

INFORME CESEM 2022

A quien pueda interesar

Al igual que he dicho en otros informes previos, no cabe sino felicitar al conjunto de profesionales de la musicología, y por extensión de la música que constituyen CESEM por su intensa capacidad de trabajo y magnífica labor en el desarrollo de todos los cauces de la especialidad, desde los artículos en las revistas más especializadas hasta la tutoría de aquellos estudiantes que deseen seguir los pasos de sus mentores.

En lo que concierne a la Música Antigua, de especial relieve en el último año ha sido la consolidación de la plataforma digital de música, basada en el magno proyecto *Portuguese Early Music Database*, destinada a recopilar y estudiar todo tipo de fragmentos musicales de entre los siglos XII-XVII de fuente directa o indirectamente portuguesa. Asimismo la participación de un significativo número de miembros del grupo en la 50 edición del MedRen, congreso internacional celebrado este año en Uppsala; en el 21 congreso de la Sociedad Internacional de Musicología, celebrado en Atenas; y en un Encuentro local de Investigación musical, celebrado en Aveiro, siempre importante para dar a conocer la actividad de CESEM en el propio país.

En función de su actividad a lo largo del año, Océane Boudeau, Manuel Pedro Ferreira y Pedro Sousa Silva, entre otros, han seguido demostrando su gran capacidad de trabajo. Tal vez sería interesante, en un futuro, incluir en los informes el número de referencias que se hagan o hayan hecho a los trabajos publicados por los miembros de CESEM (Citation index Scopus, AHCI, etc.), lo cual añadiría una buena perspectiva para la evaluación del organismo, más allá de listados desde luego siempre necesarios.

Ha sido para mí un honor el haber formado parte del Comité Consultivo de CESEM durante los últimos doce años, en los que he tenido ocasión de constatar la consolidación de un competente grupo de trabajo de profesionales de la musicología (y por extensión de la música) a nivel nacional e internacional, gracias a la excelencia de su trabajo y su buen entente a nivel colectivo, en lo que ha sido una pieza clave la capacidad de liderazgo de Manuel Pedro Ferreira y sus más directos colaboradores. Ese mismo liderazgo es el que seguro ejercerá con talento Luisa Cymbron y todos los que la sucedan al frente de un organismo crucial para el desarrollo de la musicología en Portugal, reiterando lo dicho en informes anteriores, y al mismo tiempo un modelo a seguir en otros contextos.

Maricarmen Gómez Muntané
Prof. Emérito
Universitat Autònoma de Barcelona

 Firmado
digitalmente por
Maricarmen Gómez
en Gómez
Fecha: 2023.04.10
13:25:44 +02'00'

Nils Holger Petersen, PhD,

Associate Professor of Church History emeritus, composer (member of Danish Composers' Society)
Editor for Music, *Encyclopedia of the Bible and its Reception* (De Gruyter, Berlin-Boston).
Consultant, NetMAR [Network for Medieval Arts and Rituals], EU Twinning project.

Dept. of Church History, University of Copenhagen

To Professor Manuel Pedro Ferreira

Chairman of CESEM, Lisboa, Portugal

Evaluation of the CESEM annual report for 2022

The CESEM consists of 5 research groups, 1. Early Music Studies, 2. Music in the Modern Period, 3. Contemporary Music, 4. Critical Theory and Communication, and 5. Education and Human Development.

In 2022 CESEM had its 25th anniversary, stating this the annual report announces the launching of a new consortium, the IN2PAST: the Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, of which CESEM is one of the founding members together with six other research units from 5 Portuguese universities. This new consortium, divided into five thematic lines, clearly opens up new possibilities for further developments and involvements of the CESEM, although at this early point it is not yet possible to know more concretely what the involvement of the CESEM in these thematic strands may lead to, something also not discussed in the report. However, the appointment of Prof. João Pedro d'Alvarenga to lead one of the thematic strands of the IN2PAST, the TL4 — Archives, from Preventive Preservation to Digitalisation, promises well for the future activities of CESEM in this context, Prof. d'Alvarenga also being the coordinator of the first research group, Early Music Studies, of the CESEM. The thematic strand TL4 of the IN2PAST with its focus on digitalization seems to be well in line with one main focus of the Early Music Studies group. Digital editions and projects already form an important part of the output of this research group (see esp. pp. 12–13, and 25).

Also the other thematic strands of the IN2PAST seem to offer important opportunities for further involvement of CESEM, considering how cultural heritage and cultural circulation are of fundamental interest in historical musicology. In what way, these as it seems interdisciplinary strands will contribute to further fruitful developments of the activities of CESEM, its work and output, remains to be seen. It seems clear to me that it is of the greatest importance for CESEM to explore these new possibilities since the overall topic of music and its interaction with the surrounding society in itself needs interdisciplinarity. This has already been demonstrated in much of CESEM's work over the years, as I have noted, partly reading CESEM reports, but partly also during my visits to the CESEM.

The brief overall report on CESEM's activities in 2022, which begins the 2022 report, points out that there has been a slight decrease in funding, which however was partly made up for by success in individual grant applications. Also the overall academic output of the CESEM decreased a bit since 2021, as also reflected in the graphs on p. 3. Even so, the output is altogether very impressive, and since the decrease in output seems to be a general decrease across all parameters, I am inclined to attribute this decline to the pandemic. It would seem to be an aftereffect of the pandemic, not surprising in itself, since publications within the Humanities is usually rather slow, so an aftereffect of up to two years should not surprise, and, should be expected to be seen also in 2023.

In spite of this, the overall achievement of the CESEM is impressive in its own right. There are many publications in good journals and in books, published by well-established academic publishers. Small variations in numbers from year to year cannot be avoided. Statistics alone never give a full picture, they have to be followed up by individual examinations, not least of the contents, but also by inspecting individual topics, journals, publishers etc. Altogether, CESEM seems also in 2022 to have kept up the general standard of its publications.

The 5 detailed sub-reports from the five research groups all confirm the impressions from the first pages of the report, providing much additional information also on conferences, workshops, doctoral and masters dissertations, including academic services of different kinds (including supervision of theses and peer review activities etc). As in previous years, also artistic activities, concerts, compositions constitute an important part of the overall activities which seem to balance very well between theoretical, research-related activities, and practical musical, as well as outreach activities. Activities seem altogether to remain at a high level throughout.

In the report for 2021, the news of the Permanent Symposium was very positive. The Permanent Symposium has been continued in 2022, streamed over CESEM's Youtube channel. The initiative is also reflected in numerous references to talks at the individual symposia along the report. It would have been interesting to know more about how this has been experienced and how or to what extent it has helped internal communication, indeed, to have a general assessment of the value of this initiative for CESEM altogether. I hope that this may be done in a future report.

Altogether, it is my clear impression that CESEM functions at a high, even excellent level. CESEM seems to be thriving and the new important interdisciplinary initiatives taken (I am thinking of the IN2PAST) promises well for the future. I congratulate CESEM with its 25 years, hoping for many further years of new scientific paths with much success for the new level of interdisciplinarity through the new consortium.

Copenhagen 20 April 2021

Nils Holger Petersen



Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2022

As with previous reports, that for 2022 reveals in a comprehensive and detailed manner the research activities and outputs of CESEM gathered within its five research groups, and also an initial summary of the achievements of the Centre and some of the challenges it faces. Overall, it is abundantly apparent that CESEM has enjoyed another fruitful year.

The success in securing grant funding reported here is impressive, and clearly crucial for the continued healthy operation of CESEM given the unfortunate decline in direct funding for current operations which is mentioned in the preamble to the report. The plan to expand the number of FTE researchers on permanent contracts, associated with the initiation – and CESEM’s membership of – IN2PAST is encouraging for the longer-term strength of CESEM, and it is useful that the report here outlines the careful planning that is going into this development.

Among the numerous research projects highlighted, it is very good to hear of the renewed impetus given to the Thematic History of Music in Portugal and Brazil, and the additional support for the compilation of the catalogue of the music library of the Ducal Palace in Vila Viçosa. The ‘Archives’ thread within the IN2PAST initiative will receive expert co-ordination from João Pedro d’Alvarenga.

While, as mentioned in the preamble to the report, outputs within some categories declined in relation to the previous year, it is pleasing to observe that the output level of the Early Music Studies Research Group was strong. I look forward to witnessing the development of the online platform associated with the analytical and music-reconstruction work generated by the ‘Texts and Voices Lost and Found’ project. Representation of this research group and also the Music in the Modern Period and Contemporary Music Research Groups at international conferences was robust, and this is crucial to the continued impact of CESEM-related research in the broader sphere.

Overall, the performance, performance-related, compositional and other creative activities of many CESEM researchers and various of its research groups continue to constitute a highly valuable cultural and societal contribution which the Centre makes.



Owen Rees

John Sloboda, OBE, FBA

Research Professor, Guildhall School of Music & Drama, London, UK
Emeritus Professor of Psychology, Keele University Staffordshire, UK

To Professor Manuel Pedro Ferreira
Chairman of CESEM, Lisboa, Portugal
Evaluation of the CESEM annual report for 2022

I was particularly impressed how strongly CESEM's activity has been maintained in 2022 across all its groups in face of the pandemic and the restrictions and disruption that imposed. The members and directors should be collectively congratulated for achievements won under extreme duress.

The vast majority of the report's content (as in previous years) is an exhaustive list of all the outputs of CESEM members during the year. This list covers 175 of the report's 192 pages, detailing each one of the year's 2503 outputs (representing an impressive average of around 10 outputs per centre member). However, this output is somewhat unequally distributed across groups, with groups 3 (Contemporary Music) and 4 (Critical Theory and Communication) producing substantially more outputs than the other groups (more than double in the case of group 4). The report does not allow a reader to see whether this difference corresponds to a different number of FTEs in each group. An FTE breakdown by group could be a useful addition to future reports, allowing a more fine-grained appreciation of productivity (e.g. outputs per FTE).

Interdisciplinarity is a strength of CESEM, and it is reflected within, as well as between, the member of the Centre. For example – a member of the Early Music Studies group has done work both in historical musicology and the psychology of music education. The latter work could easily have been attributed to the Education and Human Development Group; and suggests the possibility of dual membership as one means of maintaining flexibility and cohesion as the Centre evolves.

Concerts and recitals are the largest single category of outputs (with an even greater proportion than in 2021 (maybe reflecting the greater possibilities that opened up post-pandemic). This is an impressive demonstration of the practical musicianship that informs (and in many cases manifests) the research of the group's members. However, such concerts should be seen as an enhancement of primary outputs, which should continue to focus on peer-refereed international outlets. In this respect I note for the Education and Human Development Group that the number of peer refereed international journal articles fell from 12 in 2021 to 4 in 2022. At the same time, this is the group with the highest number of concerts in 2022. Although publication lags and other contingent factors can cause fluctuations in annual outputs, it is important that, from the perspective of visibility and reputation outside Portugal, the achievement of international peer-refereed outputs should remain a critical benchmark of research impact for all groups.

Finally the 2022 report highlights CESEM's founding role in a nationally supported multi-institution initiative IN2PAST (the Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory). This is an important development. The benefits, both intellectual and financial, of CESEM's membership could be considerable. However, the terms of IN2PAST's constitution require that by 2025 CESEM needs to have a mandatory proportion of at least 10% of its full-time equivalents (FTE) under continuing contracts. In CESEM's case this will mean a very considerable concentrating of existing resources onto a small number of individuals amounting to 5FTEs. Although this will allow a small number of outstanding researchers to develop longer-term research agendas with a guaranteed level of job security, it could have the potential to diminish the breadth of activity within CESEM overall, and reduce the number of researchers that CESEM can practically support. It will be important to consider whether this can be achieved by an equitable adjustment within each of the 5 research groups (for example aiming for one of the 5 permanent FTEs to be associated with each group), or whether strategic, performance, and personnel issues would favour a less equal allocation of resources. I would hope that the 2023 report could further clarify the intended direction of travel. This is particularly important in light of the significant increase in the number researchers associated with CESEM between 2021 (269) and 2022 (307); a 14% increase – which could in itself place strains on resource allocation and management, particularly when set alongside the reported squeeze in central support allocation (a static core support staff operating in reduced space allocation). Indeed, the sustained long-term growth of CESEM is one of its most notable features – the number of researchers having more than doubled in the last 10 years.

These recent developments highlight the inescapable conflicts that come with growth, while operating in a resource-limited environment, which brings with it the need to focus resources on some areas at the expense of others. I congratulate the Centre for maintain such a breadth of activity in turbulent and challenging times, and look forward to seeing how the undoubted excellence that it mainfests can be protected and nurtured in the years ahead.

London May 3rd 2023

A handwritten signature in black ink, appearing to read 'J. A. Sloboda', with a long horizontal flourish extending to the right.

John Anthony Sloboda.