

COST Action CA21161

EarlyMuse

A New Ecosystem of Early Music Studies

Workshops of Working Groups 1, 2, and 4
+ Core Group Meeting

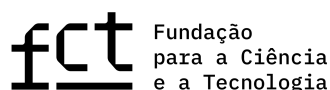
Universidade NOVA de Lisboa
Faculdade de Ciências Sociais e Humanas
Campus de Campolide
6-7 March 2023



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PROGRAMME

ABSTRACTS



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EarlyMuse
A New Ecosystem of Early Music Studies
Workshops of Working Groups 1, 2, and 4
Core Group Meeting

Universidade NOVA de Lisboa
Campus de Campolide
6-7 March 2023

General Programme

Monday, 6 March

09:00 - 09:30 : Reception of the participants at the Atrium of NOVA Rectorship
09:30 - 11:00 : WG 1, 2, and 4 Session 1
11:00 - 11:30 : Coffee break
11:30 - 13:00 : WG 1, 2, and 4 Session 2
13:00 - 15:00 : Lunch break
15:00 - 17:00 : WG 1, 2, and 4 Session 3
17:00 - 17:30 : Coffee break
17:30 - 19:30 : WG 1, 2, and 4 Session 4

Tuesday, 7 March

09:30 - 11:00 : WG leaders + Core group Session 1
11:00 - 11:30 : Coffee break
11:30 - 13:00 : WG leaders + Core group Session 2

Location of the working sessions:

WG1 – Almada Negreiros College, Room 209 (2nd floor)
WG2 – NOVA Rectorship, Senate Room (ground floor)
WG4 – Almada Negreiros College, Room 219 (2nd floor)

All coffee breaks will be served at the Atrium of the Rectorship building.

Participants whose electronic devices do not automatically connect to the Wi-Fi network of NOVA University must manually join the EDUROAM network using the following credentials:
Username - earlymusic@fcs.unl.pt
Password - mu..si

Working Group 1 – Education

Aleksandra Pister, leader

David Burn, co-leader

Monday, 6 March

Almada Negreiros College, Room 209

09:30 - 11:00 : Session 1

Discussion on studying, researching, and teaching early music

- *Studying and researching early music in Sweden* (Karin Lagergren)
- *Early music education in Poland – what's up?* (Aleksandra Rupocińska)
- *Performance and musicology in teaching early music in higher education in Croatia* (Ana Čizmić Grbić and Ivan Ćurković)

11:00 - 11:30 : Coffee break (Rectorship building)

11:30 - 13:00 : Session 2

Discussion on educational challenges of early music

- *The landscape of early music in the UK – pipelines, challenges, and opportunities* (Adam Whittaker)
- *Early Music as Contemporary Music: Educational Challenges* (Ivan Moody)

13:00 - 15:00 : Lunch break

15:00 - 17:00 : Session 3

Roundtable discussion on education and scientific landscape of early music in different European universities and research institutes

Participants: David Burn, Ivan Ćurković, Ana Čizmić Grbić, Stefan Gasch, Judith Haug, Karin Lagergren, Ivan Moody, Aleksandra Pister, Aleksandra Rupocińska, María José de la Torre Molina, Adam Whittaker

17:00 - 17:30 : Coffee break (Rectorship building)

17:30 - 19:30 : Session 4

Final discussion

Abstracts

Performance and musicology in teaching early music in higher education in Croatia

Ana Čizmić Grbić and Ivan Ćurković

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This paper will try to determine the position that early music occupies in the theory and the practice of higher music education in Croatia, especially the teaching of instruments. It will focus on an analysis of the existing curricula for String and Wind instruments and the place of early music therein. Since there are neither early music departments nor HIP-specific curricula in the country but some institutions nevertheless possess replicas of historical instruments, the investigation will attempt to show whether the training occurs on an 'informal' level. This encompasses studying to which extent students are using available resources (e.g. baroque bows, gut strings, period instruments, critical editions), as well as if they are adapting historically informed methods to modern instruments. Possible discrepancies between the official curricula and the actual situation will be discussed.

The place of early music in the musicological aspects of higher music education will be covered as well, whether in the curriculum of the study programme of Musicology or the above-mentioned curricula of String and Wind instruments in order to see whether there is a connection between research and performance. Finally, the possible competences that students acquire and the prospects for initiatives that they might take to specialise in early music will be examined to determine the chances of improving the status of this field in higher education in Croatia.

Studying and researching early music in Sweden

Karin Lagergren

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In Sweden, the place of early music in curricula and research programme has been dependant on individuals rather than infrastructures promoting historical musicology, in general, and early music, in particular. Like in many other countries, historical musicology at Swedish universities has declined in favour of courses in popular music, music sociology, etc. No professorships devoted only to early music exist, neither do research centres or musicological milieus exist that are solely occupied by studying early music, though Uppsala university upholds a strong tradition in historical musicology and has ongoing doctoral and postdoctoral research projects on the topic. On a general level, students in musicology meet early music to a very limited extent, sometimes only as introduction courses in (Western) music history. The possibility to introduce and attract students to the study of early music is in other words limited and leads to a serious challenge for the future of early music studies in Sweden. However, a paradigm change is perhaps in sight thanks to the material turn, the new opportunities that are offered by digital humanities, and global musicology that has been taken place over the recent years. An example of this is the advanced level course 'Western Music from the 800s to the 1600s: History, Historiography, Revival' that will be given for the first time during 2023 at the Linneaus University. This proposal is a survey of the current situation for studying and researching early music in Sweden, aiming at extending the map of early musicology in Europe and to spur discussions on the future for early musicology.

Early Music as Contemporary Music: Educational Challenges

Ivan Moody

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In this proposal for a workshop session, I aim to begin to address the question of making early music relevant to musicians and researchers of contemporary music. There has been, generally speaking, a divide between these two in that those who study contemporary music at tertiary level tend to have little awareness of the way in which early music (with the possible exception of baroque repertoire) has not only shaped musical history, but might inform the work of composers, performers, and researchers.

Given the forthcoming collaborative proposal currently being planned between CESEM – Universidade Nova, Lisbon, the University of Évora and the Higher Schools of Music of Lisbon and Oporto, built around the idea of encouraging younger composers to write for early instruments, ensembles and vocal practitioners, and, importantly to reflect on this in accompanying analytical and aesthetic studies, and bearing in mind my personal experience as a composer who has worked with innumerable early music groups and written for a wide range of historical instruments, and my own work in early music itself, centring particularly on the publication of performing editions of renaissance polyphony, I propose to examine ways in which early music might be brought further into the narrative of both history and technique for students of composition and other disciplines relating to contemporary music. These would include increasing historical awareness of early repertoire, examination of its musical techniques as technical resources for contemporary composition, and exploitation of the particular sounds and techniques of early instruments. An important aspect of the forthcoming multi-institutional proposal is that it brings together universities and conservatoires, and thus researchers, creators, and practitioners, a further aspect of this question which requires serious consideration.

Early music education in Poland – what's up?

Aleksandra Rupocińska

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In Poland, the early music movement emerged in the late 1970s. Despite a certain isolation from the European environment enforced by the political system, the awareness of cooperation between performers and researchers was always very high.

A remarkable revival came in the 1990s and, in fact, one can still observe a continuous development in this field today. Nowadays, early music is present in all music universities in Poland and in several secondary schools. Here, however, some difficulties can be observed, as recent changes introduced by the ministry have ended the official existence of early instrument classes, with the exception of harpsichord classes. These decisions are incomprehensible to the community and attempts have been made to change this situation.

At universities, changes to doctoral procedures for performing faculties have resulted in written theses related to the repertoire performed, and it is important to note their increasing level as well as the development of research competence in musicians, both instrumentalists and vocalists (several dozens of theses in the last ten years).

Subjects such as the study of sources, literature, and palaeography are being incorporated into the study programmes for instrumentalists, as far as possible taught by musicologists, as far as possible. A huge constraint for the University is, of course, financial considerations.

In addition to the state universities, foundations are also active, organising, for example, festivals and masterclasses. Thanks to the fact that they also operate in smaller centres, young people have a unique opportunity to experience early music. An educational role is also played by cultural institutions, such as philharmonics.

The landscape of early music in the UK – pipelines, challenges, and opportunities

Adam Whittaker

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Traditionally, research and education in early music featured prominently in the UK higher education musical environment, with instrumental learning and editorial training being relative staples of undergraduate and postgraduate provision. In recent years, however, this picture has changed significantly, with the pressures of funding for small courses and lingering questions of ‘relevance’ from management positions contributing to these shifts. Some of these challenges run wider than early music, but there are particular issues around the long-term sustainability of early music provision across a range of study and research contexts.

In 2019/20, a survey was undertaken to explore the extent to which early music featured in the curricula of UK conservatoires, music colleges, and universities. The survey provided valuable data on the variable place and depth of early music in curricula, but also revealed that provision was often contingent on a single member of staff, or a very small team, placing the subject in a precarious position. Research training and skills that support the study of early musical sources are similarly limited in some faculties, meaning that students are not always adequately prepared to realise the full potential of their research ideas. Alongside this dataset, recent explorations of school-level qualifications are pointing to a very limited range of early music content in pre-university education, raising challenging questions around the long-term sustainability of teaching and research in all but the most exclusive institutions.

This working group contribution will outline some of the key findings from the 2019/20 survey and will situate these data within the broader landscape of the higher music education context in the UK. It aims to explore some of the factors that have impacted on provision in recent years and consider the ways in which pipelines into professional performance or further research are changing.

Working Group 2 – Sources

Grzegorz Joachimiak, leader
Klaus Pietschmann, co-leader

Monday, 6 March
NOVA Rectorship, Senate Room

09:30 - 11:00 : Session 1

Development of IT infrastructures in relation to the specificity of music sources and research needs

- *Identifying concordances and musical inter-relationships using digital tools: Where to from here?* (Andrew Woolley)
- *Music written in lute tablature notation in the corpus of the RISM music source database* (Grzegorz Joachimiak, Tim Crawford, David Lewis)
- *A Music Collection of Medieval Fragments from Klosterneuburg. Processing Strategy in the Form of Digital Humanities on the Example of a Specific Collection of Recycled Fragments* (Eva Veselovská)

11:00 - 11:30 : Coffee break (Rectorship building)

11:30 - 13:00 : Session 2

Development of the RISM database: perspectives before and after the implementation of research projects

- *From an unsatisfactory case of cataloguing to proposals for a connected future* (Anne Piéjus)
- *RISM – collective memory palace? Reflections based on the experience with Fontes Musicae in Polonia series* (Tomasz Jeż)
- *Music Manuscripts Reborn Digital: The Portuguese Early Music Database as a Case-study* (Elsa De Luca)

13:00 - 15:00 : Lunch break

15:00 - 17:00 : Session 3

Musical sources from unrecognised resources

- *Researching early music collections in Croatia* (Ana Čizmić-Grbić)
- *Incomplete manuscripts, unsearchable records in RISM and unrecognized or unknown collections? Some remarks from Poland and what we could change* (Marek Bebak)
- *Materials on the IASA website* (Marija Bratic, Sanja Kovačić, Tatjana Pivac)

17:00 - 17:30 : Coffee break (Rectorship building)

17:30 - 19:30 : Session 4

Women in early music: Gender studies projects

- *Sources for the study of women's musical practices in early modern Europe* (Ascensión Mazuela-Anguita)
- *Women composers' music collections in Croatia* (Lyra Kastrati)

Final discussion

During the roundtable discussions, there will be issues that are common to many topics. Questions suggested below are intended to guide the discussion in the context of achieving the objectives set out in the project, among others: “Many primary sources of early music remain inaccessible and undocumented, necessitating a concerted effort to discover, document, and digitize them to stimulate research and performance. Too many works are available in inappropriate formats. Many sources are under threat due to institutional and/or environmental conditions, necessitating immediate action to preserve them for the benefit of future generations” (*MoU*, p. 2). It is important to create a report summarising the workshop, and the following list of questions may help to make it so, although it does not exhaust all issues.

WG2 list of questions:

- Is the idea of music incipits in thematic catalogues still effective?
- Do non-RISM applications have the ability to search the RISM database for the content of entire pieces or only musical incipits? [cf. “RISM search”, “Incipit Search Engine” and “IncipitSearch”]
- How to link resources from different music databases so that you can search for results in one place?
- What tools should be used to extend RISM to more effectively use its huge potential and resources, including, for example, searching for concordances? Would a connection via sound files be advisable here?
- Does the new MEI module for lute tablatures in RISM allow you to search for concordances taking into account the resources previously entered to RISM?
- Do we need links with music in the oral tradition in RISM (e.g. relationships in the context of hymnbooks) to find concordances, make attributions, etc.?
- What is the future of the MEI language in the context of the professionalisation of the transcription process (e.g. searching for concordances in RISM sources that are written in a system of notation other than staff notation)?
- What notation and display tools should the RISM interface use when presenting lute music?
- Why is there so little music in non-staff notation musical notation (except new German keyboard tablatures) in RISM?
- How should digital repositories of early music be created to facilitate integration with RISM?
- Should RISM have an interface for unified display of digitised music resources?
- How to improve the form in the *Muscat* application (cataloguer view) and how can this affect the display of information in RISM online?
- How to recruit new cataloguers and how to upgrade the qualifications of all RISM cataloguers?
- How to optimise field work to collect a large amount of information in a short period of time according to RISM standards?
- What repertoire is the biggest problem in cataloguing music sources for RISM? What can be done to make it easier and adapt it to the requirements generated by music sources?
- In which areas of Europe is there the largest “blank spot” regarding information on music sources? What to break to change this situation?
- Are there music collections in Europe that need to be developed and secured by urgent digitisation?
- Which tools should be developed in the context of RISM to make the content more interesting for a wide audience?
- Are the current tools in RISM sufficient to explore examples of women’s contributions to musical cultures?
- How to increase the discoverability of music sources concerning women’s musical activity?
- How to determine the boundaries indicating the affiliation of selected musical sources to the corpus defined as “early music”? Are the terms “early music sources” and “early music” currently methodologically useful in musicology?

Abstracts

Identifying concordances and musical inter-relationships using digital tools:

Where to from here?

Andrew Woolley

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Identification of concordances and musical inter-relationships in sixteenth- and seventeenth-century music has been hampered by a lack of suitable tools. In recent research focussed on seventeenth-century Iberian keyboard repertoires I have attempted to identify them using a system of encoded numerical incipits originally developed by Bruce Gustafson in the 1970s. The system is optimised so that the encoded incipits include enough information to facilitate a degree of interpretation on their own (i.e. without a score), yet also simple enough to be flexible in the ways that they can be searched. However, it has become clear that this method has its limitations. It works best in melody-oriented music with a well-defined rhythmic and tonal structure; in music conceived according to the ecclesiastical modes it is necessary to assign an arbitrary tonality when encoding an incipit. An even more fundamental problem is that, in imitative contrapuntal genres, a theme may possess only one or two notes per bar and thus extend to as few as five or six notes; incipits with few notes cannot be searched very easily using Gustafson's system.

Other resources are available that may assist in concordance identification, notably the RISM Catalog (RISM-OPAC), which features an incipit search tool. I argue, however, that a more effective digital tool should be developed that moves beyond the concept of the incipit (derived from printed thematic catalogues) to incorporate information about rhythmic structure and surrounding textures from longer stretches of music. Such a tool would develop one of the key concepts of Gustafson's system, which enables the researcher to reconstruct the musical context of an encoded incipit from the incipit itself. It would probably need to be designed to show a wide range of results from searches but express degrees of relationship as a percentage in the manner of *Full-Text search of Early Music Prints Online (F-TEMPO)* (<https://f-tempo.org/>).

Music written in lute tablature notation in the corpus of the RISM music source database

Grzegorz Joachimiak, Tim Crawford, and David Lewis

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In the 70-year tradition of systematic data collection in RISM, lute music in tablature notation has only featured in paper form in general description of sources, without recording any of the musical content. The current state of the online RISM database is not adapted to the specifics of this form of musical notation. The problem, for both lute and guitar music sources (including *alfabeto* notation), specifically concerns the notation, which, despite the inclusion of some incipits transcribed into staff notation, does not lead to satisfactory results. This reduces the number of concordances that can be found in searches and decreases the possibilities of making attributions and restricts the number of sources necessary for comparative research. Thus, thousands of compositions written in lute tablature are missing from the entire research process, resulting in the loss of data not only for lute music, but also for music written in staff notation. (Keyboard tablatures can be more easily transcribed, but still cannot be directly included for the same reason.) Since 1997, Tim Crawford and his ECOLM research team have worked on tools that could address this problem. The *Music*

Encoding Initiative (MEI) now has a tablature module which opens up the possibility of entering tablature incipits into the RISM system. Visual presentation allows the same data (concordances) to be shown according to a user's choice in different musical notations, but it is necessary to develop appropriate interfaces. Also, there are now more and more research initiatives in the field of "digital lute music" that require a usable input interface. Creating such an interface for RISM would ultimately allow to combine various activities and collect their outputs in one database, where data searches would be available. One of the many issues for discussion is undoubtedly the matching of short tablature incipits to short staff-notation incipits, which would allow multiple types of musical notation in RISM to be searched. But will musical incipits be enough for satisfactory results? The answers to these and other questions require more discussion.

A Music Collection of Medieval Fragments from Klosterneuburg. Processing Strategy in the Form of Digital Humanities on the Example of a Specific Collection of Recycled Fragments
Eva Veselovská

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This paper deals with the strategy of source research, the systematics of processing, and the connectivity of the published data of a collection of medieval musical fragments from the Augustinian Monastery in Klosterneuburg, Austria. Since 2020, systematic research has been taking place in this largest private library in Austria on all the notated fragments from a period ranging from the late eleventh to the early sixteenth centuries. Medieval sheet music of various character was used as so-called recycled materials on the outer bindings or on the front or rear pastedowns of other manuscripts, incunables, and prints. Besides the library, some of the fragments were also used on the covers of various archival documents in the Archive of the Augustinian Monastery in Klosterneuburg.

Most of the recycled, mainly parchment, folios consist of liturgical, some of notated liturgical, sources. More than half of the examined music fragments have no shelfmark of their own and have not been processed yet. For this reason, a complex registration of all the notated fragments from the early sixteenth century has taking place, along with the codicological and palaeographic description and the musical analysis of the materials. The acquired data were processed and published online in a new database of medieval manuscripts from Austrian monasteries (<http://austriamanus.org>), which was launched in collaboration with the Augustinian Monastery in Klosterneuburg and the developer of the *Cantus Index* portal, Ján Kolářek (Prague, the Czech Republic). The Austrian database of medieval music fragments was created as a subdatabase of manuscripts from the territory of Slovakia (<http://cantus.sk>). The published data immediately became compatible with comparative materials worldwide through the *Cantus Index* international network portal. The aim of this paper is to point out the advantages of the systematic publication of fragmentarily surviving materials and their immediate compatibility in the *Cantus Index*, the globally most utilised network portal of medieval notated sources. Moreover, the paper discusses the perspectives of data import and the future of storing metadata online.

From an unsatisfactory case of cataloguing to proposals for a connected future

Anne Piéjus

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My paper will be based on a case study: the airs published in the French press in the 17th century. This corpus has so far been incompletely catalogued by the RISM for several reasons: the difficulty of having a complete collection (the music is dispersed in 492 volumes) and of distinguishing it from forgeries, and the borderline between polyphony and monody, since the French air, like the English air or the Italian aria, are polyphonic but also soloistic, yet the soloistic air is transmitted with basso continuo as well as without. The monodic appearance of many arias has so far excluded them from the perimeter of RISM, even though one could speak of "implicit polyphony" in contrast to song repertoires, whose identity and mode of transmission are based on the melodic line. The boundary between monody and polyphony is therefore problematic for the solo aria since it negates the difference between the performance (with basso continuo) and its written trace (without).

From this unsatisfactory case of cataloguing, I intend to submit several hypotheses for discussion: should this irregularity be resolved by extending the limits of the corpora taken into account by RISM? And in this case, what would be the conditions for envisaging an automated conversion of the data? Or can we envisage other forms of interoperability and networking of scientific projects to enrich and link more musical sources? I will propose possible answers limited to three considerations: the choice of musical indexing fields; the choice of repositories and vocabularies (whether borrowed or created for a specific project); and finally, the modalities for implementing the FAIRisation of data, which, beyond the RISM, guarantees the networking of early music research programmes with very broad resources, concerning not only music but all the fields of knowledge involved in each project.

RISM – collective memory palace?

Reflections based on the experience with Fontes Musicae in Polonia series

Tomasz Jeż

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The art of memory had a key role in all the other arts invented by the ancient Greeks. Cicero (*De oratore; De inventione*), Cornificius (*Ad Herennium*), and Quintilian (*Institutio oratoria*) proposed the training of artificial memory, used not only as a mnemotechnical tool, but also as a factual basis for investigation. This system, based on the imagining of a *memory palace*, containing many places (*loci*) where images (*imagines*) could be inserted, would help the orator in his speech. The RISM database could be regarded as the modern counterpart of this theory, functioning as a kind of artificial memory based on the idea of *fields* and their *content* serving in our work. But does this database have as many utilities as a rhetoric system of a *memory palace*? If so, do we already use them in such a versatile way as the ancient rhetoricians did?

In my opinion, both questions should be answered negatively, especially if we take in careful consideration the *EarlyMuse* challenges and objectives. The music sources we are cataloguing could be used on a much wider scale for revalorisation of our heritage and to strengthen the digital flow among all possible stakeholders. In fact, music sources could be regarded as Ciceronian *imagines agentes*, because their sounding content arouses emotional affects, if only it could be heard while watching their description on the RISM site. Why should this database be so boring, when, in fact, it refers to such interesting phenomena, mostly invisible for the people we care about? I would like to propose some ideas concerning the website possible upgrade and improve common ways of usage,

referring to the experience related to the www.fontesmusicae.pl series. My questions concern the building up of common artificial memory and the coordination of source studies, their description, interpretation, edition, education, performance, and registration.

Music Manuscripts Reborn Digital: The Portuguese Early Music Database as a Case-study

Elsa De Luca

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The *Portuguese Early Music Database* (<http://pemdatabase.eu/>, from now onwards, PEM) is a truly collaborative project which has benefitted from the inputs and contributions of several scholars along the years. The database was presented for the first time at the International Congress “Música i reforma litúrgica des de 1611” by Manuel Pedro Ferreira, on 29 June 2011. Ferreira is the project founder and served as PEM Director since its creation. PEM allows free and universal access to a large number of manuscripts with musical notation mostly written before c. 1650 preserved in many different libraries and archives in Portugal and surrounding Spanish locations. Every manuscript is given in full-colour reproduction and entered with a general description. Moreover, there are many search capabilities that are immediately available to the visitor.

In this presentation, I propose to highlight the laborious process of providing a reliable digital surrogate of a music source to the general public. Specifically, I discuss the monetary costs and the human resources involved in the process that transforms a music source into bytes running through cables and eventually reaching music scholars, aficionados, and musicians on the web. I plan to discuss the challenges involved in the digitisation of manuscripts in public and private archives and libraries; the importance to find funding that will allow to maintain and run a database over the years and the crucial issue of digital obsolescence with all the costs that it entails. Moreover, I outline the kind of team and the skills requested to deal with medieval music sources and the cutting-edge technologies for music information retrieval. The ultimate goal of this presentation is to contribute to the debate on the accessibility of early music sources with the expertise gained by the PEM team over the past decade of digital chant studies.

Researching early music collections in Croatia

Ana Čizmić-Grbić

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According to RISM, in Croatia there are registered collections in 52 locations and 133 institutions. Many of them contain early music sources of some kind, but the exact number is still not known because some of these collections have only been partially investigated. A surprising number of institutions do not have catalogues, published or handwritten, so researchers have to rely on information about the inventory from literature, which is often scarce, outdated or incomplete, only focusing on a specific aspect of the source (e.g. illuminated manuscripts, early medieval neumatic notation). Although there have been some attempts in the past, early music sources in Croatia were never systematically researched, which is understandable considering the number of rather small collections dispersed over a large territory. Bearing in mind that early music encompasses different periods and source type which demand considerably different approaches in treatment, a further question can be posed: who is equipped to conduct such an extensive, yet necessary research project? How can field work be optimised, to gather a large amount of information in a short period

of time? In this paper I would like to raise some important questions about field research, as well as discuss possible solutions.

Incomplete manuscripts, unsearchable records in RISM and unrecognised or unknown collections? Some remarks from Poland and what we could change

Marek Bebak

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As it was said during the last IAML Congress in Prague, Poland is currently one of the leaders of cataloguing music manuscripts for RISM in Europe. Only in 2022, Polish musicologists prepared thousands of records for the database as well as a lot of scans during one of the biggest digitalisation projects in our country. Unfortunately, there are some problems with quality of RISM descriptions as well as availability of some important Polish collections. The reason for that would be: young Polish cataloguers' qualifications, lack of unified method of cataloguing and supervision over published records and also database limitations (i.e. inability to search and attribute incompletely preserved compositions, e.g. without the highest voice or no information about the compositions whose titles we know from archival inventories). The implementation of a few new elements to the existing and well-functioning database as RISM may have a positive impact on the development of research on early music.

Project activities, in my opinion, should include a discussion about these problems in European context (incomplete and unsearchable manuscripts, unrecognised or unknown collections) and to consider what we can do to change this problematic situation. Therefore, the main issues of the project would be:

- making it possible to enter the incipits of all known voices in the records (in close cooperation with RISM); it could lead to the identification of many anonymous and incompletely preserved compositions; now the highest voice of composition is entered into the records;
- by developing a method together with RISM, to enable entering information about compositions whose titles we know from archival inventories; these could help us to find another source of a particular composition; for this we need to create a special format for entering data from inventories (e.g. with information that the composition is now missing);
- organising some conferences, meetings, and creating opportunities for conversation in local communities (archives, libraries, museums), which could stimulate (motivate) cataloguers to enter new data into the database;
- development of a uniform system for entering data into RISM by organising trainings / workshop for young musicologists (educational component).

Materials on the IASA website

Marija Bratic, Sanja Kovačić, and Tatjana Pivac

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Researchers from Serbia from the University of Novi Sad and University of Niš found some of the e-mail addresses where part of the early music collection can be found. A few years ago in Serbia, IASA had a project in which a collection of tapes with early music was registered, which is visible on the following website: <http://www.mtap.iasa-web.org/>.

Regarding the sound collection (specifically for standards), we have found some material on the IASA website that specifically describes standards within early music, which can be seen at <https://www.iasa-web.org/>.

We also found guidelines on how it is possible to digitise written musical sources, so in the coming period we would be engaged in examining them and the possibilities of trying to digitise as many scores as possible. We would research written musical sources through RISM, as well as the Ministry of Culture of the Republic of Serbia, and library institutions within the Faculty of Music Arts in the territory of Serbia. Based on that, we would come to the possibilities, as well as the shortcomings of some old scores. Based on this kind of research, we would see how much material we actually have that can be implemented through our COST action and whether there is a possibility to refine and enrich the database and score, as well as to digitise it for the future and the development of written scores for early music.

Sources for the study of women's musical practices in early modern Europe

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Among all the hundreds of engravings that form part of Georg Braun's six-volume atlas *Civitates Orbis Terrarum* (1572-1618) there are some foreground musical scenes, and it is striking that all of them are concentrated exclusively in the southern towns of Spain, and that they all include women playing small percussion instruments and dancing. In contrast, women are largely invisible in the written records that document the history of early modern Hispanic music. As well as allowing musicologists to imagine the music that sounded in these scenes, of a kind generally not recorded in music notation, Hoefnagel's engravings may shed light on women's role in musical life—a role necessarily shaped by the moral restrictions imposed upon women in contexts such as the Hispanic world, where different cultural traditions have coexisted. The aim of this proposal is to theorise about the methodological issues involved in the use of the sources other than those employed in the traditional creation-centred musicology, which is required to challenge women's invisibility in music history. The use of "non-musical" sources—such as iconography, Inquisition records, notarial and accounting documents, literary sources, and oral evidence—, the adoption of methodologies that are used in other disciplines, and the use of technological tools might be effective not only in obtaining traces of women's musical practices, but also in revealing a completely new perspective of early modern musical culture that is very different of that offered by a music history focused on composers and written music.

Women composers' music collections in Croatia

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In my opinion, as a composer and PhD student of musicology, over the last decades, the *rediscovery* of women composers (especially of the Romantic era), the slow process of researching their works and assessing their works' relation to the standard Western musical canon, has been one of the most exciting and challenging developments in the field of music studies. This process has been challenging due to various factors, among which the most important ones being that the majority of women composers' music collections continue to remain (1) inaccessible given their inappropriate formats (most are found in manuscript versions which, apart from having to be *deciphered*, often are

either lacking or else contain excessive and ambiguous information) and (2) undocumented. I strongly believe that there exists an urgent need for the conservation of women composers' music collections.

The lack of access to women composers' sources, I believe, has been one of the main reasons why women artists have been historically (but also continue to be) treated and judged *differently* from men in regard to their competence, creativity, capacity to innovate, and lead. The lack of access to sources is the reason why they are underrepresented, underrated, often *belittled*, and their contributions to the art world, neglected or else ignored. Because of the lack of access to musical sources, a large number of music high-schools and universities rarely include women creators in their curriculums, which continues to present a one-sided and incomplete view of historical events and sustain the negative assumptions developed among artists (especially women artists) who never get to hear, study, or perform the works of women composers.

The few historical women are of special importance for their persistence in the *questioning* of the patriarchal tradition and it was thanks to their efforts that the way was paved for other women artists to emerge. Among such women is Fanny Cécilia Hensel (born Mendelssohn Bartholdy, 1805-47), whose works are mostly unfamiliar to professionals.

As a result of this lack of access to women composers' sources, the research on their works is also small. Music history textbooks generally present them shallowly. I believe that the researching of 19th-century women composers' works, which will be possible only if and after the sources are documented and digitised (in appropriate formats), will stimulate research and performance of their music but will also uncover historical truths, stories of devaluation, marginalisation, and exclusion which make us question Romanticism itself. To continue neglecting these sources, means that we will continue facing the serious threat of losing them, perhaps forever, due to environmental conditions or other factors. These are sources that, in my opinion, demand immediate action to be preserved through cataloguing and digitisation.

To do this, one must:

- Be profoundly familiar with the musical style of the period more generally and familiar with the style of specific composers;
- Localise all the places where manuscripts can be found;
- Digitisation would be possible using Sibelius music notation.

Edvar Manuscripts-A Reserved World of Music Performance and Theory from Late Medieval Anatolia

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Regarding 14th- and 15th-century Ottoman Anatolia, it can be strongly confirmed that music theory functioned as an area of scholarship that might also open a "mystic" way for perceiving the cosmos. During this period, a respectable number of music theory sources were authored in Turkish, Arabic, and Persian, and a great majority of these sources could be classified under the heading *edvar* – meaning "cycles" or "circles". In fact, this term addresses a symbolic representation of the cosmos and the cosmic principles, implicitly or explicitly, by means of music theory components like scales, tetrachords, pentachords, musical intervals, melodic motives, etc. – an 'ancient' approach standing as the main methodological foundation of these manuscripts. Therefore, these sources mainly supply knowledge on music theoretical details like the sound systems, melodic structures (*makams*) and rhythmic structures (*usuls*), but they also reflect very critical details regarding the music practice embedded in the instruments that are usually ignored by scholars. These *edvar* manuscripts give us the chance of evaluating the tuning principles and the performance techniques of the musical instruments together with the 'makam' definitions inside that are usually transmitted by giving

references to these musical instruments. These theory and performance details make the edvar sources very valuable written texts to perceive the late medieval Ottoman music in an era lacking any written sources for musical notations. These sources, that constitute one of the oldest music theoretical archives of the Eastern Mediterranean and Eastern Europe, has not been evaluated in a comprehensive and comparative analysis study other than a few works. Having the digital copies of these sources supported with detailed supplementary analyses as an extension for the RISM database can open a new world of performance and theory-reserved in the Late Medieval Anatolia- for the *EarlyMuse* community.

***Encoding catalogues and technologies, metadata interoperability
and content-based browsing***

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I just created, 10 days ago, a new working group in computational musicology* in the form of a Slack channel**, with already 73 researchers in MIR or computational musicology. One first aim was precisely to address the questions raised for the workshop.

- We are preparing an overview of the online catalogues of digital resources (with a particular focus on music encodings), starting from the listings from CCARH's *Digital Resources for Musicology* and from the *Music Encoding Initiative* (MEI). One objective is to make the compiled meta-listing as accessible as possible to the music/music-publishing/musicology communities, and up-to-date, and that the listed catalogues and resources are sustained in a longer term, and, if not, to discuss with the resources authors about ways to ensure sustainability.

- We also establish a state of the art of technologies to generate encodings from manuscripts and printed resources, based on *Optical Music Recognition* (OMR) or on manual encoding, taking advantage of the presence in the working group of authors of some of the most advanced methods.

- We also discuss strategies to ensure the interoperability and reusability of metadata and the integration of music ontologies, inviting the MEI Interest Group in metadata and cataloguing as well as the Musica2 consortium to the discussion.

- Besides metadata, music collections are ideally discoverable and browsable through an indexing and a synthetic representation of their intrinsic music content. We discuss state of the art and ongoing research aimed toward such objectives.

Outcomes of the discussion could be presented during the workshop and will be developed further in a workshop to be organised in Oslo in the context of the MIRAGE project. Further presentations at various conferences (Digital Libraries for Musicology at ISMIR2023, mini conference on Computational and Cognitive Musicology), cumulating in a joint article, set of articles and/or edited book.

* <https://www.uio.no/ritmo/english/projects/mirage/computational-musicology-working-group.html>

** https://join.slack.com/t/miragecompumusewg/shared_invite/zt-1kxcwrjvo-JpZtogxmUCFzyhAsFe0A8g

NOTE: The last two papers will not be presented. However, their conclusions will be included in the final report of WG2 meeting.

Working Group 4 – Performances

Bruno Forment, leader
Pedro Sousa Silva, co-leader

Monday, 6 March
Almada Negreiros College, Room 219

"Increasing professionalization and specialization in the fields of performance and within the music industry have diminished the dialogue between scholarship, performance, and dissemination, which had been a hallmark of the early years of the early music movement" (*EarlyMuse*, proposal, p. 3).

Though there are no crystal-clear indications that the early music movement is shrinking in quantitative or qualitative terms, it cannot be denied that both young and established early music performers face problems in building a distinctive artistic profile, bolstered by rigorous research, and sustained through a steady agenda of concerts and recordings.

In this study session, four questions will be addressed:

09:30 - 11:00 : Session 1

How to minimise the distance between performers, scholars, and listeners? How to enforce—or even rebuild—the vital ties between the ‘H’, ‘I,’ and ‘P’ in historically informed performance practice? What can be learnt and re-implemented anew from the history of the movement?

11:00 - 11:30 : Coffee break (Rectorship building)

11:30 - 13:00 : Session 2

How to empower scholars, performers, and audiences alike in their research, production, and experience of early music? Which are the next practices and most promising avenues in this regard?

13:00 - 15:00 : Lunch break

15:00 - 17:00 : Session 3

Which tools are there or are currently missing in educational and artistic institutions for early musicians to build and develop careers in impactful ways?

17:00 - 17:30 : Coffee break (Rectorship building)

17:30 - 19:30 : Session 4

Which experimental modes of performance must be—or are already being—developed to communicate the core values of early musicking to wider audiences in a digital, post-pandemic age, affected by environmental, technological, socio-economic, and political shocks?

Conclusions and structuring of the report.

Abstracts

Participants' projects and positions in alphabetic order

Hands-On Research Teaching for (Early) Music Students

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The growing divide between the study and performance practice of early music—that is to say, between the conservatoire and the academy—is often deplored. A unique opportunity to bridge this gap is the training of research for (early) music students. Yet here we face a number of challenges. The educational method most familiar to music students is the master-apprentice model: the teacher aids the student in perfecting a performance-aesthetic with its prerequisite skills. A critical inquiry into this aesthetic is typically not encouraged, as the student needs to be prepared (ever more quickly) for the profession. On a more fundamental level, this crafts-based learning model does not prepare students for dealing with the complexities of musical historiography and ontology and needs to be supplemented and challenged by other learning-experiences. After a decade or so of teaching research to music students, I conclude that the hands-on approach is the most effective. In my courses in music history and analysis, for instance, I consciously present 'knowledge' as the result of critical inquiry, with Kierkegaard's *de omnibus dubitandum* as first principle. The most direct approach, however, is recruiting students as 'research assistants' into ongoing research projects, carrying out specific well-defined tasks within an established methodological framework. This way of working alleviates the stress of having to come up with an 'original' topic, and allows students to develop research skills in practice, discuss, and reflect. It is my experience that, afterwards, they will go on to cultivate research as a part of their daily practice, consume scholarship, and use it to develop innovative practices as performers.

VR Performance and the Future of Early Music

David G. Hebert

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I propose a single approach to addressing all four concerns raised by this workgroup: VR performance as artistic research. Specifically, new approaches to VR performance of early music can be used to attract new audiences (broadening inclusion and accessibility despite any restrictions to mobility), reduce the aforementioned gaps between stakeholders and audiences, and be featured as both a new component of educational curriculum and an experimental mode of professional concertizing. As of 2023, virtual reality headsets (such as Pico 4 and Oculus Quest 2) are currently becoming popular in many European countries. While such devices are still rather expensive, across time they are becoming cheaper and more user-friendly, and will likely become common household items in the near future, owned by the majority of Europeans, especially younger generations. While VR headsets continue to be mostly used for merely entertainment (gaming) purposes, they have enormous untapped potential for both education and artistry by enabling users to attain ineffable experiences through engagement with richly interactive virtual environments, some of which may embody historically-informed artistic creations. VR can also be an effective way of communicating research results to new audiences, particularly when it comes to complex topics, such as the kinds of insights made through artistic research. Many researchers across Europe today are devoting their

attention to ways of better representing cultural heritage in VR environments. To do so with early music would enable the art form to rejuvenate with new interest from a younger generation of Europeans. I intend to discuss various ways that early music can be reinvigorated through research-based representation of performances (and their historical contexts) in VR environments, with an emphasis on the personal reflections and insights of performers.

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In order to rebuild the vital ties between the 'H', 'I', and 'P' in historically informed performance practice, I suggest an experimental framework in which the historical context is a starting point, but where more stress is put on current performative conditions, deconstruction, intermedia, multimedia performance, and co-creation. Armed with historical sources in order to be relevant, a performance should activate music in all its functions: aesthetic, emotional, ethical and social. By these means, HIP is indeed positioned at the crossroads of modernism and postmodernism (Butt 2002). As an alternative performance practice, it has changed the way of thinking about music (Haynes 2007). Still, it has been disseminated mostly through recordings and standardised concert events where, as described by Christopher Small (1998), listeners are more passive consumers. Although many rituals are long-lasting and protective of the status quo, others encourage innovation by opening up a space and time for anti-structure or the temporary adherence to an alternative set of rules (Schechner 2013). By adopting the postmodern ideology of rejecting the established tradition in shaping HIP performance, I propose an alternative performance format as a viable tool for the inclusion of all the partakers (students, musicians, scholars, music educators, producers, and concert-goers) in the process of co-creation. Using this tool, a platform can be created that would redistribute materials (archival sources, research outcomes), as well as re-contextualise performance (experimentation). Eventually, the distance between performers, scholars, and listeners can be minimised through their exchange of ideas, experiences, and knowledge. Given all this, "it has to be possible for a musical performance to comment on the sorts of concerns with which musical performance interacts," as suggested by Leech-Wilkinson.

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We imagine a programme of research towards new technologies intermingling and empowering scholarship, performance, and the public appreciation of early music, along the following lines:

- Computational music analysis providing detailed analyses of specific pieces and whole corpora, also revealing similarities and imitations.
- Performance theories applied to each piece, using automated analyses as basis, resulting in performance indications, which could also result in experimental performance automation.
- Users (performers, scholars, and others) are given the possibility to modify and correct the performance suggestions, so that the performance theories could adapt to the feedback. Theory

¹ With a contribution from Joshua Neumann (Academy of Sciences and Literature Mainz, joshua.neumann@adwmainz.de).

providers could then be notified of those updates or refutation of theories, allowing further work on their side.

- A recorded performance could be automatically aligned to the corresponding piece in the corpus, and the performance would automatically be compared to the theoretical indications, leading to a possible assessment of both the new performance and the theories.

- Collection of recorded performances of the same or similar pieces could lead to the emergence of performance statistics, possibly revealing alternative trends, as well as to the update of the performance theories and to the possible inference of new performance theories. Embracing alternative trends in performance as a means to undermine notions of 'authoritative or authentic interpretation'.

- Visualisation tools allowing the general public to understand the structural principles of each piece of music, while listening to specific performances. As well as showing the particularity of the given performance, while offering the possibility to listen to alternative performances aligned to the same piece, revealing and explaining the differences. Listeners would be able to provide feedback, that could be used both for automated music recommendation, and as feedback to the performers.

Ways to fund this kind of research ideas will be discussed as well (for instance, I plan to integrate some of the ideas in a personal research funding proposal).

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In the last decades, the HIP movement arguably suffered from a loss of distinct identity: its commercial success in the 1980s encouraged crossover with the orchestral mainstream, both in terms of repertoire and in terms of personnel. This resulted in what Clive Brown and Colin Lawson described as “attractively packaged but unripe fruit”: an uneasy mixture of historical hardware and a modern performance style supplemented by a select number of supposedly historical gimmicks. Richard Taruskin’s scathing critiques of the movement further reinforced awareness of the gaps between historical evidence and marketing.

Recent years have seen the widespread use of historical recordings as sources for historical performance, a practice that has gone some way to answer Taruskin’s challenge. It is undeniable that these recordings represent some of the practices of the time in which they were made, and there has even been a tendency by performer-scholars such as Neal Peres Da Costa to apply these performance practices to more traditional HIP repertoires, often to great effect.²

However, underpinning these recording-based projects of eighteenth-century repertoire are a series of patrilineal connections that run counter to the original *raison d’être* of the HIP-movement in the mid-twentieth century. While some, such as Bruce Haynes, have celebrated this development for the added freedom that it gives the performers, to me it also represents HIP abandoning its radical intellectual edge by embracing broad notions of ‘tradition’ that it had previously criticised to set itself apart from the mainstream. Based on a recent project at the Staatliche Institut für Musikforschung in Berlin and an upcoming book chapter with two recordings of late Beethoven as demonstrations, I will propose an alternative HIP methodology that draws in historical musicologists through critical engagement with ‘tradition’ and appeals to the audience through its avoidance of esotericism in performance.

² For a recent example, see https://www.arco.org.au/the-k488-project?fbclid=IwAR2sX7HeL_Bmax_4oeHIYK76T3sHdFDWEDGWfz3Jz0jp8XwcGBLXNMB-cLo.

Irene Brigitte Puzzo

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The relation between archive and repertoire is a very complex matter that invites thorough discussion. In Western Culture, writing was always considered as the proper way to eternalise actions and to construct a history. But transmission of culture is not only logocentric, it includes gestural, acoustic and visual information. These kinds of ephemeral elements are part of what Diana Taylor calls *repertoire*, which is transmitted through the performance of acts, in a constant state of *againness* that cannot be captured. Through an archival type of study, the HIP movement has made it possible for performances to be historical. Only a smaller part of this group is researching *through* performance and constant musical-laboratory work, which, in my opinion, is a path to minimise the distance mentioned in the issue proposed by *EarlyMuse*. I would like to open the conversation about if and how this approach is valued, through the sharing of various and different experiences within the movement. Then, to propose a joint reflection about some questions, such as how much do non-logocentric methodologies influence scholarly research? As performers, how do we balance our relationship with the archive (scores) and the act of transferring repertoire in our chamber music concerts (embodied memory)? Will the listener be more involved if we create sharing opportunities, like open-rehearsal/workshops to make musical languages more approachable (when it is possible, in historical places) or home concert-type situations to create an informal rapport with early music?

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In a land where Orthodox Christianity was historically not culturally significant, contributing to early Orthodox music in terms of performance is rather innovative. The vocal ensemble Cappella Romana, which was founded in 1991 by Byzantine music researcher Prof. Dr. Alexander Lingas, takes this innovative role in the Pacific Northwest of the United States of America. The versatile ensemble, with a focus on a transcendent experience between East and West, combines a variety of genres and periods in its repertoire. Not only intensive research on discovering medieval melodies in manuscripts but also educational programs within the ensemble contribute to the sonic experience offered to the audience. The ensemble also initiates contemporary compositions and Orthodox concert music, which thematically fits the religious tradition but does not aim at conveying the religious function of Orthodox music, building bridges between early music performance and contemporary music performance. Besides the effort of broadening the repertoire, the ensemble also joins the religious services of local Orthodox churches as chanters following the tour performances. What can be learned from the music making processes of Cappella Romana regarding the performance of early music? What strategies from the Cappella Romana experience can be beneficial in connecting researchers, performers, and listeners in early music? The data collected during the nine-month field research on the relationship between music theory and performance in the context of migration, sponsored by The Turkish Fulbright Commission, will be utilised in seeking answers to these questions. Specific data on the Cappella Romana experience includes interviews with singers and conductors of Cappella Romana, observations in the ensemble's rehearsals and concerts, and readings of programme notes and album booklets as well as introductory texts to published sheet music of commissioned compositions.

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Acoustical condition is not yet a parameter to take into account in the recreation (recording and/or performance) of early music. As any other musical repertoires, early music, too, mirrors the 'ideal and idealised' sound clarity of the irreproachable qualitative standards of a recording studio. It concerns, moreover, the modern parameters of our habit of music listening: a listening of quality that never existed historically and has no historical basis if this is not technological development proper to the twentieth century. In 2010, Tom Beghin opens a horizon for classical repertoire with the recording of Haydn piano keyboard, virtually recreating the acoustics of the room in which Haydn played (*The Virtual Haydn*, McGill University, <http://www.music.mcgill.ca/thevirtualhaydn/index.html>), but the agenda seems to stop at its very beginning. Starting from two case studies – the two French-funded projects *Musi2R* on the daily performance of music in four French castles during the reign of Louis XIV, and the 3D reconstruction of the Dijon Sainte-Chapelle, including its acoustic in a 4D model of sound spatialisation—I will discuss how the historical study of the acoustic conditions of musical performance (including architectural devices, placement of performers, sound production, tempo, the use of ornamentation, and other musical techniques) could be perceived as a tool for a strong collaboration between musicians and musicologists, as well as a tool for a new way to experience (not only performing- or listening-experiencing) early music.

COST Action 21161 Core Group @Lisbon meeting

Philippe Vendrix, chair

Rebekah Ahrendt, vice-chair

Aleksandra Pister, WG1 leader

Grzegorz Joachimiak, WG2 leader

Bruno Forment, WG4 leader

Judith I. Haug, grant awarder coordinator

Marten Noorduyn, science communication manager

Pedro Sousa Silva, stakeholders coordinator

Local Organisation

João Pedro d'Alvarenga (CESEM, Universidade NOVA de Lisboa)

Management team of CESEM—Centre for the Study of the Sociology and Aesthetics of Music