

MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS 2025
EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

HOST INSTITUTION

CESEM-FCSH NOVA University Lisbon

RESEARCH GROUP AND URL

Early Music Studies <https://cesem.fcsch.unl.pt/en/grupo-investigacao/early-music-studies/>

SUPERVISOR (NAME AND E-MAIL)

Elsa De Luca elsadeluca@fcsch.unl.pt

SHORT CV OF THE SUPERVISOR

ELSA DE LUCA is a scholar of early music specialising in plainchant music scripts. She is also actively engaged in the development of digital tools for computer-assisted research in early music, focusing primarily on databases and automatic music encoding.

Elsa is Principal Investigator of the FCT-funded research project *Echoes from the Past: Unveiling a Lost Soundscape with Digital Analysis* (2022.01957.PTDC, <https://doi.org/10.54499/2022.01957.PTDC>), which runs from March 2023 to February 2026 and was awarded €249,506.19 in funding. *Echoes* was ranked first in the 2022 Portuguese national call for research projects in the 'Arts' category.

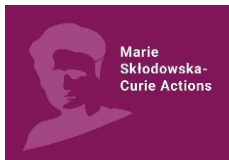
Elsa serves as Executive Secretary of the Centre for the Study of the Sociology and Aesthetics of Music (CESEM). She is also Treasurer of the Portuguese Society for Research in Music (SPIM), Coordinator of the *Portuguese Early Music Database* and Co-Director of the book series *Musicalia Antiquitatis & Medii Aevi*, published by Brepols. In 2023, she joined CESEM's [editorial committee](#) and also became one of the review editors for the *Portuguese Journal of Musicology new series*.

She has published in *Early Music History*, *Journal of Medieval Iberian Studies*, *MusikTheorie*, *Revue de Musicologie*, *Anuario de Estudios Medievales*, *Portuguese Journal of Musicology*, among others. Elsa co-edited, with A. Miguélez and E. Loic, a special issue of the *Journal of Medieval Iberian Studies* (14/1, 2022) titled *Connecting the Dots: New Research Paradigms for Iberian Manuscripts as Material Objects*. She also co-edited the *Proceedings of the Music Encoding Conference, Tufts University 26-29 May 2020*, with J. Flanders. Together with I. Moody and J. F. Goudesenne, she has co-edited two volumes on the palaeography of plainchant in the medieval West ([published in 2023](#)) and East ([forthcoming in 2025](#)). Over the years, Elsa has contributed to ten research projects across Italy, France, Portugal, the UK, and Canada.

5 SELECTED PUBLICATIONS

- De Luca, E.; Moody, I.; Goudesenne, J.F. (eds); *The Materiality of Sound in Chant Manuscripts in the East*, *Musicalia Antiquitatis & Medii Aevi* ([MUSAM](#)), Brepols, 2025 (forthcoming).
- De Luca, E.; Moody, I.; Goudesenne, J.F. (eds); *The Materiality of Sound in Chant Manuscripts in the West*, *Musicalia Antiquitatis & Medii Aevi* ([MUSAM](#)), Brepols, 2023. DOI 10.1484/M.MUSAM-EB.5.133679
- De Luca, E.; Loic, E.; Miguelez, A. (eds); Intermediality in Medieval Iberian Manuscript Culture: Methodological Reflections on Ongoing and Future Research, *Journal of Medieval Iberian Studies* 14/1 (2022) <https://doi.org/10.1080/17546559.2021.2021588>.
- De Luca, E.; "Aquitania Notation in Iberia: Plainchant Fragments in Braga and Guimarães (11th – 15th century)", *Revue de Musicologie* 106/2 (2020), 329-372.
- De Luca, E.; "Musical Cryptography and the Early History of the 'León Antiphoner'", *Early Music History* 36 (2017), 105–58. DOI:10.1017/S0261127917000018.

PROJECT TITLE AND SHORT DESCRIPTION



Research projects that fall under these topics/subjects are welcome!

Music paleography and codicology; Music encoding (early music); Music history and analysis (medieval and renaissance music); Historical performance practice; Neumatic music scripts; Liturgical chant; Transmission of early medieval chant; Text-music interactions in chant; Digital Humanities applied to musicological research; Iberian early music

SCIENTIFIC AREA WHERE THE PROJECT FITS BEST*

Social Sciences and Humanities (SOC)