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Evaluation of annual report 2016

The material presented in CESEM's annual report clearly reveal that in 2016 CESEM started to collect the fruits of the seeds sowed in 2014 and cultivated in 2015. It is evident: CESEM delivers.

(1.) The output in terms of publications is indeed impressive, and this not due to the sheer quantity of publications alone, which makes the annual report count 169 pages. A considerable number of papers appeared in prestigious series such as *Acta Musicologica*, *Basler Jahrbuch für historische Musikpraxis*, and the *Journal of the American Musicological Society*, to just name a few.

(2.) At the same time the intensity of academic teaching is not treated as subordinate to research and publishing. A total of “twelve Doctoral dissertations and twenty-two Master's thesis were completed in 2016 under the supervision of CESEM integrated members”,¹ and CESEM hosted six Doctoral Studentships from the Program “Music as Culture and Cognition”.

(3.) Notable milestones in 2016 included the start of CESEM's strategic project *História Temática da Música em Portugal e no Brasil*,² the establishment of the *Caravelas* centre in Brazil at the Federal University of Rio de Janeiro³, the completion of setting up the *Laboratório de Informática Musical*⁴, and the further development of research on the therapeutic effects of music by the research group *Education and Human Development* and its lab LAMCI (*Laboratório de Música e Comunicação na Infância*) in collaboration with external partners.

¹ Centro de Estudos de Sociologia e Estética Musical, “Annual Report 2016”, p.1.

² Ibid. p.5

³ Ibid. p.32

⁴ Ibid. p. 59

(4.) The submission of funding applications has achieved with considerable success: in 2016 the research group *Critical Theory and Communication* alone obtained 10 scholarships and grants, including the much-coveted Marie Skłodowska-Curie Award, won by João Pedro Cachopo.⁵

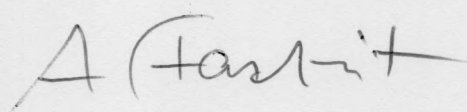
(5.) The high international visibility obtained by CESEM in the course of this decade is epitomized by the fact that in 2016 CESEM's president and acting director Manuel Pedro Ferreira was named member of the international committee of the Inamori Foundation (Japan) in the nominations stage for the renowned Kyoto Prize.

In sum, there is no doubt that CESEM has grown to be a research unit of academic status that qualifies to be rated "excellent" and is capable to compete with prestigious institutions on international level. That said, it is difficult for the reviewer to find room for optimizations. Two aspects seem worth to be noted:

(6.) CESEM's career – to a great extent – is driven by the high commitment of its individual members and the extraordinary commitment of the members of the board. The focus on individual research performance is also evident in the structure and the content of the annual reports. Effort has been made to institutionalize CESEM-wide collaboration between the research groups by means of the annual CESEM symposium, first organized in 2015, that includes detailed presentations by all research groups and a final round-table.⁶ Although, it seems that for developing an *institutional identity*, which on the long run will be a decisive factor for the further career of CESEM, more ways and means for the development of a "culture of cooperation" between the research groups should be created, practiced and institutionalized.

(7.) The theoretical horizon installed by the intention to perform the study of music as "Estudos de Sociologia e Estética Musical", investigating the interrelatedness of the sociological and the aesthetic perspective, has to be categorized as a lighthouse approach in the field. Without questioning the fundamental relevance, which both the historical and the philological approach have for the study of sociology and aesthetics of music, the extremely rich potential of CESEM's approach will develop in a sustainable way, if the research perspectives of the social sciences, including their basis in empirical methodology as well as the philosophical view on the aesthetic are equally supported and developed. It can be expected that additional funding will be needed in order to realize such an ambitious program. As CESEM has a proven record showing that programs are implemented and projected outcomes are delivered, I would like to recommend with special emphasis to provide CESEM with the support needed.

Witten, 26. Januar 2018



(Prof. Dr. Andreas Georg Stascheit)

⁵ Ibid. p. 89, 126.

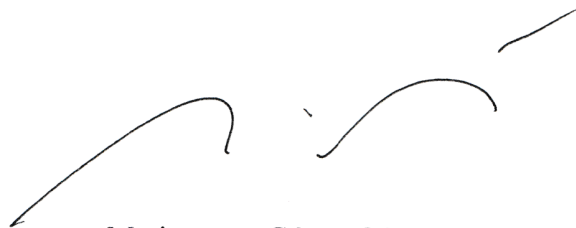
⁶ Ibid. p.2.

Informe CESEM 2016

A quien pueda interesar

Si los resultados obtenidos por CESEM a lo largo del ejercicio de 2015 era muy buenos, los obtenidos en el ejercicio de 2016 son sencillamente espectaculares. Difícilmente encontraríamos en una institución universitaria europea dedicada al mundo de la música el que sus miembros hayan producido en tan solo un año, y a título individual, 18 libros, 21 capítulos en libros internacionales, 68 composiciones, etc. etc., al tiempo que han presentado ponencias en 112 congresos internacionales, organizado 361 conciertos/recitales, etc. etc. El dicho español de «la unión hace la fuerza» encuentra en CESEM un magnífico ejemplo, con sus 222 miembros dedicados por completo a las actividades que les son propias, lo cual redunda en beneficio del nivel cultural de su propio país y, en general, del de la Comunidad Europea. No cabe sino felicitar, en su conjunto, a los integrantes de CESEM y muy en especial a los responsables de sus diferentes secciones, y animarles a proseguir en el camino emprendido que les ha llevado a convertirse en un referente internacional en el campo de la música y muy en particular en el de la musicología.

Para que así conste, firmo la presente en Barcelona, a 11 de agosto de 2017



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To Professor Manuel Pedro Ferreira
Chairman of CESEM, Lisboa, Portugal

Evaluation of CESEM annual reports for 2016

The CESEM consists of 5 research groups, 1. Early music studies, 2. Music in the modern period, 3. Contemporary Music, 4. Education and Human Development, and 5. Critical Theory and Communication.

The 2016 annual report contains a brief overall report on the development in 2016 emphasizing the substantial increase in funding reflected also in a corresponding increase in researchers, now 222 at the end of 2016. The report mentions the overall growth of the CESEM and pointing out, however, a slight decrease in international peer reviewed journal articles, which, on the other hand, is made up for by the increase in publications in other categories. I believe it is generally interesting to look at quantity in publications, especially within the individual categories. However, small variations from year to year will necessarily occur, also because publication in the humanistic fields often, and in varying measures, is a slow process. In any case, it is often more important to look at the individual journal in which an article is published and the length of the article, not to mention the importance of actually reading and evaluating the contents. The fact that substantial articles were published in the *Journal of the American Musicological Society* and *Acta Musicologica*, two absolute top-journals within musicology (as also mentioned in the general overview on p. 1), is far more important than a simple count of numbers of articles.

The graphs and tables on pp. 2–3 indicating funding rates and publication figures (divided according to the 5 research groups as well as giving the total rates) give a clear overview of the general progress and again (as in 2015) show an overall convincing output from the CESEM in 2016. As already pointed out such graphs and tables are instructive and important, but small variations should not be over-interpreted. The general positive tendencies are clear in any case, and the increase in funding from 2014 to 2016 extremely impressive.

As stated, results during 2016 have altogether been very positive. The listing of numbers of fellowships and grants is impressive. Particularly interesting is the mentioning of the new collaborative strategic project of CESEM *História Temática da Música em Portugal e no Brasil* which was started in June 2016 and which will involve all 5 research groups of the CESEM over five years. I will look forward to get to know more along the way about its structure and plans for the future, and how the project has developed so far. The project would, it seems provide a new possibility for demonstrating the fruitfulness of the having the 5 research teams alongside each other in the CESEM. The monthly internal symposia begun in 2015 in order to further mutual reflection and discussion of research from individual researchers

across the 5 groups with internal peer reviewing of work in progress has continued in 2016. I suspect that this is an important tool also for the new collaborative integration of the 5 teams in the new major research effort.

Also the new research project "The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music" within the Early Music group appears as an interesting new analytical approach to materials studied by the group, which has already resulted in publications.

The report is as in the previous annual reports divided in 5 detailed reports from the five research groups, giving overall summaries of activities for each group in 2016. The listings confirm the already mentioned impressions, also concerning finished theses and dissertations during 2016, the academic services provided, as well as other activities, workshops and conferences, concerts, new compositions, and outreach activities. Activities have altogether remained at a high level everywhere, and even increased, numerically and, most importantly in my view, in terms of attempts to integrate the activities of the 5 research teams in an overall agenda (as mentioned above).

As in previous years I would have liked to know more about internal discussions in the internal symposia, as well as concerning the new integrated research strategy. In any case, there is absolutely no doubt that CESEM is on a very good path, functioning at a high, even excellent level, so that I can conclude my overall evaluation with the statement that the CESEM in 2016 has again progressed significantly, and is carrying out research at the highest international academic level.

Copenhagen 31 May 2017

A handwritten signature in black ink, appearing to read "Nils Holger Petersen". The signature is fluid and cursive, with a prominent initial "N" and a long, sweeping tail.

Nils Holger Petersen



20 January 2018

Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2016

Of note in this year's report is the early work for the project 'História Temática da Música em Portugal e no Brasil', which will draw on the expertise present in all five of the research groups constituting CESEM. I can testify to the valuable discussions held at the working meeting for this project held on 22 June 2016, and while the challenges of the project are clearly considerable it represents a very exciting historical and cultural enterprise.

Within the work of the Early Music Studies Group, it is very pleasing to note the completion of the project 'Acervo histórico do Mosteiro de Arouca: recuperação e catalogação', the construction of the related database, and the continued development of the Portuguese Early Music Database. The project 'The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music' got underway during this reporting period (with a concomitant increase in the number of researchers attached to this Research Group), and is addressing important (historical, stylistic, and methodological) questions of international scope for music of this period.

CESEM continues to build multidisciplinary networks and opportunities within and between its Research Groups: the breadth and inter-disciplinarity of the Group 'Critical Theory and Communication' alone is striking. CESEM is clearly seeking further to develop inter-disciplinary conversations and better understanding of interdisciplinary practices, and such growth is to be encouraged.

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