

FCT Relatório Científico 2008 Print: 20-07-2009 17:04:03 [Centro de Estudos de Sociologia e Estética Musical]

General Information

Name of Research Unit:	(ART-LVT-Lisboa-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 59 researchers, 25 of these Ph.Ds, the others postgraduate students or masters.

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, who will visit the unit annually and evaluate its functioning, activities and budget: Maricarmen Gómez (Un. Autónoma de Barcelona), Jean-Paul Olive (Un. Paris VIII), Tilman Seebass (Un. Innsbruck), Owen Rees (St. Peter's College, Un. Oxford), Andreas Stadscheit (Un. of Dortmund) and Roger Parker (King's College, Un. London). CESEM's specialized library (c. 3300 volumes) is managed by one of our Ph.Ds. Additionally, the center employs two Research Fellows, one full-time support administrator and pays three IT external consultants, which assist the center in the setup and maintenance of its electronic databases, web page and online journal.

CESEM occupied until recently only 50 m² (a 30 m² open room, a 10 m² office and a 10 m² room for equipment). A new electroacoustic laboratory was installed in the Summer of 2008 in a 20 m² studio on the same floor; another lab dedicated to Psychology of Music research was installed only in 2009, date in which CESEM moved to another, more spacious building.

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). This reorganization does not collide with the focus on *Aesthetics and Sociology of Music* which continues to be operative in all areas of research at CESEM. Cooperation protocols were signed with Fundação Casa da Música and virtually all other players in the Portuguese musicological field: Centro de Informação sobre Música Portuguesa, Casa da Música, Fundação Jorge Álvares, the promoters of the Unidade de Investigação em Música e Musicologia da Universidade de Évora, the Centro de Estudos de Música Portuguesa (CEMP: FCSH-UNL), and the Instituto de Etnomusicologia (INET: FCSH-UNL).

Objectives & Achievements

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, music cognition, 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 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 led a special effort to build a strong set of bibliographic and methodological tools regarding Iberian and 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.

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.

In 2008 CESEM continued to be active in a number of areas, taking into account not only the projects supported by the FCT but also innovative contributions from *its existing and new members*. *These initiatives are spread throughout the country; CESEM has served, in a sense, as a unifying force* in musicological research at a national level, bringing together people from as far afield as Évora and Oporto. Indeed, since scholarly musicology remains a recent and relatively fragile scientific area in Portugal, led by a highly competent but small community, it welcomes variety, as a means to filling gaps in our historical knowledge, to creating a rich intellectual atmosphere and to enhancing the spread of the discipline in the social and educational fields.

An effort has been made to encourage and support scholarly publication, a policy which has borne fruit, since it has been possible to go substantially beyond what was hitherto available in a number of fields.

Main Achievements during the year of 2008

Effort was made to prepare the external evaluation for the period 2003-2007: result was "Very Good", which acknowledges the breadth and high international quality of CESEM research, while leaving some room for improvement.

The new Lab for electronic music was finally installed. Several colloquia were organized, e.g. the International Colloquium "António Fragoso e o seu tempo" at Culturgest, Lisbon; and three annual conference cycles (Advanced Seminars, "Lições dos mestres" and "A música discute-se") allowed a constant flow of musicological discussion and post-graduate training. Two Summer courses and many talks, concerts and programme notes, targeted at the general public, enlarged the social awareness of research done at CESEM.

Publications included 4 books, e.g. a much needed Anthology of Music in Portugal up to 1570 (2 volumes, 2 CDs); another double CD and 3 single CDs with old Portuguese music; 3 CDs of 20th-century/Contemporary music; 11 national and 17 international papers (discounting those targeted at the general public), amongst them:

Manuela Toscano, "Alle soglie del sublime, I Responsori della Settimana Santa di Carlo Gesualdo". *Il Madrigale*, 5 (2008): pp. 50 -53.

Luísa Cymbron, "Don Giovanni as Performed by the Orchestra of the Teatro S. Carlos: Nineteenth-Century Reception" in *The Opera Orchestra in 18th-and*

Objectives & Achievements

19th-Century Europe, II: The Orchestra in the Theatre – Composers, Orchestras and Instruments, edited by Franco Piperno and Niels Martin Jensen. Berlin: BWV Berliner Wissenschafts-Verlag, 2008, pp. 47-66.

Manuel Pedro Ferreira, "Compositional Calculation in Philippe de Vitry", in *Studi musicali*, Anno 37, nº1 (2008), pp. 13-36.

Paula Gomes Ribeiro, "Problématique de la construction de l'identité du personnage en face d'une réalité sociale, dans l'opéra contemporain" in Giordano Ferrari (ed.), *La parole sur scène: voix, texte, signifié*, Paris, Harmattan, pp. 151-166.

Bernadette Nelson, "Patterns of emulation and influence in the Fors seulement polyphonic mass tradition: New sight revealed through music in Toledo", in "Uno gentile et subtile ingenio": Studies in Renaissance Music in Honour of Bonnie Blackburn, eds. Gioia Filocamo and M. Jennifer Bloxam in collaboration with Herbert Kellman and Leofranc Holford-Strevens. Turnhout: Brepols, 2008

Activities

Integrative/multidisciplinary activities during the year of 2008

CESEM's identity lies precisely in the interdisciplinary character of musicological endeavour. Events linked to Music & Society; Opera; Musical Iconography; Music cognition; etc., involve necessarily a number of disciplines and encourage intellectual and artistic exchange across different domains.

Outreach activities during the year of 2008

Members of CESEM engage in a multiplicity of social, non-strictly scientific events. Examples in 2008:

Two Summer courses offered at FCSH: "Caminhos da Ópera" (Gabriela Cruz et al.), "Orientações musicais para a infância" (Helena Rodrigues et al.)

Luísa Cymbron, coordination and commentaries to the cycle of concerts "Os compositores portugueses do Liberalismo e a ópera", Lisboa, Teatro de S. Carlos, 14 e 21 de Fevereiro, 6 e 13 de Março de 2008.

Paulo Ferreira de Castro, planning of diffusion of works by António Fragoso, Ministério da Cultura/Direcção-Geral das Artes, Programa Território Artes, Julho de 2008.

Marco Aurelio Brescia, technical coordination of historical restoration of organ by Lobo de Mesquita (1782-87), Ministério da Cultura do Brasil, Instituto do Património Histórico e Artístico Nacional, Mitra Arquidiocesana de Diamantina, November 2008 onwards.

Maria José Artiaga, music sessions in project "Escola Criativa (formação de professores)" and Curso Profissional de técnicos de apoio à infância, Centro Cultural de Cascais, 31 de Janeiro, 12, 19 e 28 de Fevereiro, 4 de Março de 2008.

Workshops: Ana Paula Almeida & Rolf Gehlhaar, "SOUND=SPACE" (Second European Conference on Developmental Psychology of Music, Londres, Inglaterra, 10 de Setembro, 2008; 28th ISME World Conference, Bolonha, Itália, 24 de Julho, 2008). Helena Rodrigues & Ana Paula Almeida, "Musical Lap - workshop for babies and parents" (Babelut Festival, Neerpelt, Bélgica, 6 a 7 de Março, 2008; Muizemuze Festival, Mortsel, Bélgica, 4 de Outubro, 2008).

João Paulo Janeiro, Rui Fernandes Araújo, Bernadette Nelson: catalogue entries for Exhibit on the Life and Works of Tomás Pereira at the Centro Cultural e Científico de Macau, inaugurated December 18, 2008

Cooperation with Museums: research on Tomás Alcaide for the Museu da Música, done by Cristina Cota

Bárbara Villalobos, Paulo Assis, David Cranmer, Paula Ribeiro, Rosana M. Brescia, Manuel P. Ferreira: programme notes for various concerts

Activities

Manuel P. Ferreira, Mário V. Carvalho: musical criticism and opinion in the newspaper "Público"

Dozens of concerts by members and collaborators; new compositions, a dozen premières; 10 CD records...

Funding

	2004	2005	2006	2007	2008
LA FCT	0,00	0,00	0,00	0,00	0,00
Units FCT	0,00	0,00	0,00	0,00	122.002,50
Projects FCT	0,00	0,00	0,00	0,00	128.985,80
Other (National)	0,00	0,00	0,00	0,00	1.500,00
Other (International)	0,00	0,00	0,00	0,00	0,00
National Industry	0,00	0,00	0,00	0,00	1.000,00
International Industry	0,00	0,00	0,00	0,00	0,00
	0,00	0,00	0,00	0,00	253.488,30

General Indicators

	2004	2005	2006	2007	2008	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	0,00	0,00	2,00	2,00
No. of Researchers (FTE) (*)	11,00	14,00	18,00	21,00	25,00	
Training Masters (Master thesis completed)	3,00	0,00	2,00	5,00	1,00	11,00
Training PhDs (PhD thesis completed)	1,00	3,00	3,00	2,00	1,00	10,00

Researchers Hired

Name	Start Date	End Date	Other Institution
------	------------	----------	-------------------

Researchers Hired

Name	Start Date	End Date	Other Institution
Bernadette Mary Barbara Albertine Prynne Nelson	01-12-2008	01-12-2013	
Gabriela Gomes da Cruz	01-12-2008	01-12-2013	

Technical Personnel Hired

Name	Start Date	End Date	Other Institution
<i>No technical personnel found..</i>			

Additional Comments**Research Groups**

Reference	Title / Principal Investigator
RG-ART-LVT-Lisboa-693-741	<u>Historical Musicology</u> (David John Cranmer)
RG-ART-LVT-Lisboa-693-742	<u>Contemporary Music</u> (José Tomás Marques Henriques)
RG-ART-LVT-Lisboa-693-743	<u>Philosophy and Psychology of Music</u> (Helena Maria Ferreira Rodrigues da Silva)

FCT Relatório Científico 2008 Print: 20-07-2009 17:05:41 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-ART-LVT-Lisboa-693-741) Historical Musicology
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

Three ongoing collaborative research projects financed by the FCT (effective funding began in March 2005; all three ended in 2008):

(1) Preparation of Critical Editions of Marcos Portugal's Music including a Thematic Catalogue (POCTI/EAT/40220/2001), total funding 106,720.00 euros. No transfers in 2008.

(2) Levantamento Digital de Património Musical Manuscrito (antes de 1600) (POCTI/EAT/46895/2002), total funding 64,000 euros. Transfers in 2008: 12,800.00.

(3) Cultural Confluences in the Music of Alfonso X (POCTI/EAT/38623/2001), total funding 43,980 euros. Transfers in 2008: 8,796.00.

Besides these specific projects, the Group has benefited from FCT's pluriannual funding of CESEM as a whole, the Ciência 2007 programme (two research fellows hired in December) and two post-doctoral fellowships.

In 2008 funding for a new project, started in 2007, arrived: O Teatro de S. Carlos: As artes do Espectáculo em Portugal (PTDC/EAT/70038/2006). Transfer in 2008: 53,100.00.

Members participated in two other financed projects in the FCSH; one of them won an European Science Foundation grant to organize a Research Workshop in 2008 in Manchester. CESEM also participated, through pluriannual funding, in a project otherwise funded by the Ministry of Culture and managed by Arte das Musas.

Objectives & Achievements

Objectives

Conduct original research in European music history, and new scholarship on the understudied music cultures of Iberia and Latin-American traditions, developed within broad international frameworks. To support graduate studies in music in Portugal and to disseminate knowledge on music, edition and recording of Portuguese music and performance activity. Objectives for each of the individual projects are as follows:

Objectives & Achievements

(1) Levantamento Digital: a database of fully-digitalized musical sources in Portuguese Archives, up to c. 1600, is being built at CESEM. It should be the basis for early music research in Portugal in the years to come, using MusicQuery, a relational-database developed for CESEM a number of years ago.(POCTI/EAT/46895/2002)

(2) Cultural Confluences in the Music of Alfonso X: a full paleographical transcription of the 3 MSS with music of the Cantigas de Santa Maria, newly made from the originals and comprehending c. 750 song versions, will be converted into free-access PDF files. Data relative to notation and melodic content will then feed a new database, designed to allow automated research. This database will be used in a thorough stylistic study of the repertory leading to a critical edition of the Cantigas.(POCTI/EAT/38623/2001)

(3) Marcos Portugal: An ongoing research project, leading to complete cataloguing, and musical editions of a substantial proportion of the composer's work. The aim within the first three years is to produce 6 editions, to make substantial progress on the sacred music for the thematic catalogue, and to add to historical knowledge on Portuguese music around 1800. Further objectives include making Portugal's output better known, through the organisation of conferences, the performance of works and the publication in printed form of those for which there is a recognisable market. (POCTI/EAT/40220/2001)

(4) "The Theatre of 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. An post-doctoral project pursued the study of the impact of new technologies in 19th-century operatic experience.

Main Achievements

The group organized one international meeting, two national symposia, an Advanced Seminar series and a cycle of conferences "A Música Discute-se", covering the whole year; in connection with this last cycle, four foreign researchers came to Lisbon to give talks:

Cristina Bordas Ibáñez, "Base de dados para catalogação iconográfica da música", 27 de Junho 2008.

Dana Gooley, "Schumann and the Agencies of Improvisation", 5 de Junho 2008.

Ricardo Tacuchian, "A Academia Brasileira de Música de Villa-Lobos até os nossos dias", 4 de Março 2008.

Roman Hankeln, "Fragments, Fjords and Databases: Exploring the earliest sources of ecclesiastical music in the North", 17 de Janeiro 2008.

In addition, two Open Seminars were offered, directed by Roger Parker, "The Edition of Nineteenth Century Opera e Issues of Text Underlay", coordenação Luísa Cymbron e Gabriela Cruz, CESEM, FCSH-UNL, 11 e 13 de Outubro 2008.

The group successfully closed around the Summer the first three research projects referred to above, even if some aspects of them are being developed further; and started a new project, "O Teatro de S. Carlos: As artes do Espectáculo em Portugal" . Members participated in two other financed projects in the FCSH.

Public visibility of our research was increased by the participation of many members in a series of 14 TV programmes, recorded for RTP2 in the Spring and broadcasted in the Autumn: a series conceived and presented by member Jorge Matta (Percurso da Música Portuguesa, 2008). The creation of a nucleus of Luso-Brazilian Studies, "Caravelas", with its own site, allowed this topic to attain a very interesting dynamics. Another thematic group, "Núcleo de Música Antiga", was formed at the end of 2008.

One MA thesis (by Marco Aurelio Brescia) was successfully defended.

Objectives & Achievements

Two books were published with CESEM's support:

Manuel Pedro Ferreira (Introdução, coordenação e direcção musical), *Antologia de Música em Portugal na Idade Média e no Renascimento* (2 vols. e 2 Cds), Lisboa: Arte das Musas / CESEM, 2008.

Manuel Pedro Ferreira (ed.), *Medieval Sacred Chant: from Japan to Portugal /Canto sacro medieval: do Japão a Portugal*, Lisboa: Colibri / CESEM, 2008.

The group also published:

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

one book-length musical edition, by J-P- Janeiro;

seven Audio Cds (Portuguese music from XVI-XVIII c.) directed by J. P. Janeiro (double CD) J. Matta (3) and M. P. Ferreira (double CD);

three chapters in nationally published books,

three articles in foreign online sites.

Besides, members of the group presented 17 papers in international conferences, and 21 papers in national conferences.

Group Productivity

Publications in peer review Journals

Manuel Pedro Ferreira, "Compositional Calculation in Philippe de Vitry", in *Studi musicali*, Anno 37, nº1 (2008), pp. 13-36.

Other publications International

Printed publications:

Luísa Cymbron & Manuel Carlos de Brito, "Opera orchestras in Portugal" in *The Opera Orchestra in 18th- and 19th- Century Europe, I: The Orchestra in Society*, vol. 2, edited by Franco Piperno and Niels Martin Jensen. Berlin: BWV Berliner Wissenschafts-Verlag, 2008, pp. 441-446.

Luísa Cymbron, "Don Giovanni as Performed by the Orchestra of the Teatro S. Carlos: Nineteenth-Century Reception" in *The Opera Orchestra in 18th-and 19th-Century Europe, II: The Orchestra in the Theatre – Composers, Orchestras and Instruments*, edited by Franco Piperno and Niels Martin Jensen. Berlin: BWV Berliner Wissenschafts-Verlag, 2008, pp. 47-66.

Svetlana Poliakova, "O nekotorykh osobennostiakh v kompozitsii kanonov 8 glasa I ikh otrajenii v znamennykh rukopisiakh 12 veka", *Drevnerusskoi pesnopenie. Puti vovremeni*, vol.3, St.Peterburg, 2008, pp.17-41.

Bernadette Nelson, "Patterns of emulation and influence in the Fors seulement polyphonic mass tradition: New sight revealed through music in Toledo", in "Uno gentile et subtile ingenio": *Studies in Renaissance Music in Honour of Bonnie Blackburn*, eds. Gioia Filocamo and M. Jennifer Bloxam in collaboration with Herbert Kellman and Leofranc Holford-Strevens. Turnhout: Brepols, 2008

Group Productivity

Electronic publications:

Alberto José Vieira Pacheco, Kayama, Adriana Giarola. "João dos Reis Pereira: um virtuose mineiro no Rio de Janeiro joanino". Opus, v. 13, n. 2 (2007).

Ana Paixão, «Rhétorique de la variatio chez Domingos Bomtempo et Almeida Garrett», Actes du Colloque Interdisciplinaire «Nouvelles Perspectives de la recherche française sur la langue et la culture portugaise», Clermont-Ferrand, Publications Universitaires Blaise-Pascal / Maison des Sciences de l'Homme, 2008 in «<http://www.msh-clermont.fr/rubrique3.html>».

Manuel Pedro Ferreira, "La emergencia de la escritura musical" [Media Aetas, nº 5] in <http://www.monografias.com/trabajos917/emergencia-escritura-musical/emergencia-escritura-musical.shtml>

Other publications National

Books

Manuel Pedro Ferreira, Antologia de Música em Portugal na Idade Média e no Renascimento (Introdução, coordenação e direcção musical), 2 vols. e 2 Cds, Lisboa: Arte das Musas / CESEM, 2008.

Manuel Pedro Ferreira (ed.), Medieval Sacred Chant: from Japan to Portugal /Canto sacro medieval: do Japão a Portugal, Lisboa: Colibri / CESEM, 2008.

João Paulo Janeiro (ed.), João Baptista André Avondano - Edição crítica da partitura e das partes das 4 Sonatas e 2 Duetos, 3 vols., Lisboa: Pró-Histórica Associação, 2008.

Chapters in Proceedings:

Ivan Moody, "Some current areas of research in Orthodox chant and their impact on performance", in Medieval Sacred Chant: from Japan to Portugal, cit., pp. 111-116.

Manuel Pedro Ferreira, "The Lamentation of Asterix: Conclisit vias meas inimicus", in Medieval Sacred Chant: from Japan to Portugal, cit., pp. 125-157.

Svetlana Poliaková, "Russian liturgical chant books from the 11th-14th centuries and their function in liturgical practice", in Medieval Sacred Chant: from Japan to Portugal, cit., pp. 93-110.

Alberto José Vieira Pacheco, "A música ocasional e as guerras napoleónicas", in Actas do Portugal Brasil e a Europa Napoleónica (CD ROM). Lisboa: Instituto de Ciências Sociais da Universidade de Lisboa, 2008.

David Cranmer, "A Batalha do Bussaco: um retrato musical", in A Guerra Peninsular: perspectivas multidisciplinares (coord. Maria Leonor Machado de Sousa), 2 vols. Lisbon: Comissão Portuguesa de História Militar/Centro de Estudos Anglo-portugueses, 2008, II pp. 239-44.

Rejane Ferreira de Paiva, «A Modinha no espaço musical erudito do final do século XVIII» VIII Encontro de Musicologia Histórica, Juiz de Fora, Brasil, 18 de Julho de 2008.

CD Records:

Group Productivity

João Paulo Janeiro (cravo/ Avondano Ensemble), "João Baptista André Avondano: 4 Sonatas para violoncelo e baixo contínuo e 2 Duetos para 2 violoncelos", duplo CD.

Jorge Matta (maestro), Fernando Lopes-Graça, 2008, PortugalSom, Coro Gulbenkian.

Jorge Matta (maestro), Música sacra de Pero de Gamboa e Lourenço Ribeiro, 2008, PORTUGALER, Coro Gulbenkian.

Jorge Matta (maestro), Vilancicos "negros" do século XVII, 2008, PORTUGALER, Coro Gulbenkian e grupo instrumental.

Manuel Pedro Ferreira (direcção musical), Cânticos bracarenses de Natal e Matinas de S. Geraldo, MURECORDS, in Antologia de Música, cit.

Manuel Pedro Ferreira (direcção musical), Antologia sonora: dos Visigodos a D. Sebastião, MURECORDS, in Antologia de Música, cit.

Master and Ph.D. thesis completed

Master thesis:

Marco Aurelio Brescia, "Catalogue des Orgues au Brésil: Architecture et Décoration." Mémoire de Master, UFR d'Histoire de l'Art, Université Sorbonne-Paris IV (France), 2008, 387 p.

Organization of conferences

Gabriela Cruz (2007/2008), Alberto Pacheco (2008/2009), coordenação do ciclo de conferências A música discute-se, CESEM / FCSH-UNL, Outubro a Dezembro 2008.

Manuel Pedro Ferreira, organização do Seminário Aberto Digitalização e inventariação de manuscritos musicais, CESEM, FCSH-UNL, 19 de Janeiro 2008.

Gabriela Cruz, With Susan Rutherford (University of Manchester) and Clemens Risi (Frei Universitaet Berlin), European Science Foundation Exploratory Workshop "Singing Actor/Acting Singer: Performance, Representation and Presence on the Operatic Stage , 1600-2007," University of Manchester, Manchester, UK, 25-27 June 2008.

Luzia Rocha, Organização dos Seminários de Formação Avançada, CESEM, FCSH-UNL, Janeiro a Julho de 2008.

Cristina Cota, Organização dos Seminários de Formação Avançada, CESEM, FCSH-UNL, Setembro a Dezembro de 2008.

David Cranmer, organização de um Simpósio Informal sobre os objectivos e projectos científicos do Núcleo de Estudos da História da Música Luso-Brasileira, CESEM, FCSH-UNL, 16 de Julho de 2008.

Luís Miguel Santos, Co-organização do 2º Colóquio de Sociologia da Música — Música e Sociedade: Transversalidades, CESEM/Fonoteca Municipal, Lisboa, 25-26 de Junho, 2008.

Rui Magno Pinto, Co-organização do 2º Colóquio de Sociologia da Música — Música e Sociedade: Transversalidades, CESEM/Fonoteca Municipal, Lisboa, 25-26 de Junho, 2008.

Future Research

Objectives

Several projects were proposed to FCT, concerning, e.g., the works of Marcos Portugal, Musical Comedy in the 19th century, and the Circulation of Music in the Middle Ages and the Renaissance. We hope that, together with the ongoing São Carlos Opera House project, these will create a new momentum in the study of historical music at Cesem, consolidating the new, expanding thematic groups ("Caravela" and "Núcleo de Música Antiga") and opening new avenues for research.

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.

Projects are being prepared with international partners in the areas of musicological publication and musical iconography (an international Summer course is being prepared for 2010).

Three books are planned to be issued in 2009.

Funding, source, dates

The only ongoing independent project is "O Teatro de S. Carlos: as artes do espectáculo em Portugal" (PTDC/EAT/70038/2006), led by David Cranmer.

Other research is being supported by pluriannual funding.

FCT Relatório Científico 2008 Print: 20-07-2009 17:06:46 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-ART-LVT-Lisboa-693-743) Philosophy and Psychology of Music
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. 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. From 2002-2004 the Gulbenkian Foundation supported the research project "Music and Early Childhood" developed and implemented by CMT with CESEM support; an outcome of which was a Conference organized by CESEM. The Câmara Municipal de Oeiras supported CMT with a fund of 40 000 Euros for a series of educational and artistic initiatives in local communities throughout the municipality. A new project was started in October 2007 (PTDC/EAT/68361/2006: Musical Development in Infancy and Early Childhood): funding was transferred only in 2008 (54,289.80), allowing the group to focus on its ambitious goals.

Objectives & Achievements

Objectives

In 2008 the aims of the group continued to be: (1) to develop original research in the history and theory of aesthetics, and on music considered in dialogue with other arts; (2) to create and assess new tools in music education and musical development in early infancy; (3) to support graduate studies in the Philosophy of Music and Aesthetics, Psychology of Music and Music Education; (4) to contribute to a broad public discussion on the role of music and of sound as aesthetic experience in contemporary society; (5) to develop applied musical tools and musical experiences for infants, children and families in the community; (6) 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.

Main Achievements

Members presented in all 14 international papers in conferences, 2 international talks, an international poster and 14 papers/talks in national contexts.

An International Colloquium was successfully organized (see below);

A cycle of conferences, "A lição dos mestres", was also organized, including:

Objectives & Achievements

Clynes, Manfred, "How the brain dances music and music dances the brain: a process generating emotions", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 17 de Setembro de 2008.

Costa-Giomi, Eugenia, "Musical Development in Early-Childhood", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 11 de Julho 2008.

Debbie Wolf, "Designing and Assessing Rating Scales: ideas to improve the development and use of rating scales and how to train those who use them", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 10 de Julho de 2008.

Gordon, Edwin, "Musical Aptitude Evaluation: the most recent research findings", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 25 de Setembro 2008.

Joana Carneiro, "Dirigir orquestras: um exercício de comunicação", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 26 de Novembro 2008.

Kozak, Katalin, "Theatre for Very Young Children", ciclo As Lições dos Mestres, CESEM, FCSH-UNL, 19 de Setembro 2008.

Group Productivity

Publications in peer review Journals

Manuela Toscano, "Alle soglie del sublime, I Responsori della Settimana Santa di Carlo Gesualdo". *Il Madrigale*, 5 (2008): pp.50 -53.

Ladan Taghian Eftekhari, "Som e imagem nas obras do Alfredo Keil" publicada in: *Biblos*, Revista da Faculdade de Letras, Universidade de Coimbra, volume VI - (2ª série) -2008, pp.135-146.

Other publications International

Proceedings

Ana Paula Almeida, Rolf Gehlhaar, Luis M. Girão e Paulo M. Rodrigues, "Musical Topologies in Sound=Space" in Proceedings of the 28th ISME World Conference. Bolonha: ISME, 2008.

Ana Paula Almeida, Luis M. Girão, Rolf Gehlhaar e Paulo M. Rodrigues, "SOUND=SPACE update" at Casa da Música in Proceedings of the Second European Conference on Developmental Psychology of Music. Londres: CDPM, 2008 (abstract).

Ana Paula Almeida, Helena Rodrigues e Paulo M. Rodrigues, "Early childhood and music in community - Pathways between research, professional training and artistic production", in Proceedings of the Second European Conference on Developmental Psychology of Music. Londres: CDPM, 2008 (abstract).

Electronic publications

Ana Paixão, "Rhétorique de la variatio chez Domingos Bomtempo et Almeida Garrett", Actes du Colloque Interdisciplinaire Nouvelles Perspectives de la recherche française sur la langue et la culture portugaise, Clermont-Ferrand, Publications Universitaires Blaise-Pascal/ Maison des Sciences de l'Homme, 2008 in «<http://www.msh-clermont.fr/rubrique3.html>».

Other publications National

Group Productivity

Chapters in Books

Mário Vieira de Carvalho, "Cultura e Economia", in: *Cultura, Factor de Criação de Riqueza – Uma nova perspectiva dos museus* (ed. Carlos L. Medeiros), Lisboa, Universidade Católica Portuguesa, 2008: pp. 11-23.

Musical editions

Paulo Ferreira de Castro, supervisão da edição de partituras de música portuguesa no âmbito do projecto *Partituras PortugalSom*, Lisboa, Direcção-Geral das Artes: Luís de Freitas Branco, *Balada para piano e orquestra* (incluindo colaboração na revisão do texto musical).

Proceedings

Ana Paula Almeida, Luis M. Girão, Rolf Gehlhaar, Paulo M. Rodrigues, Paulo Neto e Maria Mónica, "SOUND=SPACE OPERA" in *Proceedings of the 7th International Conference on Disability Virtual Reality and Associated Technologies with ArtAbilitation*. Porto: ICDVRAT, 2008, p. 347-354.

Programme notes

Paulo Ferreira de Castro, "O que é, afinal, um Leitmotiv?", in *Richard Wagner, Siegfried*, Lisboa, Teatro Nacional de São Carlos, 2008, pp. 122-142.

Organization of conferences

International Colloquium

Paulo Ferreira de Castro, Concepção, organização científica do Colóquio Internacional "António Fragoso e o seu tempo", Lisboa, CESEM/Culturgest, 21 de Novembro de 2008.

Future Research

Objectives

The installation of a new "Laboratório de música e comunicação na infância" (childhood Music Lab) will allow in 2009 to pursue research in an experimentally controlled environment, serving as central platform for development strategies which will bring together science, performance, social interaction and musical creativity. The group working in this Lab is currently working toward a number of theses and international papers. A Summer course for children will be offered at the FCSH.

The return to active research in 2008 of CESEM's founder and President, Prof. Mário V. de Carvalho, will be mostly felt in 2009 with the organization of a large international Congress, "Sociology of Music – Tendencies, Issues, Perspectives – International Conference, Lisbon, 23-25 July 2009" (www.sociologyofmusic2009.com) and the publication of the collective book *Expression, Truth, Authenticity: On Adorno's Theory of Music and Musical Performance*, Lisboa, Edições Colibri, 2009.

A colloquium, "Consequences of Wagner", organized by Paulo Ferreira de Castro, will be held in November, 2009.

FCT Relatório Científico 2008 Print: 20-07-2009 17:06:17 [Centro de Estudos de Sociologia e Estética Musical]

Group Description

Title of Research Group:	(RG-ART-LVT-Lisboa-693-742) Contemporary Music
Principal Investigator:	José Tomás Marques Henriques
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 2008 by the pluriannual funding of CESEM. No specific budget was attributed to its activities.

Objectives & Achievements

Objectives

"Contemporary Music" brings together scholars working in the areas of Music Performance, Music Composition and Theory, Musical Theater and Electronic and Computer Music in the 20th and 21st centuries. Goals of the group between 2003-2006 were: to develop new historical, bibliographic, analytical and performative research on music of Portuguese composers of the 20th- and 21st-centuries, including the oeuvre of Fernando Lopes Graça, Jorge Peixinho and Constança Capdeville; to study the reception of modern music and contemporary music in Portugal; to develop new theoretical frameworks for the study and praxis of experimental musical theater and to document and further its artistic practice in Portugal. This research feeds the very active and distinguished compositional and performing careers of various members of the group which cover a broad range of artistic expression including the performance and teaching of new music and composition for both acoustic instruments and mixed media. Research in Music and Technology develops software and hardware tools for performance and composition of electronic and computer music as well as the creation of new interfaces for musical expression. Work in this area has also covered the field of real time, and spacialization of multi-channel sound, which late in 2008 saw the installment of a *state-of-the-art electronic studio, which is hoped to bear fruit in the near future.*

Main Achievements

CESEM was instrumental in organizing at FCSH, together with other research units, a Summer course on Sound and Technology, with the collaboration of scholars from the University of Texas at Austin. There was a big effort gone into the installment of the new electronic studio, which provides state-of-the-art facilities for research in electronic and computer music. In connection with this, the group attracted Isabel Pires, with a Ph.D. earned in Paris in 2007, who will be working there from mid-2009 onwards as a post-doc researcher. Ivan Moody was awarded his Ph. D. in composition, while Paula Ribeiro organized one international and two national colloquia. Other contributors to this group were very active either in technology-oriented research (with corresponding cycle of conferences), or in the study of the oeuvre of contemporary Portuguese composers Filipe Pires and Emmanuel Nunes.

Group Productivity

Other publications International

Printed papers:

Paula Gomes Ribeiro, "Problématique de la construction de l'identité du personnage en face d'une réalité sociale, dans l'opéra contemporain" in Giordano Ferrari (ed.), *La parole sur scène: voix, texte, signifié*, Paris, Harmattan, pp. 151-166.

Tomás Henriques, NIME 08 New Interfaces for Musical Expression 2008, META-EVI: Innovative Performance Paths with a Wind Controller, Proceedings of the 2008 Conference on New Interfaces for Musical Expression (NIME08), Genova, Italy. Pages 307-310

Electronic papers:

Tomás Henriques, Nancy Lee Harper, CIM 08 - Conference On Interdisciplinary Musicology 2008, "Performing Musical Structure: crux-phi perceptions in Domenico Scarlatti's sonata K. 380", Proceedings of the fourth Conference on Interdisciplinary Musicology (CIM08) Thessaloniki, Greece, 2-6 July 2008, <http://web.auth.gr/cim08/>

Isabel Pires, « Le son: une présence venue d'ailleurs - Entretien avec François Bayle » – Interview réalisée dans l'ambitus de la recherche doctorale – Anexo de tese, publicado em: - Revue DEMETER–Janeiro 2008: www.univille3.fr/revues/demeter/entretiens/bayle.pdf.

Programme notes:

Paulo Assis, "Emmanuel Nunes – Eine Momentaufnahme." Programa do Festival MaerzMusik, Berlim, 7.-16 de Março 2008, pp. 126-127

Paulo Assis, "Emmanuel Nunes – Portrait." Programa do Festival MaerzMusik, Berlim, 7-16 de Março 2008, pp. 127-129

Paulo Assis, "Emmanuel Nunes – Dawn Wo, Nachtmusik I, Duktus." Programa do Festival MaerzMusik, Berlim, 7.-16 de Março 2008, pp. 129-131

Paulo Assis, "Emmanuel Nunes – Mort et Vie de la Mort." Programa do Festival Donaueschinger Musiktage, Donaueschingen, 17.-19 de Outubro 2008, p. 95

Other publications National

Book

Maria João SERRÃO, Kurt Schwitters Merz e a Ursonate, Sonata de sons primitivos, poesia, voz e musicalidade, Coleção Setentas Teatro-Música, Lisboa, ESTC, Dezembro 2008.

Book Chapters

Madalena Soveral, "Obra para piano de Filipe Pires", in *Compositores Portugueses*, Filipe Pires, Atelier de Composição, Porto.

Francisco Monteiro, "A propósito da Abertura 1812 de Tchaikovsky" in *Crescer nas Bandas Filarmónicas*, Graça Mota (org.), Afrontamento, Porto, 2008.

CD records:

Group Productivity

Madalena Soveral, A. Schoenberg, Obra para Piano, Açor-EMTCD 133/08.

Ivan Moody, Kleine Geistliche Konzerte, in Sete Lágrimas, MU Records MU 0102, CD, 2008

Programme notes:

Paulo Pereira de Assis Miranda (=Paulo Assis), "Das Märchen. Contexto e Personagens". Programa de sala da estreia da ópera Das Märchen de Emmanuel Nunes (25.01.2008). Teatro Nacional de S. Carlos, pp. 10-13.

Paulo Assis, "Das Märchen. Argumento". Programa de sala da estreia da ópera Das Märchen de Emmanuel Nunes (25.01.2008). Teatro Nacional de S. Carlos, pp. 14-47.

Paulo Assis, "Das Märchen de Johann Wolfgang Von Goethe ou A Autonomia do Simbólico." Programa de sala da estreia da ópera Das Märchen de Emmanuel Nunes (25.01.2008). Teatro Nacional de S. Carlos, pp. 179-183.

Paulo Assis, "Das Märchen: O Labirinto dos Símbolos." Programa de sala da estreia da ópera Das Märchen de Emmanuel Nunes (25.01.2008). Teatro Nacional de S. Carlos, pp. 184-197.

Paulo Assis, "Das Märchen de Emmanuel Nunes ou O Labirinto da Imaginação." Programa de sala da estreia da ópera Das Märchen de Emmanuel Nunes (25 de Janeiro 2008), Teatro Nacional de S. Carlos, pp. 199-206

Master and Ph.D. thesis completed

PhD

Ivan Moody, Ph. D. in Musical Composition, University of York (UK), July 2008

Organization of conferences

International Colloquium

Opera Next (on the future of opera creation): Paula Gomes Ribeiro, Organização científica do Colóquio Internacional Opera Next, sobre o futuro da criação de ópera, Lisboa, CESEM/Culturgest, 14 de Dezembro de 2008.

National Colloquia

Music & Society - Paula Gomes Ribeiro, Organização e coordenação científica do '2º Colóquio de Sociologia da Música, Música e Sociedade - transversalidades', CESEM/Departamento de Ciências Musicais, FCSH/UNL Lisboa, Fonoteca Municipal, 25-26 Junho, 2008.

Music, Ideology, Society - Paula Gomes Ribeiro, Organização, coordenação científica e participação como conferencista do Colóquio Música, ideologia, sociedade – praxis musical em Portugal nos sécs. XX-XXI, ISEIT Almada, Colaboração do CESEM, Centro de Estudos de Sociologia e Estética Musical, e apoio da Fundação para a Ciência e a Tecnologia, 19 Julho 2008.

Music & Technology - Tomás Henriques, coordenação de um ciclo de três conferências sob o tema "Música e Tecnologia", 19-24 Junho de 2008:

Group Productivity

Bruce Pennycook (University of Texas at Austin)

Who will turn the knobs when I die?

Tomás Henriques (CESEM-FCSH-UNL)

Música electrónica com controladores digitais

Carlos Guedes (ESMAE)

Dança Interactiva

Future Research

Objectives

Cooperation with the Carnegie Mellon Foundation, US, through a post-doctoral research grant by FCT (Tomás Henriques), will allow greater concentration on research involving music spacialization and computer technology.

Another post-doctoral grant by FCT (Isabel Pires) will allow the daily use and development of the new electronic studio.

A new contract under the "Ciência 2008" umbrella will allow a full-time researcher (Paulo Assis) to develop analytical studies on contemporary Portuguese music, namely on the work of Emmanuel Nunes.

Online publication "Performance Online" was temporarily halted in 2008 due to the extinction of one of the research units which supported it, and also some technical problems with the server; will have the two corresponding numbers published in 2009; it will be renewed afterwards, in order to reinforce both its peer-review character and CESEM's presence in its directive board.

Funding, source, dates

This line of research will continue to be supported by CESEM's pluriannual budget.