



## MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS 2022

### EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

#### HOST INSTITUTION

CESEM - FCSH

#### RESEARCH GROUP AND URL

Grupo de Investigação em Música Contemporânea

<https://cesem.fcsh.unl.pt/en/investigacao/grupos-de-investigacao/musica-contemporanea/>

#### SUPERVISOR (NAME AND E-MAIL)

Isabel Maria Antunes Pires

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#### SHORT CV OF THE SUPERVISOR

Assistant professor at Universidade Nova de Lisboa, composer and performer of acousmatic music, Isabel Pires has a PhD in “Esthétique, Sciences et Technologies des Arts - Spécialité Musique” from Paris VIII University, and a DEA (Degree of deep Studies) on “Arts de la Scène et du Spectacle – Option Musique” from the same University. She is a CESEMs researcher, coordinator of the “Musical Arts: Music and Technology” Master degree, and director of LIM (Laboratory of Computer Music), she was coordinator of the CESEM’s Contemporary Music Research Group until March 2021. Her work focuses on the study of contemporary music on its diversity and complexity, including Genre-bending and performing experimental music. Additionally she develops research and projects on contemporary music preservation, including musical collections digitizing, documenting and archiving, but also on computer music, music analysis, composition and collaborative practices. As composer, her works include instrumental music, acousmatic music, instrumental and mixed-media music, and has been presented mainly in Europe. Having directed many Master and PhD dissertations, he has also organized some relevant International Conferences and meetings, as well as participated in several other international scientific conferences; she produced a significant number of publications, mainly on international, concerning music analysis and assets study and preservation. Moreover she participated on research projects related to digitized musical collections. CV (<<https://www.cienciavita.pt/portal/A91D-362E-1F64>>)

#### 5 SELECTED PUBLICATIONS

**PIRES, Isabel** (2019) Do grão à obra: uma viagem pelo pensamento musical de Horacio Vaggione, in *Ideas Sónicas / Sonic Ideas “HORACIO VAGGIONE”* – Iberoamérica Journal, vol. 20. Mexico. [ISSN 2317-9694] **PIRES, Isabel**. MAGALHÃES, Filipa. NOGUEIRA, Andreia. (2018) “Preservation and technological obsolescence: The Portuguese contemporary musical heritage in perspective”, in *Journal of New Music Research*, Volume 46, 2018 - Issue 2. ISSN: 1355-7718. Special Issue: “Digital Philology for Multimedia Cultural Heritage”. [ISSN: 1744-5027. Doi: 10.1080/09298215.2018.1486433].

**PIRES, Isabel**. (2018) “Analisar música hoje: novos paradigmas, novas tecnologias”. In *Log in live on: Music and Cyberculture in the age of the Internet of Things*. CESEM — FCSH, NOVA University [ISBN 978-989-755-377-6]

**PIRES, Isabel.** (2015), “ Perspectives d'analyse comparative entre La légende de Eer et Jonchaies de Iannis Xenakis”. In Makis Solomos. *Iannis Xenakis, La musique électroacoustique*. ed. Paris: Harmattan p. 29-51. ISBN: 978-2-343-06696-7.

**PIRES, Isabel.** JORGE, Rui. (2014) “Musical Virtual Instruments and Auditory Perception: Some Issues”. In: ICLI 2014 - INTER-FACE: International Conference On Live Interfaces book. 2015. Lisbon, p. 37-44. ISSN/ISBN: 978-989-746-060-9.

## PROJECT TITLE AND SHORT DESCRIPTION

### Contemporary music between theory and practice

The actual context of contemporary music studies is a field that, in the actual globalized and hyper-connected society, requests for new approaches. The nowadays closest relationship between theory and practice, creation and performance, music from the recent past and from the present, between “classical” and “pop” music, between traditional means and technological ones are field that needs to be rethought in conceptual and methodological terms. Moreover, rapid technological development, and its consequent obsolescence brings serious concerns to the preservation of performing arts, namely music. Thus, the preservation and accessibility of all types of documents relating to the works is essential to prevent their loss. Whether resorting to digitization or preservation through the continuous practice of performance, the cultural heritage must be preserved.

So, we propose to study today’s music in between theory and practice in the sense of collaboration between the thinking and the making. We propose to consider, alongside with a theoretical reflection, a set of experimental practices, based on innovative qualitative to quantitative methodologies, capable of bringing a new vision on the actual musical creativity, where the present puts in perspective with the recent past.

Since it is not doable to cover all contemporary music domains, in this project we propose to focus the study on three specific fields:

- 1) The relationship between the musical act and the public. By musical act, we mean the moment of the musical event and its reception by the public, whether it's a concert, an installation, an improvisation, or something in between;
- 2) The collaborative musical creation and the cultural and social context in our globalized and hyper-connected world. Including notated or improvised music, regardless of the musical genre concerned;
- 3) New technological means, digital instruments and networked music performance, and its consequences on creativity, music making collaborative processes, performance and the public reception.
- 4) Contemporary music heritage: preservation and accessibility challenges.

## SCIENTIFIC AREA WHERE THE PROJECT FITS BEST\*

Social Sciences and Humanities (SOC)  
Performing arts (Music)

**\*Scientific Area where the project fits best** – Please select/indicate the scientific area according to the panel evaluation areas: Chemistry (CHE) • Social Sciences and Humanities (SOC) • Economic Sciences (ECO) • Information Science and Engineering (ENG) • Environment and Geosciences (ENV) • Life Sciences (LIF) • Mathematics (MAT) • Physics (PHY)