piano Teachers' Association Conference*. Prague, Czech Republic, 28.06 – 01.07.2009

Helena Rodrigues, (2009) *BebéBabá - Reporting a musical experience for mothers and babies in prison* Mietne, Poland, 08th July.

Helena Rodrigues, *Musical development in infancy and early childhood*", University of Austin, Texas, May 2009.

Helena Rodrigues, *Artistic Performances as a Natural Context for Observation of Families with Babies and Toddlers*, University of South Caroline, South Caroline, May 2009.

Instructing Seminar and Workshops Abroad:

Helena R. S. Caspurro, "Why to improve music in school?", *Musikhögskolan i Malmö: Lunds Universitet*. Malmö, Sweden 25.04.2009

Helena Rodrigues, "BebéBabá - reporting a musical experience for mother and babies in prison", Polónia. Program of national prevention action, IV Station "PaT" (Police and Theatre), Mietne, Poland, Workshop addressed to polices.

Ana Paula Almeida & Helena Rodrigues, *Music learning theory as a source of inspiration for artistic performances and for music in community, Workshops in the Europejskie Seminarium Gordonowskie*. Bydgoszcz, Poland, 21-23rd of May.

Nancy Lee Harper, *Course on Jungian Archetypes*, in *Music Bahai Arts Academy* Wellington College. Crowthorne, U.K., 01-08.08.2009

Future Research

Future Research**Objectives**

The group is organizing an International Symposium on Music, Communication and Human Development that will be held by Fundação Calouste Gulbenkian on April 2010. This Symposium will celebrate the creation of the Laboratory of Music and Communication in Infancy inviting professionals with different backgrounds that use music and artistic expression as a mediator to promote communication and human development.

We are also preparing several initiatives that connect music and movement with therapeutic approaches.

The group will continue the dynamics of the initiatives *As Lições dos Mestres* (The Lessons of the Masters) and *As Questões dos Mestres* (The Questions of the Masters) which have been very fruitful in what concerns the training of postgraduate students. We will organize a new initiative - *A Formação dos Mestres* (The Instruction of the Masters) – aiming to contribute for the continuous training of postgraduate human resources.

We will also look for new avenues on the application of music in therapeutic domains and in community context, developing new research approaches aiming to cross Pure Research and Applied Research in the Music field.

Funding, source, dates

The research group generally benefits from CESEM's pluriannual project. A specific project will continue to have autonomous funding from FCT (PTDC/EAT/68361/2006: Musical Development in Infancy and Early Childhood). Another, led by Ana Paula Almeida (Project Sound=Space), financed by the Ministry of Culture (DGA), will reach its end. It would be very important that the group could benefit from Senior Research Fellowships, allowing it to hire a professional who can work, at a top scientific level, on the topics of Education and Human Development. Even if this competition does not open, it is essential to reinforce all the work that has already been done through human resources fully dedicated to research in CESEM (namely, through post-doctoral grants). We will apply for funding late in 2010 or 2011 in order to ensure the continuation of the main LAMCI project.

FCT Relatório Científico 2010 Print: 11-01-2011 14:43:03 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-LVT-693-3820) Music in the modern period
Principal Investigator:	David John Cranmer
Main Scientific Domain:	Estudos Artísticos
Group Host Institution:	Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

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

(1) In 2009 the project "The Teatro de S. Carlos: Performing arts in Portugal" (PTDC/EAT/70038/2006) received the second transfer of 53,100.00. It received additional support through the financing of a Bolseiro de Integração na Investigação.

(2) The project "Preparation of Critical Editions of Marcos Portugal's Music including a Thematic Catalogue" (POCTI/EAT/40220/2001), whose funding terminated in 2008, received support through the financing of a Bolseiro de Integração na Investigação.

Besides these specific projects, the Group has benefited from the FCT's pluriannual funding of CESEM as a whole, the Ciência 2007 programme (one research fellow) and three post-doctoral bursaries.

Objectives & Achievements**Objectives**

To conduct original research into European music history from the 18th century onwards, with particular emphasis on music in Portugal and countries with which it has had significant interchange, though developed within broader international frameworks. To support graduate studies in music in Portugal, to disseminate knowledge on music, and to encourage the edition and recording of Portuguese music, and performance activity. Objectives for each of the individual projects are as follows:

(1) "The Teatro de S. Carlos: Performing Arts in Portugal" (PTDC/EAT/70038/2006) is the most visible project in the field of opera: the study of dramaturgy in 19th- and 20th-century opera and the cultural history of the genre. The principal aims for 2009 were to continue the research already in progress and particularly to begin to publicise findings, through the organization of public events (conferences and other public initiatives).

(2) The Marcos Portugal project is an ongoing research project, leading to complete cataloguing, and musical editions of a representative selection of the composer's work, as well as making the composer's output better known. Without funding this year other than the BII, the principal aims for 2009 were limited to the completion of the first draft transcription of the opera *La pazzia giornata o sia il matrimonio di Figaro*, with a view to performance in the U.K., the editing of the proceedings of the conference "Mozart, Marcos Portugal and their time", held in 2006, and continued efforts to make the composer's work known.

(3) "Caravelas", the Núcleo de Estudos da História da Música Luso-Brasileira, aimed to consolidate its promising start in 2008 by increasing membership, continuing publication of its Newsletter and making resources available online, and generally increasing visibility.

Main Achievements

The group organized two international meetings ("Consequences of Wagner" and "A Pronúncia do Português Cantado"), three national symposia ("Textos e cantores"; "Forum Musicológico: O Património Musical em Portugal" and the "Simpósio Caravelas"), and continued the Advanced Seminar series and cycle of talks "A Música Discute-se", as in 2008; in connection with this last cycle, two foreign researchers came to Lisbon to give talks:

Luiz Alves da Silva (Director, Ensemble Turicum, Zurich), "Heinrich e Cecile Däniker-Haller - um casal de negociantes suíços participando da vida musical do Rio de Janeiro imperial", on 30 January.

Zak Ozmo (Director, L'Avventura - London, & Earl's Court Baroque), "Haendel, Purcell, Corelli and the Ballad Opera: Reconstructing English Musical Theatre in the Early Eighteenth Century", on 30 April.

In addition:

4 members of the S. Carlos project team spoke at the Teatro de S. Carlos in a joint series of 4 lecture recitals on opera in Portugal in the 19th century. The project also organised an exhibition on the singer Tomás Alcaide and a public conversation on the same theme, with the singer's widow (Asta-Rose Alcaide) and friends (Álvaro Malta, Carlos Fonseca and Mário Moreau), in collaboration with the Museu da Música.

The draft transcription of *La pazzia giornata* was completed and a UK production confirmed for 2010. The 2006 conference proceedings were edited and sent for printing. Marcos Portugal's *Missa Grande* was published, along with a recording of it produced by the Coro de Câmara de Lisboa. The Composer's *La Zaira* was performed in concert at the Gulbenkian, using the edition already produced by the project. The project made a successful bid for FCT funding for a further 3 years.

The Núcleo Caravelas continued to publish its online Newsletter quarterly, made a range of resources available online, increased its membership and made a successful bid for FCT funding of a bilateral project with the Universidade Estadual de Campinas (Unicamp).

A bid for FCT funding of a project on Musical Comedy in the 19th century was also successful.

One PhD thesis (by Francesco Esposito) was successfully defended.

One book was published with CESEM's support:

Alberto José Vieira Pacheco, *Castrati e outros virtuosos: a prática vocal carioca sob a influência da Corte de D. João VI*. São Paulo: Annablume, Fapesp, CESEM, 2009.

Proceedings were published online for one international scientific meeting.

Collectively, the group also published:

three articles in international journals or chapters in foreign books (see full list below);

three articles in national journals or chapters in national books;

Objectives & Achievements

one book-length musical edition, by António Jorge Marques;

one Audio CD (Portuguese music from the 18th and 19th centuries) directed by J. P. Janeiro and R. Bernardes;

two articles in foreign online sites and two on national sites;

two papers published in proceedings.

Furthermore, members of the group presented 11 papers in international conferences and 21 papers in national conferences, gave 16 concerts and recitals, contributed programme notes for events at the Teatro Nacional de S. Carlos and Fundação Gulbenkian, and contributed to various scientific and artistic initiatives in Portugal and abroad.

Group Productivity**Publications in peer review Journals**

David Cranmer, "Music and the 'teatro de cordel': in search of a paradigm", *Portuguese Studies*, Vol. 24, N.º1 (2008), pp. 32-40.

Gabriela Cruz, "Meyerbeer's Music of the Future", in *Opera Quarterly*, 25 (2009), pp. 1-34.

Other publications International

Printed publications:

A. Books:

Alberto José Vieira Pacheco, *Castrati e outros virtuosos: a prática vocal carioca sob a influência da Corte de D. João VI*. São Paulo: Annablume, Fapesp, CESEM, 2009.

B. Chapters in books:

Luísa Cymbron, "Un péché de jeunesse revisité. Bianca di Mauleon de José Francisco Arroyo", *D'Une Scène à l'Autre*, vol. 2: La musique à l'épreuve du théâtre, Collines de Wafre, Éditions Mardaga, 2009, pp. 347-360

C. Electronic publications:

Alberto José Vieira Pacheco, "A prática vocal carioca durante o período joanino", *Revista do Conservatório de Música da UFPel*, 2 (2009), pp. 47-64,

Alberto José Vieira Pacheco, "Música profana ocasional e poder no Império Luso-Brasileiro", *Claves* 7 (2009), pp. 23-32,

Other publications National

Printed publications:

A. Books:

António Jorge Marques, "Marcos Portugal, Missa Grande", *Revisão/edição/ensaio introdutório/aparato crítico/descrição de fontes*, Edição em português/inglês, Lisboa, Coro de Câmara de Lisboa, 2009.

B. Chapters in books:

David Cranmer, "The Captive, a comic opera after Dryden's Tragedy Don Sebastian, King of Portugal", Carlos Ceia, Miguel Alarcão e Iolanda Ramos (ed.), *Letras & Ciências – as duas culturas de Filipe Furtado*, Casal de Cambra: Caieidoscópio, 2009, pp. 229-242.

Articles

David Cranmer, "Os manuscritos de música teatral no Paço Ducal de Vila Viçosa – a ligação brasileira", *Callipole – Revista de Cultura, Vila Viçosa*, XVII, 100-118.

Maria José Artiaga, (Recensão) *Sementes de Música para bebés e crianças*, *Boletim da Associação Portuguesa de Educação Musical*, vol. 130 (2009), pp. 65-66.

C. Chapters in proceedings:

David Cranmer, "Camille Saint-Saëns in New York - Looking back a hundred years on", Maria Laura Bettencourt Pires (coord.), *Nova Iorque: de Topos a Utopos*, Lisboa: Universidade Católica Editora, pp. 57-63.

Electronic publications:

A. Periodicals

Núcleo Caravelas Newsletter (ed. Alberto Pacheco), 4 editions (February, May, August, November),

Articles

David Cranmer, "Edições setecentistas do Theatro Comico Portuguez, das Operas Portuguezas e das edições avulsas das obras que os constituem",

David Cranmer, "Elenco provisório de espécies de música dramática e instrumental manuscrita até 1833 existentes no Paço Ducal de Vila Viçosa",

B. Chapters in proceedings:

Alberto José Vieira Pacheco, "Padrões de pronúncia no português cantado: questão também para musicólogos ou apenas para cantores e compositores?", *Actas do simpósio A Pronúncia do Português Europeu Cantado*, Lisboa: CESEM, 2009,

CD Records:

Ricardo Bernardes (harpisichord/Americantiga), "Brasil XVIII-XIX", vol. 1: *Música em São Paulo, Rio de Janeiro e Minas Gerais em fins do século XVIII*", produced in partnership with the Embassy of Brazil in Buenos Aires/Ministério das Relações Exteriores, Brazil.

Master and Ph.D. thesis completed

Group Productivity

PhD thesis:

Francesco Esposito, "La vita concertistica lisboeta dell'Ottocento: 1822-1853", Faculdade de Ciências Sociais e Humanas, Universidade Nova, Lisbon.

Organization of conferences

International conferences held in Portugal:

Paulo Ferreira de Castro, Gabriela Cruz, David Cranmer, Luísa Cymbron & Paula Gomes Ribeiro (S. Carlos Project), International Conference Consequences of Wagner, Lisbon, 26-28 November;

Alberto José Vieira Pacheco, David Cranmer & Rodrigo Teodoro de Paula (Núcleo Caravelas), Simpósio: A Pronúncia do Português Europeu Cantado, Lisbon, 27 July (available on YouTube and papers published online (ed. Alberto Pacheco), via);

National conferences/talks:

Gabriela Cruz & Luísa Cymbron (S. Carlos Project), Textos e cantores, Lisbon, 28 February;

David Cranmer & Rodrigo Teodoro de Paula (Núcleo Caravelas), Simpósio Caravelas, Lisbon, 17 September;

João Paulo Janeiro, Rui Araújo & Luzia Rocha (Forum Musicológico), O Património Musical em Portugal: Inventariação, Projectos, Urgências, Linda-a-Velha, 9-10 October;

Cristina Cota, Maria Helena Trindade & David Cranmer, Falando sobre Tomás Alcaide, public conversation with Asta-Rose Alcaide, Carlos Fonseca Álvaro Mata e Mário Moreau, Lisbon, 12 November;

Alberto José Vieira Pacheco, monthly talks in the series A Música discute-se, January to June.

Internationalization

The Núcleo Caravelas has been very active in the promotion of permanent links between Portuguese and Brazilian researchers (see above, Main achievements and Organization of Conferences). A bid for FCT funding of a bilateral project with the Universidade Estadual de Campinas (Unicamp) was successful. Participation of members in academic initiatives abroad:

Special invitations:

Gabriela Cruz, "Perspectives on Phonography" Seminar, The University of Virginia, Charlottesville, VA, Novembro, 2009.

Gabriela Cruz, Member of jury of Robert M. Stevenson Award for Outstanding Research in Iberian Music, 2008-2010, American Musicological Society.

Papers:

Alberto José Vieira Pacheco, "The Portuguese Court in Brazil as an attractor centre of European musicians in South America", "Music and migration", third international conference, University of Southampton, UK, October 2009.

Rosana Marreco Brescia, "Italian Luso-Brazilian Opera Houses in the 18th century", XVI Convegno della Società Italiana di Musicologia, Roma, Novembro 2009.

Future Research

Objectives

The São Carlos opera house project continues until September 2010. As well as completing the various tasks that make up the project, there will be a closing conference, to be followed by a book setting out the project's principal findings.

With FCT funding approved for the three projects beginning in 2010 - "Theater of Laughter": Musical Comedy in Portuguese-speaking Theaters (1849-1900) (PTDC/EAT-MMU/098104/2008), Marcos Portugal: his work and its dissemination (PTDC/EAT-MMU/099243/2008) and Luso-Brazilian vocal music of the 18th and 19th centuries (Scientific and Technological Cooperation FCT/CAPES - 2010/2011) - we would expect this group to gain further momentum in areas that we have been systematically building up in recent years.

We aim to begin systematic work on the historical material in the collection of the late Maestro Filipe de Sousa, now in the hands of the Fundação Jorge Álvares. Recent collaboration with the Teatro Nacional D. Maria II should lead to systematic work on the musical materials in the theatre's library.

Two books and a music edition are planned for 2010.

Funding, source, dates

The independent projects all have FCT funding:

Project S. Carlos: 70.800

Project Marcos Portugal: 20.104,20

Luso-Brazilian project: 5.000

Other research is to be supported by pluriannual funding.

FCT Relatório Científico 2010 Print: 11-01-2011 14:44:23 [Centro de Estudos de Sociologia e Estética Musical]

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

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

This group was supported in 2009 by the pluriannual funding of CESEM.

In addition to that, the group benefits from one research fellow under the programme Ciência 2008 (Paula Ribeiro) and two doctoral fellowships (FCT).

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, 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. Main domain of this research group are the epistemological issues – 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 crossing approaches also to topics which are mainly being dealt with by the other research groups of CESEM.

Main Achievements

In 2009 it has developed international networking and linking, notably on Adorno's Critical Theory, and Sociology of Music.

In the important international conference "Sociology of Music – Tendencies, Issues, Perspectives" held in July 2009 in Lisbon, co-organised by CESEM and Humboldt University of Berlin, met 45 scholars from many European countries, USA, Latin America, and Asia (see: www.sociologyofmusic2009.com).

Some of the members of this research line gave also contributes to the International Conference "Consequences of Wagner", organised by CESEM and held in Lisbon, in November 2009, and one of them also co-organized a national conference (Forum Musicológico).

During 2009 the members of this group produced: 1 PhD thesis (by Ana Paixão), 1 national book (in English), 5 chapters in international books, 5 chapters in national books (3 in print), 1 paper in an electronic publication (Memorias of the Academy of Sciences of Lisbon), and 30 press chronicles, programme notes or CD notes.

Furthermore, several members of the group were involved in the organization of 2 international Colloquia.

Moreover, members of the group presented 15 papers in international conferences (10 by invitation), 11 papers in national conferences, and gave further 10 lectures by invitation in Portugal and abroad.

Members of the group participated as organizers, co-organizers or advisers in 6 international conferences, and as advisers or scientific co-ordinators of several scientific publications or activities.

Members of the group assumed or continued 3 post-doctoral, 7 doctoral and 5 master degree supervisions

Group Productivity**Other publications International**

Ana Paixão, "Art poétique musical, art compositionnel littéraire", Communication : Understanding/Misunderstanding, proceedings of the 9th Congress of the IASS/AIS - Helsinki-Imatra: June 2007, ed. Eero Tarasti, Helsinki: International Semiotics Institute, Semiotic Society of Finland, 2009, pp. 1281-1291.

João Pedro Cachopo, «Médiation et énigme dans la pensée musicale d'Adorno» [Mediation and Enigma in Adorno's Philosophy of Music], Présents musicaux, Collection Arts 8, Paris, L'Harmattan, 2009, pp. 171-192.

Paulo Ferreira de Castro, "The Paradox of Origins: Reflections on Modernity and Nationalism", in Ruta Staneviciute and Lina Navickaite-Martinelli (eds.), Poetics and Politics of Place in Music, Proceedings from the 40th Baltic Musicological Conference, Helsinki/Vilnius: Umweb/LCU, 2009, pp. 21-43.

Other publications National

Book:

Mário Vieira de Carvalho (as Editor), Expression, Truth, Authenticity: On Adorno's Theory of Music and Musical performance, Lisbon, CESEM / Edições Colibri, 2009.

Chapters of books:

Mário Vieira de Carvalho, "Meaning, Mimesis, Idiom: On Adorno's Theory of Musical Performance", in: Expression, Truth and Authenticity: On Adorno's Theory of Music and Musical Performance (ed. M. Vieira de Carvalho), Lisboa, Edições Colibri, 2009: 83-94.

Paulo Ferreira de Castro, " 'Identity is the very Devil!': Notes on Adorno, Wittgenstein, and Music", in Mário Vieira de Carvalho (ed.), Expression, Truth

Group Productivity

and Authenticity: On Adorno's Theory of Music and Musical Performance, Lisboa: Colibri/CESEM, 2009, pp. 189-207.

Paula Gomes Ribeiro, "The Value of Transgression and Disorder: Richard Strauss under the Perspective of Adorno's Theory of Music", *Expression, Truth and Authenticity: On Adorno's Theory of Music and Musical Performance*, ed. Mário Vieira de Carvalho, Lisbon: Colibri, 2009, pp. 145-158

Paulo Ferreira de Castro, "Figuras da temporalidade na música erudita portuguesa na transição do séc. XIX para o séc. XX", in Maria Luísa Couto Soares et al. (eds.), *Expressões da Analogia. Actas do Colóquio*, Lisboa: Colibri, 2009, pp. 265-278.

Articles:

Mário Vieira de Carvalho, "A construção do objecto da sociologia da música", in *Memórias da Academia das Ciências de Lisboa*, at first published on line: [http://www.acadciencias.pt/files/Memórias/Mário%20Vieira%20de%20Carvalho/mvcarvalho_26_03_2009\(1\).pdf](http://www.acadciencias.pt/files/Memórias/Mário%20Vieira%20de%20Carvalho/mvcarvalho_26_03_2009(1).pdf)

Master and Ph.D. thesis completed

PhD Thesis:

Ana Paixão, *Retórica e Técnicas de Escrita literárias e musicais em Portugal entre os séculos XVII-XIX*. PhD thesis in Estudos de Cultura e Literatura, speciality Estudos Comparatistas, Faculdade de Letras, University of Lisboa, co-supervision of «Littérature comparée», Faculté des Lettres, Université Sophia Antipolis, Nice, França. Excellent (Distinção e Louvor by unanimity), 5 June 2009.

Organization of conferences

Scientific Coordination / Organization / Advising of International Conferences

Mário Vieira de Carvalho, Scientific coordinator / President of the Organizing Committee of Sociology of Music – Tendencies, Issues, Perspectives – International Conference, Lisbon, 23-25 July 2009 (www.sociologyofmusic2009.com).

Mário Vieira de Carvalho, Scientific Adviser of the III Encontro de Musicologia de Ribeirão Preto, Universidade de S. Paulo – Escola de Artes, 6 de Março de 2009.

Mário Vieira de Carvalho, Scientific Adviser / Referee for the preparation of the 5th International Conference of Digital Arts – Envisioning Musical Spaces, to be held at 22 & 23 April, 2010 - Guimarães, Portugal.

Mário Vieira de Carvalho, Scientific Adviser / Referee for the preparation of the International Conference Beyond the centres: Musical avant gardes since 1950 - In memoriam Yannis Andreou Papaioannou (1910 – 1989) to be held in ARISTOTLE UNIVERSITY OF THESSALONIKI, Department of Music Studies, Thessaloniki, 1-5 July 2010.

Mário Vieira de Carvalho, Scientific Adviser / Referee for the preparation of the 13th International RiDIM Conference & 1st Brazilian Conference on Music Iconography, Brasil, Salvador, August 2011.

Paulo Ferreira de Castro, Conception, co-organization, of the International Conference Consequences of Wagner/Consequências de Wagner, Lisboa, CESEM/Teatro Nacional de São Carlos/Culturgest/Cinemateca Portuguesa, 26-28.11.2009.

Paula Gomes Ribeiro (member of the organizing committee), International Conference – Sociology of Music: Tendencies, Issues, Perspectives, Lisbon, FCSH-Universidade Nova de Lisboa and Culturgest, June 23-25. 2009

Paula Gomes Ribeiro (member of the organizing committee), International Conference – Consequences of Wagner, Lisbon, FCSH-Universidade Nova de Lisboa and Culturgest, November 25.-27. 2009

National Colloquium

Paula Gomes Ribeiro (scientific coordinator), "Temas de investigação em Musicologia – aspectos da música em Portugal na 2ª metade do século XX", FCSH – Universidade Nova de Lisboa, July 3. 2009

Internationalization

Paulo Ferreira de Castro, Editorial Board of "Revista Brasileira de Música" (Brazil)

Mário Vieira de Carvalho, Editorial Board of "Constelaciones.Revista de Teoría Crítica" (Salamanca, Spain)

Papers presented in International Conferences:

João Pedro Cachopo, «Paradox and Critic [...]», CONNECTdeleuze: The Second International Deleuze Studies Conference, Köln, Universität zu Köln, 10-12 de Agosto de 2009.

Luzia Rocha, "Azulejos y Música Barrocos en los Colegios Jesuitas [...] VII Corso di Iconografia Musicale, Turim/Itália, 7-8 d Maio 2009

Luzia Rocha, "Stories of Music, Love and Hate in Portuguese Ceramic Tiles", Musical Symbols in Pictorial Cycles, Lecce-Galatina/Itália, 25-27 de Setembro.

Mário Vieira de Carvalho, "A problematização do cânone na musicologia", closing address, III Encontro de Musicologia de Ribeirão Preto, Universidade de S. Paulo – Escola de Artes, 6 de Março de 2009.

Mário Vieira de Carvalho, "Der 'Ring' in Lissabon im Paradigmenwechsel der Kommunikation (1909-2009)", Richard Wagners Ring des Nibelungen -Europäische Traditionen und Paradigmen, organized by the Europäische Musiktheater-Akademie and Wiener Staatsoper, Opera of Vienna, 6 June 2009.

Mário Vieira de Carvalho, "Defensa de la Ópera contra sus Entusiastas", at I Congreso Internacional de Estética y Filosofía de la Música, Universidade de Salamanca, 21-25 de Setembro de 2009.

Mário Vieira de Carvalho, "A música entre a confrontação e o diálogo interculturais", Música/Musicologia e Colonialismo, Montevideo, Outubro de 2009.

Paulo Ferreira de Castro, "Primitivisme, modernisme et régime autoritaire: le cas de la Cinquième Symphonie du compositeur portugais Joly Braga Santos", Colloque International Musiques d'État et dictatures, École des Hautes Études en Sciences Sociales, Paris, França (15.05.2009).

Group Productivity

Other Papers or Lectures by invitation:

João Pedro Cachopo, «How critical is paradox? Critical Theory and Post-Structuralism», Institut für Philosophie der J. W. Goethe-Universität Frankfurt am Main, 2009.

Mário Vieira de Carvalho, "Opera seria im Strukturwandel der Öffentlichkeit: Ein musiksoziologischer Ansatz für die Opernforschung", lecture at Universität Wien, Institut für Theater-, Film- und Medienwissenschaft, 26 January 2009.

Future Research

Objectives

Priorities for 2010:

- In cooperation with Durham University (Max Paddison and Mieke Kanno), implementation of an International Research Network on Critical Theory of Music with particular emphasis on Theory of Musical Performance;
- In cooperation with the University of Salamanca (António Notário), implementation of an Interdisciplinary Ibero-American Research Network on Critical Theory (including notably Philosophy, Social Sciences and Artistic Studies);
- In cooperation with CENTRIA (UNL Research Centre for Information Society Technologies and Artificial Intelligence) beginning of a Project on "Social Horizons of Music, and Knowledge Society", having in view to launch an international research network dealing with music in society supported by Semantic Web (3.0), and including a Forum on the Web which promotes further research following the International Conference on Sociology of Music held in Lisbon in July 2009 (FCT Funding required for this Project not yet approved);
- Developing the research on cross-relations between music and other arts, namely through the organization of an International Course on Iconography and Music, with the presence of reputed foreign specialists, in the context of the Summer courses of FCSH (Escola de Verão);
- Increasing internationalization of the research outputs by submitting papers at international periodicals (with peer review) and conferences.

Funding, source, dates

A bid for FCT funding of an interdisciplinary project in cooperation with CENTRIA (IST and Artificial Intelligence) called "Social Horizons of Music, and Knowledge Society" is still pending.

Special support will be requested for the Music Iconography Summer course.

We will continue to count on FCT funding for one research fellow (Paula G. Ribeiro), while two post-doc projects (Maria João Neves and Ana Cláudia Assis) and one doctoral grant (Andrea Luisa Teixeira) will start in 2010.