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To Professor Manuel Pedro Ferreira  
Chairman of CESEM, Lisboa, Portugal  
Evaluation of the CESEM annual report for 2020

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.

As a qualified psychologist, rather than a musicologist, I take a particularly close interest in the activities of research group 5. Education and Human Development. It is a distinctive and commendable feature of CESEM that it contains such a breadth of scholarship within a unified body of researchers, under a unified management structure.

Like the rest of the scholarly world, the most pervasive feature of CESEM's context was the global COVID pandemic. What is most salient from the external perspective is how little these extraordinary restrictions adversely affected the productivity and energy of the Centre. All groups made appropriate responses, including moving key activities online. In the Human Development Group (5), key artistic research activities continued through creative online presentations of work with mothers and young children, ensuring not only a continuation of the research process, but valuable outreach to struggling and isolated families.

Participation in International meetings took place. In the case of Group 5 this included participation in a meeting of the International Society for Music Education (ISME) which is the most important global forum for high-level international exchange in music education research and practice.

Graduate students were also well supported in their work, with a commendable number of students successfully completing Masters degrees in these most difficult circumstances. In Group 5 the number graduating was 8, which in any context would be a more than commendable result, let alone in such a year.

I make one observation on the overall presentation of these reports. Although the individual researchers in the various groups can be laboriously inferred from their appearance in the lists of publications and other achievements, it could be clarifying for external understanding if the names of the staff members of each group were listed at the start of each group report, with basic information about their qualifications (e.g. PhD), institutional affiliation, and their level of contribution (in terms of FTE effort) to the overall activity of the Centre.

London October 13<sup>th</sup> 2021



John Anthony Sloboda.

## Informe CESEM 2020

A quien pueda interesar

Los resultados obtenidos por CESEM a lo largo del ejercicio de 2020 son excelentes en su conjunto y dignos de las mejores instituciones universitarias del mundo, tanto por su importante productividad científica, el número de actividades organizadas, aquellas otras en las que se ha participado, los proyectos de investigación en los que sus miembros han tomado parte y el número de becas que le han sido concedidas, aparte de un exquisito equilibrio entre teoría y práctica (ediciones musicales y conciertos), todo ello a pesar de las dificultades que ha supuesto la pandemia a nivel global lo cual resulta enormemente meritorio. Por todo ello, no cabe sino felicitar a CESEM y animar a sus responsables a que prosigan en el camino desde hace años emprendido, que constituye un modelo de referencia dentro del mundo de la música tanto por sus resultados como por la capacidad de integración de los miembros que en la actualidad forman parte del organismo.

Para que así conste, firmo la presente en Barcelona, a 4 de diciembre de 2021



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To Professor Manuel Pedro Ferreira

Chairman of CESEM, Lisboa, Portugal

Evaluation of the CESEM annual reports for 2020

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.

The brief overall report on CESEM's activities in 2020, opening the report, points out, unsurprisingly, that 2020 was a year marked by the global pandemic. This obviously affected scholarly arrangements around the globe, and thus many academic activities were cancelled everywhere. However, as also pointed out, it was amazing how fast the international scholarly community, as indeed also the CESEM, managed to transfer many activities online, thereby securing scholarly work and communication on a high level, in spite of the difficulties and the limitations which are imposed on such online activities by the very nature of online communication. Impressively for instance, the Contemporary Music subgroup managed to arranged a large amount of concerts transmitted online.

Of course, the actual list of publications would seem not to have been affected so much, since publications appearing in 2020 in most cases would most have been submitted at least in the previous year, i.e. in 2019.

Indeed, whereas a significant drop in papers delivered at international and national conferences can be seen in the graphics on p. 2 of the report for 2020, the graphs for the publications are much more stable. Although a small decrease can be seen for publications in international peer reviewed journals for 2020, there is an increase in the number of publications in books and book chapters, both internationally and nationally. As pointed out in other report evaluations, one should be careful to assign such (relatively small) variations in the number of publications from year to year any particular signification. Such numbers are inevitably fluctuating from year to year. The signification of these numbers can only be judged in a longer perspective. Suffice it to point out that altogether, the scientific output in 2020 continues the overall impressions from previous reports of a high standard, not least judged by the well-established international journals and publishers involved, such as *Revue de musicologie* and *Acta Musicologica*, the Cambridge University Press, Brepols, and Brill.

Altogether, the level of high quality research output continues in a very stable way also in 2020. This is also so, clearly, for the supervision of doctoral and masters studies.

The five reports from the five research groups that together constitute the CESEM, confirms the overall impression, now for each of these groups. In spite of the difficulties imposed by the pandemic, the CESEM managed to keep up its work, publishing as before, and also arranging (and participating in) impressive amounts of (online) conferences and seminars, and also maintaining supervision and academic work in all respects.

As pointed out in many of my evaluation reports, I think that also in 2020 one might have developed the interaction between the five sub-research groups more. It is, as also pointed out before, a difficult matter to set in motion, and the special situation of the pandemic clearly did not make any such new features more easy to establish. Even so, I believe that such a more structured internal communication between projects would be a positive thing for the CESEM, and I know, in hindsight, that such efforts indeed have been further developed in later years.

In conclusion, the activities of the CESEM have been impressively upheld, also under the particularly difficult circumstances of the pandemic in 2020.



Nils Holger Petersen

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## Evaluation of the Report on the Centro de Estudos de Sociologia e Estética Musical, 2020

While the effects of the pandemic on aspects of the work of such a research centre as CESEM were naturally significant, the members of the various research groups are to be congratulated on the manner in which the work of the Centre was maintained and developed wherever possible during this difficult period.

Compensating somewhat for curtailed activity in terms of in-person conference participation and performance-related events (although the MMP group reported a particularly impressive number of concerts, mostly online), it is clear not only that individual scholarship by members of the Centre was very productive during the year of the report (as manifest, not least, in the amount of work completed and hence awaiting publication), but that the opportunity was taken to take forward in significant fashion work on some of the major research resources based at CESEM, such as the Portuguese Early Music Database and the cataloguing of musical holdings in the Museu-Biblioteca of the Casa de Bragança.

Likewise, collaborative research projects such as *The Anatomy of Iberian Polyphony around 1500* were advanced, in terms for example of preparing material for publication, and the planning process for the 2021 MedRen conference in Lisbon was taken forward. Conference participation remained – given the circumstances – at a significant level, thanks to the possibilities of online attendance.

The individual published and in-press output of many researchers of the Centre continues to impress. It is noteworthy, for example, that the number of articles in peer-reviewed international journals was the 2nd highest of any of the reporting years for CESEM, and that the number of books and book chapters of international distribution was the highest (by some margin) of any reporting year. The output of

the Early Music Studies and Music in the Modern Period groups included articles in *Act Musicologica*, *Revue de musicologie*, and the *Journal of Musicological Research*.

Owen Rees

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