



CESEM

Annual Report 2024 (summary)

FCT-Evaluation Cycle 2020-2024 (summary)

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Overview of CESEM's 2024 Achievements

1. Summary

Adjustments made to FCT [Fundação para a Ciência e Tecnologia] calendar have set 2024 as the upper boundary for the current evaluation cycle, considering 2020 as the lower boundary. In the last external evaluation (2013-2017), with an extension added in 2018-2019, CESEM attained the top category (Excellent). The success of national and institutional calls or project applications over this period has increased the research unit's total funding (see Table 1. Evolution of key indicators between 2013 and 2024).

In 2024, five FCT-funded projects were running at CESEM, two of which ended this year:

- i) *Texts and voices lost and found. Recovering, reconstituting, and recreating musical fragments (c.1100-c.1600)*, IC&DT, PI João Pedro d'Alvarenga, from 2021 to 2024;
- ii) *Music in concertato style at the 2 ancient Real Mosteiro de São Bento da Avé-Maria in Oporto (1764-1834) (AVEMUS)*, PeX, PI Rosana Marreco Brescia, from 2022 to 2024;
- iii) *Magic Lantern: study, safeguard, uses and reuses in 19th century Portugal*, IC&DT, co-PI Luisa Cymbron, started in 2022;
- iv) *Echoes from the Past: Unveiling a Lost Soundscape with Digital Analysis (ECHOES)*, IC&DT, PI Elsa De Luca, started in 2023;
- v) *Women's health, well-being, during pregnancy and the perinatal bond: Contributions from prenatal singing (SINGING WOMB)*, PeX, PI Eduarda Carvalho, started in 2023.

Through IN2PAST [Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability, and Territory], CESEM had two exploratory projects running in 2024:

- i) *Sustainability of nanomaterials for preservation of tangible musical cultural heritage (SUITNANOMUSIC)*, PeX, with Luzia Rocha as CESEM's team member, from 2023 to 2024;
- ii) *Art, Rhythm, Intonaco, Analytics – An Interdisciplinary Study of King João IV's Musical Library at Vila Viçosa (ARIA)*, PeX, with João Pedro d'Alvarenga as CESEM's team member, started in 2024.

From 2022, the operational start of the IN2PAST consortium, until this year, CESEM has been represented in the Board of Directors (Manuel Pedro Ferreira) and the coordination of the Thematic Line 4 – Archives, from Preventive Preservation to Digitalisation (João Pedro d'Alvarenga).

Through CESEM's section in Lisbon Polytechnic, it is worth mentioning that three projects are running in 2024 under their institutional Research, Development, Innovation and Artistic Creation (IDI&CA) competitive funding, namely:

- i) *Audiovisual recording of musical works in immersive 3D format (3DMUS)*, from 2024 to 2025;
- ii) *Organ music on the instruments to which it was conceived*, from 2024 to 2025;
- iii) *Impulse response database of important Portuguese spaces (REVERDATA)*, from 2023 to 2024.

CESEM members are also involved in ongoing international projects, three of which started this year, two others ended, and one took place only in 2024:

- i) a COST Action — *A new ecosystem of early music studies (EarlyMuse)*, from 2022 to 2026;
- ii) a COST Action — *Participation through Prayer in the Late Medieval and Early Modern World (PRAYTICIPATE)*, from 2024 to 2028;

- iii) an Erasmus+ project through Companhia de Música Teatral — *SenseSquared, Towards an artistic attitude in education and society*, from 2022 to 2024;
- iv) an Erasmus+ project through Companhia de Música Teatral — *Artistic Beginnings in Co-Creation ABC*, from 2024 to 2025;
- v) an Erasmus+ Project, Blended Intensive Programme (BIP) — *Being 20 years old in a European city: the natural and urban soundscapes in Lisbon*, from 2024 to 2025;
- vi) a Creative Europe Programme, Sub-Programme “Culture Moves Europe” through ESMAE — *Towards an Anthology* —, in 2024.

As underlined in the 2022 and 2023 Annual Report, under the terms of the IN2PAST plan, by 2025, CESEM needs to have a mandatory proportion of at least 10% of its full-time equivalents (FTE) under continuing contracts, with an estimate of five researchers employed full-time. The call notice for the first of the corresponding competitions has been ready since early 2023, pending approval by the NOVA FCSH Director. Three further competitions for tenure contracts, all based on institutional CEEC funding, were expected to be launched in 2023-2024, but approval was postponed, diverted or forcibly renegotiated under the new FCT-Tenure horizon, considering both teaching and research contracts; resolution of this issue has been agreed among institutional players but still awaits its competitive outcome.

Within the scope of the Thematic History of Music in Portugal and Brazil, the team of doctoral students was reinforced with the last two grants being effective at the beginning of the year; a couple of other, short-term grants were launched for research on specific targets. The last of the first set of 5 CD recordings, made in collaboration with Mpmp, was made, and also the first of the second set, with some advances in the planning of the following CDs. The revised versions of the indexes for each volume were agreed upon; a great effort was put into developing the IT platform, based on detailed instructions and material for testing; it is now a reality, allowing the new design to be implemented. A model contract for collaborators was drawn, invitations to collaborate were sent, and the first texts were received. Communication was reinforced through a dedicated page within the CESEM site and the incorporation there of the corresponding Newsletters (two of them published in 2024). The Thematic History continued to sponsor several CESEM scientific meetings and was presented by its Director at NOVA FCSH's Research and Innovation Day.

In 2024, four researchers started a 3-year researcher contract following the 6th edition of the FCT Scientific Employment Stimulus Competition [CEEC], Andrew Wooley, João Pedro Cachopo, Mafalda Nejmeddine, and Vinicius Aguiar.

Like the previous year, 2024 was a highly productive year in terms of both scientific and artistic outputs, with continued efforts on international outreach. CESEM's vitality is reflected in its diverse research areas and methodologies and the promising contributions of junior researchers, who benefit from the expertise of senior scholars. For example, 39% of the articles were published in indexed journals (Scopus and WoS), such as *Children*, *Cuadernos de Musica Iberoamericana*, *Musica Hodie*, *Music & Letters*, *Times & Society*, and *Opera Quarterly*. Another example is that 43 book chapters out of 65 were published internationally, and several were published by recognized international publisher houses, such as Springer, Oxford University Press, Instituto Langage, Michigan University Press, Palgrave Macmillan, and Peter Lang. CESEM members also organized several important international events, such as the *11th Digital Libraries for Musicology (DLfM) Conference*, at Stellenbosch University Konservatorium, South Africa, in June; the *International Medieval Congress of Leeds*, at the University of Leeds, UK, in July; the *XIII Simpósio Internacional de Musicologia*, at Escola de Música e Artes Cênicas da UFG, Brasil, in July; the *IV International Conference Rethinking Soundscapes - Communities, Heritage and Traditions + 4th Meeting of the ICTMD National Committee – Portugal*, at Universidade de Évora, in November; and the *XIV International Colloquium Arts for Childhood and Social and Human Development*, at Calouste Gulbenkian Foundation, Lisbon, in November.

CESEM's visibility and social impact are also remarkable, for example, the documentary description of an estimated 9,000 documents (Music Manuscripts) from the Music collections of

the National Library of Portugal (BNP) and the National Conservatory; the ongoing project Online catalogue of the funds belonging to the Musical Archive and the Library of the Fundação Casa de Bragança; the music-therapeutic intervention at Maternidade Alfredo da Costa; the extension program *Música de Colo*, consisting of weekly activities for parents, babies, and preschoolers, ongoing for the last 15 years. Moreover, Luís Tinoco, CESEM's research member, won the 38th Pessoa Prize, a prestigious Portuguese award. It is only the third time a music personality has received such recognition. Also noteworthy are all 16 databases organized by CESEM members, which are available through the research unit's website. It should also be noted that the website underwent a thorough restructuring in 2024 to improve the documentation and accessibility of all its activities, resources, and organization.

The complete list of 2024 outputs can be consulted in the Excel document "CESEM annual report 2024 Outputs" available on the website [<https://cesem.fcsh.unl.pt/en/home/cesem-2/activity-reports/>]

2. Evolution of key indicators between 2013 and 2024

The following table presents the record of some key indicators that have been collected systematically since 2013.

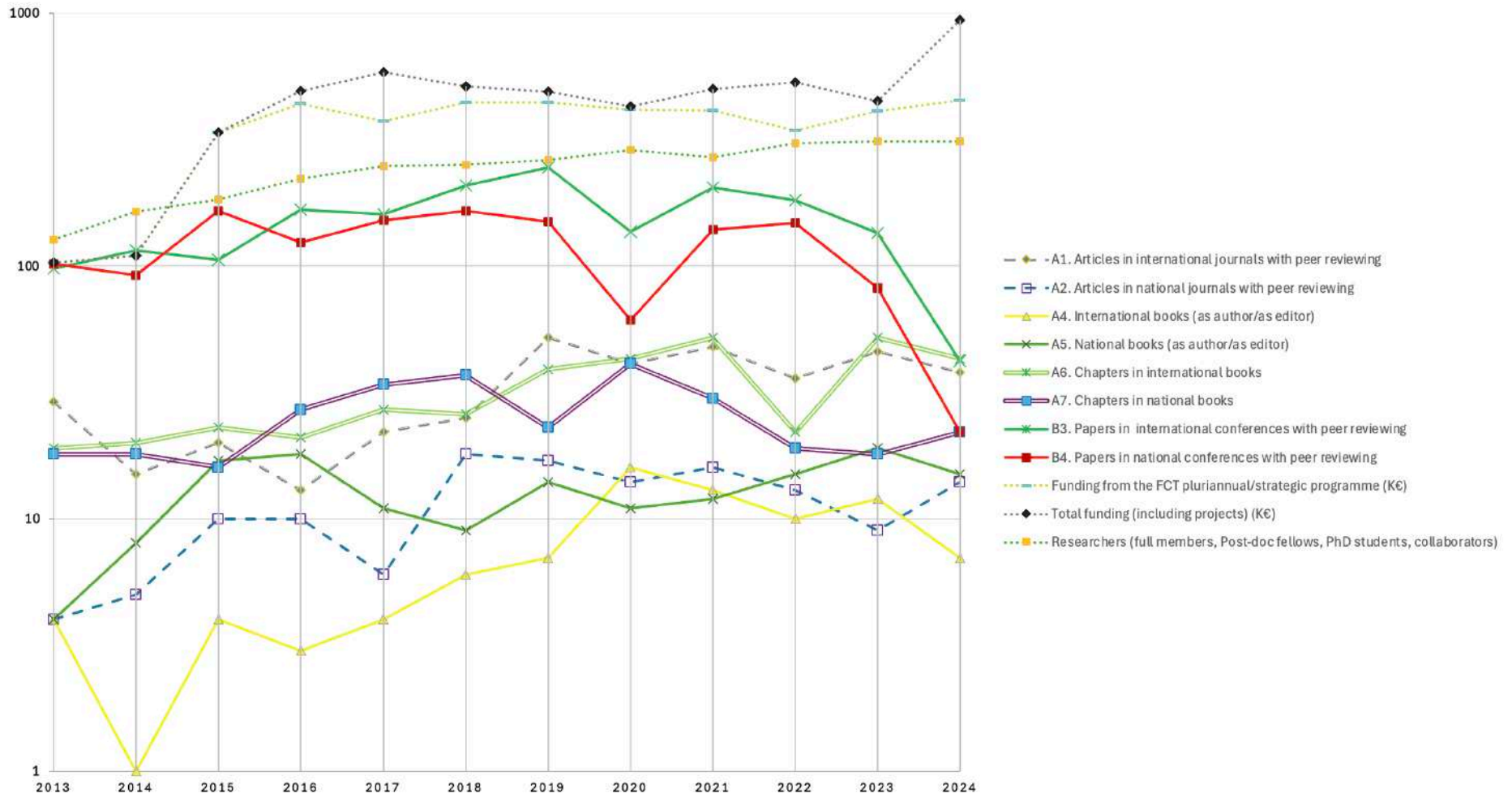
Table 1.

Evolution of key indicators between 2013 and 2024 (N)

	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
A1. Articles in international journals with peer reviewing	29	15	20	13	22	25	52	41	48	36	46	38
A2. Articles in national journals with peer reviewing	4	5	10	10	6	18	17	14	16	13	9	14
A4. International books (as author/as editor)	4	1	4	3	4	6	7	16	13	10	12	7
A5. National books (as author/as editor)	4	8	17	18	11	9	14	11	12	15	19	15
A6. Chapters in international books	19	20	23	21	27	26	39	43	52	22	52	43
A7. Chapters in national books	18	18	16	27	34	37	23	41	30	19	18	22
B3. Papers in international conferences with peer reviewing	98	115	106	167	160	209	246	137	205	182	135	42
B4. Papers in national conferences with peer reviewing	102	92	165	124	152	165	150	61	139	148	82	22
Funding from the FCT pluriannual/strategic programme (K€)	103	110	337	439	374	443	444	416	412	343	411	452
Total funding (including projects) (K€)	103	110	337	493	585	515	489	428	503	533	451	941
Researchers (full members, Post-doc fellows, PhD students, collaborators)	127	164	183	222	248	252	263	288	269	307	311	311

Obs.: The figure on the next page is based on the numbers in the table above. Since there was a wide range of values, the scale used to depict the information is logarithmic.

EVOLUTION OF KEY-INDICATORS BETWEEN 2013 AND 2024



Research Groups' 2024 Summary

1. Early Music Studies

Coordinator: João Pedro d'Alvarenga
Assistant coordinator: Océane Boudeau

Building on a highly successful 2023, the Early Music Studies Research Group sustained its momentum with the ongoing funded collective project *Echoes from the Past: Unveiling a Lost Soundscape with Digital Analysis* (ECHOES), 2022.01957.PTDC, led by Elsa De Luca (PI) and Manuel Pedro Ferreira (Co-PI). Launched in 2023, this project delivered particularly significant outcomes in 2024. Furthermore, a second collective project started this year in partnership with the Music in the Modern Period Research Group: *Organ Music on the Instruments to which it was Conceived*, IPL/IDI&CA2024/ORG_ESML, jointly led by João Vaz (Early Music Studies) and António Esteireiro (Music in the Modern Period).

On an individual level, 2024 was marked by a major achievement for Andrew Woolley, who was awarded a CEEC contract as a Principal Researcher for his project *Traces of Performance in Writing: Improvisation as Re-composition in Instrumental Music of the Iberian Peninsula 1535–1700*, 2023.07793.CEECIND.

The Group contributed nine of the thirteen CESEM members who participated in the provision of cataloguing services to the National Library of Portugal undertaken in 2024 under the direction of Zuelma Chaves.

The continuation of the ECHOES project, along with the involvement of researchers in other initiatives, has led to a notably high scientific output. Several new sources were indexed on the Portuguese Early Music database, whose version 3 was launched in 2024. A total of 51 papers were presented at national and international conferences, including the 4.º Encontro Nacional de Investigadores do IN2PAST, ENIM 2024 - XIII Encontro de Investigação em Música, the 53rd International MedRen Conference, the International Medieval Congress of Leeds, the Text Encoding Initiative (TEI) Conference, and Cantus Planus. Many of these papers were invited talks. This substantial output indicates the likelihood of a significant number of publications in the coming years.

In 2024, six significant books were published, marking important milestones in Portuguese musicology. Chief among these are *O órgão em Portugal no final do Antigo Regime* by João Vaz (ed. CESEM | Colibri) and *Music by Pedro de Cristo: an edition of MM 36 from Biblioteca Geral da Universidade de Coimbra* by João Pedro d'Alvarenga (general editor), Ana Gaunt and António Jorge Marques (editors) (ed. Coro de Câmara de Lisboa | CESEM). Additional books are underway and set to be released in 2025. The year also saw the publication of 21 articles and 19 chapters, including several contributions to the *Revista Portuguesa de Musicologia*, which underscores a vibrant national presence. Additionally, works appeared in top-rated international journals such as *Études grégoriennes*, *Journal of Medieval Iberian Studies*, and *Miscel·lània Litúrgica Catalana*, as well as in books from internationally recognised publishers like Routledge and Brepols.

New student supervisions by members of the Group started in 2024 at post-doctoral (E. De Luca), doctoral (two co-directed by E. De Luca and A. Woolley), and Master's (E. De Luca, J. P. d'Alvarenga, and O. Boudeau) levels. One Master's thesis was defended in 2024 (Inês Trindade), while others will be defended in 2025 or in the coming years. The presence of students in the Group ensures that, in the short term, diversity in professional experience is maintained, with

younger members supported by experienced researchers. In the medium and long term, these students will help secure the future of the field of Early Music studies.

Finally, several conferences were organised by Group members: *Digital Technologies Applied to Music Research* (E. De Luca), *ECHOES Workshop on the Automatic Analysis of Early Music Notations* (E. De Luca), and the *Alternatim Workshop: Hieronymite monophonic and polyphonic chants in dialogue* (K. Hoefener and P. Sousa Silva). Publications related to these conferences are in preparation. In addition, several members contributed to the organisation of conferences held abroad, such as the *Digital Library for Musicology* in South Africa and the *Rencontres de Musicologie Médiévale* in France, further demonstrating the internationalisation of the Group.

2. Music in the Modern Period

Coordinator: Marco Brescia
Assistant coordinator: Luzia Rocha

In general terms, the number of outputs of CESEM's GMPM – Group Music in the Modern Period members in 2024 present both decreases and increases if compared to the previous year.

The number of articles published in peer-reviewed journals, 13 in total (11 in international and 2 in national journals), is slightly lower than the year 2023 (15 articles in total). Nevertheless, one must also highlight the existence of other 4 peer-reviewed articles submitted/accepted for publication in 2025. On what concerns books (both as author or editor), the present report shows 5 outputs (2 international and 3 national), 8 less more books than the previous year, which clearly is a notable decrease regarding 2023. Concerning book chapters, the present-day report indicates 29 outputs (21 in international publications and 8 in national publications), which is considerably higher than the 24 outputs produced in 2023.

Regarding GMPM's members, the number of talks or presentations in 2024, 50 in total, is lower than the 61 interventions presented in 2023. However, GMPM's members also organized 38 conferences, colloquia or symposia, three times more than the 11 events organised in 2023. Notwithstanding, artistic outputs remain one of the strengths of this research group, whose members performed more than 100 live musical performances in 2024, some at the most prestigious international festival and musical venues in Europe and Latin America. Also worth mentioning was the exhibition *Quem canta reza duas vezes: a Música do Mosteiro de São Bento da Avé-Maria do Porto*, carried out by AVEMUS Project (2022.01889.PTDC) at the main hall of São Bento Train Station in Oporto (July 1 – August 31, 2024), which has been by more than 900.000 people, demonstrating that research, going beyond the academic context, can have a great impact in the society.

Following last year's trend, participation of GMPM's members in examining boards both within the NOVA/FCSH and outside was significant, as well as a growing demand for the group's members as peer-reviewers for journals and for national and international conferences. Attention should also be drawn to other areas of publication. Firstly, the research group continues producing music editions of repertoires from the past or contemporaries. The exact purpose and type of edition varies considerably, from transcriptions of works for use in thesis or artistic performance to formal critical editions. Secondly, the involvement of group members in the cataloguing of musical archives, of which a remarkable example is the ongoing project *Online catalogue of the funds belonging to the Musical Archive and the Library of the Fundação Casa de Bragança* (<https://vvpducalmus.fcs.unl.pt/>), that involves several GMPM's members on its team, namely David Cranmer (catalogue coordinator, member of the scientific committee), Alberto Pacheco, Márcio Páscoa, Rogério Budasz, Rosana Marreco Brescia (members of the scientific committee), and Rodrigo Teodoro de Paula (collaborator).

In fact, one of the most successful indicators of the group's scientific production is fundraising for research projects. There is presently one FCT financed ongoing project, the IC&DT (36 months) project *MAGICA – Magic Lantern: study, safeguard, uses and reuses in 19th century Portugal* (PTDC/ART PER/1702/2021), financed with 249.792,17€ (<https://www.magica-project.com/home>), composed by GMPM members Luísa Cymbron (Co-Principal Investigator), Catarina Braga, Isabel Novais Gonçalves, Joana Peliz, Maria Sempiterno, Luísa Gomes, Luzia Rocha (team members), and Gabriela Cruz (consultant), besides other scholars and technicians from universities or institutions settled in Portugal, Spain, Italy, Germany, Belgium, and the United States of America. By the other hand, the I&D (18 months) project *AVEMUS – Music in concertato style at the 2 ancient Real Mosteiro de São Bento da Avé-Maria in Oporto (1764-1834)* (2022.01889.PTDC), financed with 49.990,52€ (<https://www.avemus.org/>), was accomplished in 2024. Its team was composed by GMPM members Rosana Marreco Brescia (Principal Investigator), Marco Brescia (Co-Principal Investigator) and Ana Maria Liberal (team member), amongst other scholars from universities of Portugal, Spain, and Brazil. All these successful achievements reflect, in part, a continued policy of maturing proposals before their submission, in the process of which some are discarded.

Currently, there are three NOVA/FCSH doctorate students within the GMPM, Cláudia Sousa, Joana Peliz and Luciano Botelho. Each of them is funded with FCT individual doctorate scholarships. In February 2025, Beatriz Silva defended her Ph.D dissertation titled *Cantando a Revolução: o papel das canções e da ópera na disseminação do comunismo na China de Mao Zedong*, becoming a GMPM integrated researcher.

No less relevant is the presence of musical iconography studies within the GMPM, headed by the group's assistant coordinator, Luzia Rocha, who is the coordinator of the CESEM's Musical Iconography Line and coordinator of ARLAC/IMS study group, composed by scholars from Portugal, Spain, Brazil, Chile, Colombia, and Mexico. The close and long-lasting collaboration between GMPM's members and other musical iconography researchers of Madrid's Universidad Complutense is also worth mentioning. All these synergies result in the relevant outputs corpus of musical iconography works presented every year by GMPM's members.

Regarding publishing activities, the editing of the *Revista Portuguesa de Educação Artística* by GMPM integrated member Paulo Esteireiro, and the participation of GMPM – University of Évora's hub Vanda de Sá in the editor's board of *Revista Portuguesa de Musicologia* are also remarkable.

A negative circumstance that requires maximum attention is the fact that three researchers hired under DL57 - Marco Brescia, Luzia Rocha and Rosana Marreco – are currently unemployed. Although GMPM is undoubtedly one of CESEM's research groups with the highest production level and was the group that approved more researchers under DL57 in 2018, only one vacancy in the current FCT-Tenure competition was allocated to a GMPM profile researcher. However, FCT-Tenure vacancies were allocated to more than one profile in line with other CESEM's research groups. This is an asymmetry that must be corrected without fail, since it seriously threatens the maintenance of GMPM's high level of productivity in the immediate future.

3. Contemporary Music

Coordinator: Isabel Pires

Assistant coordinator: Filipa Magalhães

The Contemporary Music Research Group (GIMC) is currently constituted by 85 researchers, from postgraduate students to principal investigators, and in the year 2024, seventeen new members were integrated into the group. GIMC is an eclectic group formed by artists and researchers with very diverse features. The variety of theoretical- practical training combined with research contributed to the development of activities in which performance practice is

supported by theoretical research and vice versa. The outputs include music composition, performance, and experimental musical production, as well as theoretical texts on aesthetics, empirical musicology, musical analysis, and history, and preservation of contemporary music heritage, among other areas related to music. It is important to highlight the participation of some group members in relevant peer review and consultancy activities, as well as important appointments in international music-related institutions and networks. Still, with regard to the study, digitization, and preservation of collections of contemporary music heritage, the laboratory dedicated to audio preservation named 'Laboratório de Preservação e Restauração de Áudio (LaPRA)', which allows the provision of services to civil society, remains active, as well as the collaboration with the Calouste Gulbenkian Foundation in the digitisation and preservation of the magnetic tape collections under its care. However, it is intended to extend this type of service to other institutions.

Concerning the academic production for the year 2024, we highlight the following outputs and activities: the publication of the book *Rethinking the City: Reconfiguration and Fragmentation*, which explores the complex relationship between aesthetics, the arts and the city, edited by researcher Nuno Fonseca; the book *Birds & Mushrooms (Pássaros & Cogumelos)* written by pianist and researcher Joana GAMA and published by Flâneur in December 2024; the contribution with the publication of two chapters for the book entitled *Perspectives on Music, Sound and Musicology II – Sounding Images: Sights, Sounds and Sensualities* launched by Springer in October 2024, by researchers Diogo ALVIM and Filipa MAGALHÃES, respectively: 'Score with a View—Sounding Images, Imagining Sound' and 'Preservation as an Intertextual Practice. Approaching the Documentation of Scientific-Visual Elements in Musical Theatre Performances'; participation in the international conference *Sound and Music Computing (SMC 2024)*, which culminated in the publication of the paper entitled 'Music Theatre and Digital Archives by Filipa MAGALHÃES (conference proceedings); the selection of project 'ARIA: Art, Rhythm, Intonaco, Analytics – An Interdisciplinary Study of King João IV's Musical Library at Vila Viçosa' led by researcher Isabel PIRES, within the scope of the 3rd IN2PAST Exploratory Project Funding Call; the selection of a composition by researcher Cláudio PINA for the prestigious contemporary music festival *World New Music Days 2025 – Thirst for Change (Individual Electroacoustic Music Call)*, promoted by the International Society for Contemporary Music (ISCM), which will be hosted in Portugal from 30th May to 7th June 2025 by Miso Music Portugal; the awarding of *Prémio Sophia 2024 (Art & Technique Category)* to researcher Helder Filipe GONÇALVES, a prize promoted by the Portuguese Academy of Cinema (Academia Portuguesa de Cinema), whose 13th Edition took place on 26 May 2024, under the theme 'Cinema is Freedom!', in order to celebrate the 50th anniversary of 25 April 1974 (the Carnation Revolution); the role of researcher and composer Pedro Amaral as a consultant for the film *Os Papeis do Inglês* by Sérgio Graciano, with a script by José Eduardo Agualusa based on the trilogy *Os Filhos de Próspero* by Ruy Duarte de Carvalho. Moreover, Luís Tinoco won the 38th Pessoa Prize, a prestigious Portuguese award. It is the third time a music personality has received such recognition. Luís Tinoco succeeds pianist Maria João Pires, who won the award in 1989, and composer Emanuel Nunes, who was honoured in 2000.

As far as scientific and academic publications are concerned, these totalled 48, including, not counting music editions, abstracts, and minor outputs. This output includes eight (8) articles in international peer-reviewed journals: by Fernando de Oliveira MAGRE, Monika STREITOVÁ, Silvio Ferraz MELLO and Cláudio de PINA; two (2) articles in national journals with peer reviewing by Filipa MAGALHÃES; five (5) chapters in international books by Diogo ALVIM, Filipa MAGALHÃES, Gonçalo GATO, Maria Inês PIRES and Nuno FONSECA; three (3) chapters in national books by Ana TELLES and Filipa MAGALHÃES. Madalena SOVERAL and Nuno FONSECA were both responsible for editing two (2) different books. One (1) article by Filipa MAGALHÃES was published in international conference proceedings. In addition, (6) abstracts were published in international conference booklets. There was also one (1) article which appeared in journals without peer review, and nine (9) publications of reviews, CD booklet notes and similar. Two (2) musical editions were published, and two (2) papers and book chapters have been accepted for publication or are already in press. Regarding articles and lectures by

group members at scientific events, a total of 84 participations were recorded: three (3) of them were given by invitation at international events, and eighteen (18) at national events; fifty-one (51) paper presentations at international conferences with peer reviewing and ten (10) at national conferences with peer reviewing. In addition, ten (10) other talks, not included in conferences and colloquia, were also offered. Concerning the organisation of scientific events, the following are reported: sixteen (16) workshops and seminars and one (1) Contemporaneidades Cycle.

Group members have participated in twenty-three (23) peer-reviewing, consultancy, and appointment activities, including participation in national and international scientific committees and competition juries. Additionally, group members have been engaged in sixty-seven (67) outreach activities, including roundtables, broadcast interviews, and so on (see Group Achievements). Concerning advanced training, ten (10) Doctoral Thesis were completed within the group members. Moreover, eight (8) master dissertations directed by group members were also completed, and one (1) final report of the doctoral programme was also completed. Furthermore, many group members participated as evaluators in fifteen (15) national and international academic evaluation committees. One (1) grant was awarded to a researcher, and one (1) project was selected. Two researchers were visiting researchers (outgoing mobility), and one was a visiting researcher (incoming mobility).

Considering that most group members are composers, performers or musical creators in a wider sense, professional artistic activities represent a significant amount of the group's productivity. These artistic activities represent an important practical support to all other research activities. Thus, a total of one hundred and seventy-four (174) artistic activities were reported. Among these are count fourteen (14) new musical pieces, arrangements, and sound artworks, one hundred and seven (107) concerts and recitals, five (5) CD recordings, and nineteen (19) participation in multimedia product creations, as well as twenty-nine (29) exhibitions and artistic residencies (as participating artists). Finally, seven (7) prizes and other distinctions were awarded.

4. Critical Theory and Communication

Coordinator: João Pedro Cachopo

Assistant coordinator: Isabel Pina

The Critical Theory and Communication Research Group fosters both theoretical and empirical approaches to musical practices, politics, and cultures, as well as their communication systems and discourses. It serves as a forum for the intersection of diverse research perspectives and traditions. The group's research scope is neither historically nor thematically constrained. Instead, its activities are shaped by a commitment to critical thinking and interdisciplinary inquiry, engagement with innovative methodological and theoretical frameworks, and a dialogic approach to research. A key focus lies in the critical study of musicology as a discipline, analyzing its practices, ideologies, and institutional structures. In 2024, group members published 12 peer-reviewed articles (11 international, 3 national), 3 international and 2 national books, and 17 book chapters (9 in international, 8 in national publications).

Each year, the group convenes for its annual meeting, "Music, Critical Theory, and Communication," which features individual and collective presentations, a keynote speaker, and roundtable discussions on recently published books by group members. In 2024, the 12th edition of the meeting took place on September 27–28 and featured five thematic panels: 1) Music in the Digital Age; 2) Imaginaries of Brazilian Popular Music; 3) Musical Folds; 4) Music, Culture, and Society in 20th-Century Portugal; 5) Musical Immaterialities: Poetry, Memory, Ecology. The keynote lecture, "Espelho Musical do Mundo: A Canção Popular Brasileira", was delivered by Henry Burnett. The meeting also included a roundtable discussion with Paula Gomes-Ribeiro and Paulo Ferreira de Castro, focusing on "Callas e os Seus Duplos" by João Pedro Cachopo.

The group is composed of three Research Clusters: 1) CYSMUS (Research Cluster in Music and Cyberculture); 2) NEMI (Research Cluster for the Study of Music in the Press); 3) NPM (Research Cluster in Thought and Music).

CYSMUS – Research Cluster in Sound and Music in Digital and Audiovisual Media

Throughout 2024, CYSMUS organized and hosted two events. On September 21, the IX CYSMUS Workshop took place online under the title “Glocal Perspectives on Music and Media”. The event featured two panels of presentations and a roundtable discussion on “The Impact of AI on Music Production for Internet-Based Audiovisual Content”. The CYSMUS Lecture Series also launched in 2024, consisting of quarterly one-hour online sessions (30-minute lecture + 30-minute discussion). The first of six scheduled sessions was held on October 30, 2024.

NEMI – Research Cluster for the Study of Music in the Press

The year 2024 was relatively quiet for NEMI, though its coordination remained engaged with the GTMP-ARLAC (Working Group “Music and Periodicals” of the Regional Association for Latin America and the Caribbean of the International Musicology Society). Several members presented research on music and the press at various conferences and meetings.

A highlight was the completion of Mariana Calado’s doctoral dissertation, “Problemáticas e Poderes da Crítica Musical no Quotidiano Lisboaeta de 1926 a 1945”, which explores music criticism in the Portuguese press.

Preparations are underway for the V NEMI Meeting, scheduled for 2025, in partnership with Caravelas – Study Group for the History of Music in Portugal and Brazil (CESEM).

NPM – Research Cluster in Thought and Music

In 2024, the Research Cluster in Thought and Music organized six reading sessions, exploring various themes at the intersection of music, literature, and theoretical discourse. The discussions included: January – *La Haine de la Musique* by Pascal Quignard (led by Teresa Projecto); March – “Literary Errors about Music” by Arthur Elson, alongside texts by Richard Wagner and Alejo Carpentier on Beethoven’s music (moderated by Filipa Cruz); May – *Epistemologies of Aesthetics* by Dieter Mersch (led by Vinícius de Aguiar); July – *The Magic Mountain* by Thomas Mann (introduced by João Pedro Cachopo); October – *Notas do Caderno Amarelo* by Silvio Ferraz (led by Vinícius de Aguiar); December – “A Distant Sound” by Jacques Rancière (oriented by Ana Calenzo).

5. Education and Human Development

Coordinator: Ana Isabel Pereira
Assistant coordinator: Helena Rodrigues

In 2024, the Education and Human Development group sought to continue developing work under the four keywords that define its philosophy: Research, Training, Artistic Creation, and Intervention in the Community. This year's various outputs reflect the breadth of scientific and artistic backgrounds and research areas—ranging from music and dance performance, music education, music therapy, and artistic creation to community music.

The FCT-funded exploratory project started in 2023 — Women's health, wellbeing in pregnancy and perinatal bonding: contributions of maternal singing, SINGING WOMB, PI — Eduarda Carvalho — continued to develop towards a final phase ending in January 2025. In cooperation with Companhia de Música Teatral (CMT), an associated partner of CESEM, the project “One Thousand Birds in Coimbra” was completed and involved a concerted effort between institutions, reaching out to 48 preschools in the district. Also, in cooperation with CMT, the ERASMUS+ project developed with six partners — SenseSquared, towards an artistic attitude in education and

society — reached its end in November 2024. Furthermore, the group took upon two Research Scholarships (BI), starting in May and October 2024, respectively, in the scope of CESEM's strategic project.

In 2024, there was a slight decrease in publications. Group members published 9 peer-reviewed articles (6 international and 3 national in 2024 vs 10 and 4 in 2023, respectively), 5 book chapters (2 international and 3 national in 2024 vs 6 and 1 in 2023, respectively), and 3 books (6 international and 3 national in 2024 vs 0 and 5 in 2023, respectively). Concerning talks, there was a decrease in participation as invited speakers in national and international conferences (25 to 8 in 2024 and 9 to 5 in 2024, respectively). In contrast, participation as conference speakers has remained practically constant from 2023 to 2024 (5 to 4 national conferences, and 7 to 7 international conferences). The group's participation as members of evaluation committees remained high compared to the previous year, counting 1 Ph.D. doctoral defense, 29 master evaluation committees (the vast majority related to Professional Internship Reports), and 2 in other evaluation tasks. It is noteworthy the number of supervision tasks accomplished by the group's members, including eight master theses, 14 professional traineeships, 2 doctoral dissertations, and 2 research scholarships (BI), totaling 26. The number of artistic activities (reported in non-textual form outputs) has also decreased compared to last year, particularly in Performances (from 111 in 2023 to 66 in 2024), and artistic production (from 33 to 6 in 2024). This decrease may have been affected by how the UI had to adapt to the terminology of the PURE platform.

In 2024, it is also worth noting that the post-graduate course “Music in Infancy: Intervention and Research” was operating for the fifth consecutive year. This initiative of the Musicology Department and Centro Luís Krus at FCSH allows new students to integrate research activities in the music development field and acquire knowledge about applying Edwin Gordon's Music Learning Theory in early childhood settings. This work is developed in the Laboratory associated with the research group: LAMCI – LEC (Laboratório de Comunicação e Música na Infância – Laboratório de Artes Cénicas), located at Campolide Campus. LAMCI-LEC is also the stage for the “Música de Colo” extension program, consisting of weekly activities for parents, babies, and preschoolers, that has been running for the past 15 years.

The main objectives achieved in 2024 are in line with the group's general objectives, namely: (i) to reflect on the processes of teaching, cognition, and musical enjoyment from birth and including lifelong learning; (ii) to investigate processes of communication and musical development; (iii) to develop training in the areas of Psychology of Music, Music Pedagogy, Music Performance, and Music's therapeutic effects; (iv) to develop and disseminate research in the areas mentioned; (v) to develop methodologies and projects of community artistic intervention, adapted to specific groups, with or without special educational needs, in different socio-economic, educational and social backgrounds; (vi) to foster the implementation of Edwin Gordon's music learning theory; and (vii) to promote the study of artistic creation since early childhood.

FCT-Evaluation Cycle 2020-2024 Summary

1. Strategic Project

CESEM's contributions span research, digital innovation, cultural heritage preservation, and artistic production, reinforcing its role as a leading institution in musicology and performance studies. The annual activity reports available on the website ([here](#)) present a complete account of the 2020-24 activities, achievements, and outputs. Highlights of relevant contributions can be summarised in five milestones as follows:

1. Success in Obtaining Financing Through Approved Projects

CESEM researchers have intensified efforts to secure national and international research funding. They successfully obtained six Research & Development projects funded by the FCT, two additional projects led by CESEM members as co-PIs. Eleven researchers secured six-year funding for individual projects through the FCT's "CEEC-Call to Scientific Employment Stimulus". Two researchers obtained international grants (ERASMUS+ and EEA grant), while IDI&CA competitive funding at CESEM's sections financed eight team projects in the field of performance studies. CESEM is also a partner in DACT, the Canadian "Digital Analysis of Chant Transmission", and "Towards an Anthology of Portuguese Renaissance Music" (Porto section), since 2022, funded by Creative Europe. Excluding CEECs, approximately €1,100,000 was raised for research projects, with CESEM receiving an additional €219,000 in awards and patronage.

2. Participation in IN2PAST as a Founding Member

In 2022, along with six other research units from five Portuguese universities, CESEM became a founding member of IN2PAST consortium: the Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability, and Territory. IN2PAST is the only Associate Laboratory operating in the field of the Humanities, specifically dedicated to the preservation, study, and promotion of Cultural Heritage. CESEM researchers have actively participated in lectures and projects organized by the Lab. CESEM's expertise in music contributes to shaping future national strategies and protocols for the protection, preservation, and accessibility of musical cultural heritage (tangible, intangible, and digital).

3. Advancements in Digital Musicology

CESEM is at the forefront of digital musicology, striving to make music accessible to society and the academic community through FAIR principles (Findable, Accessible, Interoperable, Reusable). The digital initiatives focus on:

- **Digitisation:** Over 846GB of endangered and neglected musical sources have been digitized over the years, with materials progressively shared through CESEM's databases. These efforts will continue in the coming years.
- **Databases:** CESEM offers open access to ten databases, facilitating access to hundreds of musical sources. Established in 2011, PEM is the most developed database, a repository of early music digitised manuscripts and printed editions (11th-17th centuries) (<https://pemdatabase.eu/>). It complies with international cataloging standards, and its data are fully shared and accessible through the Cantus ID network (comprising 19 international databases). Other key databases include MARCMUS (<https://marcmus.fcsh.unl.pt/>), a unique resource for the study of watermarks and music paper types, whose contents are integrated in the European resource "Memory of Paper" (<https://memoryofpaper.eu/marcosmus/marcosmus.php?id=171>); the catalogue of the

Arouca Monastery (<https://arouca.fcsh.unl.pt/>), which contains precious musical sources from the 12th to the 20th century; IconoMus, which provides access to Portuguese visual art with musical elements (it is the first Portuguese online database of its kind) and the Archive of José Mario Branco (<https://arquivojosemariobranco.fcsh.unl.pt/>), which helps to understand the recent history of the Portuguese protest song, all the more relevant now as 2024 marks the 50th anniversary of the Carnation Revolution.

- **Music Editions:** Two of CESEM's FCT-funded research projects have led to the creation of open-access digital editions that include Iberian polyphony (<https://iberianpolyphony.fcsh.unl.pt/>) and fragments (<https://lostandfound.fcsh.unl.pt/>). At the same time, research also expanded knowledge of 19th-century Brazilian salon music with the publication of "O Cancioneiro dos periódicos da Fundação Biblioteca Nacional (1842-1922)" (<https://run.unl.pt/handle/10362/147271>).
- **Automatic Analysis:** The "Echoes from the Past" FCT-funded project integrates the development and application of Optical Music Recognition (OMR) and Music Encoding Initiative (MEI) techniques, pioneering automatic score analysis of early notations.
- **Other Digital Resources:** The PASEV FCT-funded project developed a digital platform exploring Évora's historical soundscape (1540-1910), linking research with cultural tourism. The main tool was creating a website and a digital platform to disseminate the research results (<https://pasev.uevora.pt/>).

4. Organization of two major international conferences: MedRen and Tosc@

CESEM has organized high-profile international conferences, reinforcing its impact on global musicological research. The 49th Medieval and Renaissance Music Conference (MedRen) (July 2021) was a milestone, attracting 170 participants in a hybrid format (<https://medren2021lisbon.hcommons.org/>). MedRen is the itinerant annual conference of the early music community, bringing together scholars working on polyphony and monody, usually treated separately. The Tosc@ conference (July 2023), which can be considered as an endeavour of the thematic line in Opera Studies, gathered around 100 participants, exploring themes such as Maria Callas, opera in a post-pandemic world, and Portuguese-Brazilian musical connections, and, more broadly, "opera beyond the West" (<https://tosca2023novalisbon.hcommons.org/>).

5. Development of Creative and Performative Components

Between 2018 and 2024, CESEM members contributed nearly 550 artistic productions, including premieres spanning diverse musical genres. There was a strong emphasis on creating and performing repertoires for young audiences. Notable projects include:

- **Compositions and Performances:** Highlights include Luís Soldado's opera "O regresso da Norma" (2021), Carlos Caires' works in New Music Chicago and the University of Iowa, and Luís Tinoco's publications with the University of York Music Press.
- **Concerts and Recitals:** 2.413 concerts and recitals were performed, linked to ongoing scholarly projects, including critical editions, revisions of interpretative paradigms, and works resulting from performance and artistic research. There has been a constant concern for the recovery, study and dissemination of the Portuguese and Brazilian musical heritage, involving researchers such as M. P. Ferreira (Vozes Alfonsinas), J. Vaz (Capella Patriarchal), R. and M. Brescia, P. S. Silva, A. Pacheco, A. Salgado, among others.
- **Contemporary Music Contributions:** Artists like A. Telles, J. Gama, and M. Streitová played significant roles.
- **Recordings:** CESEM members produced or contributed to 422 recordings, distributed as CDs or via YouTube, enhancing the connection between academic research and the public.

2. Programmatic Project

The main focus of the previous strategic plan was the "Thematic History of Music in Portugal and Brazil". Apart from the side effects of the COVID-19 pandemic and the Brazilian cuts in university funding, which partially halted activities and prevented institutional partnerships in preparation from bearing fruit, and despite unsuccessful applications for European funding in 2019 and 2020, CESEM has managed to build the foundations of the Thematic History project solidly, namely:

(i) Human resources,

- Hiring a permanent junior researcher and an additional one-year contract at the PhD level in early keyboard music;
- Investing in short-term research grants for graduate students to help gather information in various areas (music theory, history of music education, archival sources, music on South Atlantic voyages);
- Funding five doctoral scholarships in areas relevant to the project, three at NOVA FCSH and two at U. Évora.

(ii) Technological infrastructure:

- Design and implement a dedicated online platform with specific features, including full interoperability between strands and topics, multiple navigation options, multi-layered textual content, a comprehensive glossary, video and audio resources, and maps.

(iii) Internal organization:

- Establishing a systematic back-office bibliographic resource;
- Designing the graphic image (logo and lettering) for the Thematic History;
- Publication of a regular newsletter, with three issues already published;
- Developing a comprehensive style guide for both online and printed versions;
- Providing training and funding for the editorial staff;
- Drafting a model contract for contributors;
- Preparing preliminary summaries for all volumes;
- Producing several tutorial videos to guide authors in using the online platform.

(iv) Networking and public engagement:

- Organising dedicated roundtables at national conferences in Portugal and Brazil;
- Preparing and presenting a poster at an interdisciplinary symposium;
- Co-organising several international conferences with CESEM research groups.

(v) Complementary media:

- Recording five CDs featuring previously unavailable music from the 12th to the late 19th century in association with Mpmp (Heritage Movement for Portuguese Music).
- Planning five more CD recordings covering other neglected repertoires.