

# TODAY'S MUSIC MEMORY

7 TO 9 MAY 2025

Berna Avenue Campus  
NOVA UNIVERSITY, LISBON

Chair:

**Isabel Pires &  
Filipa Magalhães**

Keynote Speakers:

**Matthias Rebstock &  
Anne-Sylvie Barthel-Calvet**

Piano and trumpet concert by Taíssa Poliakova and Cláudio Silva

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**Nova Contemporary Music Meeting (NCMM)** is a biennial, 3-day international conference focused on a variety of questions relating to music since the beginning of the twentieth century.

Music today is more diverse than ever before. The diversity of genres, practices, techniques, technologies, systems of distribution and forms of reception places it in a new context in which the foundations of previous assumptions are being shaken and new paradigms are emerging. Music, past and present, is now ubiquitous in our society, from the concert hall to the museum, from the media to public spaces, to private listening through headphones. As a result of each of these and other situations, the study of music is now challenging and depends on a variety of artistic and scientific fields.

This year, the NCMM invites contributions focusing on the wide-ranging theme of *Today's Music Memory* and its related aspects. Memory is a fundamental element in the processes of music creation, performance, reception, and study. As the musical landscape evolves quickly, the methods of remembering and engaging with music from both past and present eras become increasingly significant.

The study of today's music memory encompasses a large range of contexts and disciplines, including live performances, recordings, traditional scores, digital archives, personal memories and collective histories. This theme facilitates an in-depth examination of the mechanisms through which contemporary music is remembered, preserved, and transformed, and how these mechanisms influence our current understanding and experience of music.

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**Wednesday, 7 May**  
**Morning**

**08:30 Registration: Atrium – Auditorium B1 Tower B**

**09:30 Opening Session: Auditorium B1 Tower B**

**Conference Presentation**

**Isabel Pires** (CESEM: NOVA FCSH)

**Institutional Presentation**

**Teresa Araújo:** NOVA School for Social Sciences and Humanities (FCSH)

**Luisa Cymbron:** CESEM — Centre for the Study of Sociology and Aesthetics of Music || Musical Sciences Department.

**10:30 Opening Lecture: Auditorium B1, Tower B**

**Isabel Pires**

*Obstinate Echoes: Technology, Memory, and the Musical Legacy of Tomorrow*

**11:00 Coffee Break**

**11:30 Keynote Lecture 1: Auditorium B1, Tower B**

Moderated by: **Filipa Magalhães**

**Matthias Rebstock**

(Un-)doing memories in contemporary music theatre

**12:45 Lunch**

**Afternoon**  
**Parallel Sessions**

**14:00 Session 1 – Archiving and Preserving Musical Heritage**

**Room: Auditorium B1, Tower B**

Moderated by: **Rita Sampaio da Nóvoa**

**Azadeh Nilchiani**

Electroacoustic music archives: memories of an evolving music

**Christine Esclapez**

[CO S-A]/Corsica Sud Archives: a research-creation-action project based on the reactivation of Corsican music and sound

**Pierre Pichon**

The memory of recorded music at the Bibliothèque Nationale de France

**Sofia Weck**

The challenge to preserve the Sylvano Bussotti's Heritage

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**14:00 Session 2 – Reimagining Classical Works**

**Room: A304, Tower A**

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Moderated by: **Paulo Ferreira de Castro**

***Clare Lesser***

Recording as Materialised Memory: The Analogue ‘Ghosts’ of John Cage’s 33⅓

***Kirill Smolkin***

Re-composing Tchaikovsky Today

***Francesco Finocchiaro***

Film Adaptations of Operas as Reservoirs of Musical Memory

***Oana Andreica***

Subjectivity, Memory and Time in Costin Mioreanu’s Music

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**14:00 Session 3 – Narrative, Memory & Media**

**Room: A310, Tower A**

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Moderated by: **Sofia Vieira Lopes**

***João Gabriel Rizek***

Composing with the Remnants of History

***Pedro Flor\* & Susana Varela Flor\****

Musical Stumbles: Discoveries of the Past Shaping Today’s Musical Memory

***Malwina Marciniak***

Narrative Theories as an Important Tool for the Analysis and Interpretation of Contemporary Music: the Case of 21st-Century Piano Concertos

***Ivana Petković Lozo***

Embodying Memory and Intimate Voice: Unfolding Derrida, Barthes, and Catroga in Paulo C. Chagas’s Canções de Adélia (2017-2022)

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**16:00 Coffee Break**

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**16:15 Session 4 – Digital Memory & Preservation**

**Room: Auditorium B1, Tower B**

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Moderated by: **Filipa Magalhães**

***Dimitra Nefeli Trigka\****

The Lost Myspace Files: Digital Archiving, Internet Music Communities, and the Challenge of Preserving Cultural Memory

***Pedro Massano Almeida***

Preservation and Restoration of Magnetic Tape Recordings

***Peter Edwards***

Memory and the Aesthetics of Overload



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**16:15 Session 5 – Curating Musical Nostalgia**

**Room: A304, Tower A**

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Moderated by: **Sofia Vieira Lopes**

**Neil Johnson-Symington**

Alive and Kicking: Curating Riverside Museum's Record Shop Exhibit

**Francisco Iván García Jimeno**

Between Spaceships and Flying Kicks: A Study on Auditory Perception, Music, and Nostalgia in Arcade Soundscapes

**Irem Elbir**

Echoes of a Vibrant Past: Remembering the 90s and 2000s Popular Music in Turkey's Polarized Memoryscape

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**16:15 Session 6 – Music, Education & Memory**

**Room: A310, Tower A**

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Moderated by: **Cristiane Nogueira**

**Lina Navickaitė-Martinelli**

In Search of a Canon: (Lithuanian) Pianists and Their Cultural Memories

**Ambra Natati**

AMUSED – The MUSical Activities in Educational Services from an integrated 0-6 year perspective

**Haftor Medbøe**

Hvor En Var Baen – Places of Childhood

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**18:15 Break**

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**18:30 Concert: Auditorium B2, Tower B (3rd floor)**

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Luciano Berio — *Sequenza X* (1984)

Isabel Pires — *Ombres* (2006)

Vuk Kulenović — *Hilandarska zvona* (1992)

John Zorn — *Merlin* (2015)

Maka Virsaladze — *Prayer* (2016)

**Taissa Marchese:** Piano

**Cláudio Silva:** Trumpet

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**20:00**

**Social Dinner — Pano de Boca Restaurant**

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**Thursday, 8 May – Morning**  
**Parallel Sessions**

**09:00 Session 7 – Soundscapes in Arab-Islamic Contexts**

**Room: Auditorium B1, Tower B**

Moderated by: **Isabel Pires**

***Brigida Migliore***

The Arab-Islamic city soundscape in contemporary music composition

***Imed Ghdemsi***

Arabic-speaking music in images: the diffusion beyond forms. The changes in media contexts of filmed musical forms and their implications for analysis and reading

***Ouassim Chahed***

Brotherhood music in Tunisia from the place of worship to the production of shows

**09:00 Session 8 – Soundscapes & Avant-Garde Echoes**

**Room: A304, Tower A**

Moderated by: **Azadeh Nilchiani**

***Rafael Lopes dos Santos***

Soundscapes as a resource for musical creation: A reflection based on the discography of Egberto Gismonti

***Malte Kobel***

Ornette Coleman, the unnotable: transcription, historiography and incomprehensibility

***Joevan de Mattos Caitano\****

Venezuelan Composers at the International Summer Courses for New Music in Darmstadt: An Introduction

**10:30 Coffee Break**

**Morning**  
**Parallel Sessions**

**10:45 Session 9 – Improvisation & Musical Memory**

**Room: Auditorium B1, Tower B**

Moderated by: **Claúdio Pina**

***Nicholas McNair***

Improvisation versus score – memory, language and ritual

***Thomas Bancroft***

Modifying Pressing's Model of Improvisation, Syntactical Meaning,

Embodied Language and The Creativity Continuum: a new way of Seeing the Meaning and Purpose in Musical Creativity

**Nicholas Souchal**

Memorization and recall in collective improvisation – the example of the El Memorioso group

**Martin Laliberté**

Free electroacoustic improvisation, a curious case of memory and spontaneity

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**10:45 Session 10 – Embodiment and Gesture**

**Room: A304, Tower A**

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Moderated by: **Jorge Graça**

**Rachel Elizabeth Sullivan**

Neurologically-Disrupted Composition: A self-case study on navigating the compositional process with a neurological disorder

**Isotta Trastevere**

Composing through listening: awareness of the role of short- and long-term memory in the sound creation processes

**Gonçalo Valente**

Timbral perception and semantic description of synthesized sounds in European Portuguese

**Rachel Elizabeth Sullivan**

Metamorphic Conservation: Creating new instruments through interdisciplinary experimentation

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**12:45 Lunch**

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**Afternoon**

**Parallel Sessions**

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**14:00 Session 11 – Notation & New Composition Tools**

**Room: Auditorium B1, Tower B**

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Moderated by: **Cláudio Pina**

**Florian Iochem**

Machine Learning's Potentials in Composition, Performance and Reception of Contemporary Music: Multimodal Analysis of Recent Mixed Music Works

**Marina Sudo & Olivier Lartillot**

Contemporary Music Analysis and Auditory Memory: The Use of Computational Tools as an Aid for Listening

**Ely Janoville Santana Sobral**

Some questions about the writing of the Miradouro series: representations and meanings of the score for the modular synthesizer



***Yanis El-Masri***

Standardizing timbral and movement based graphical notation: Conveying the expressivity and idiomatcity of effect pedals, amplification and amplified/electric instruments

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**14:00 Session 12 – Microtonality & Timbre\***

**Room: A304, Tower A**

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Moderated by: **Ernesto Donoso**

***Vitor Lyra Biagioni\****

Augmented Brazilian Pandeiro: a beginning of an idea

***Luís Neto da Costa\****

Microtonal expansions: the diverse techniques in Luís Neto da Costa's pieces from 2016 to 2021

***Beata Oryl\*, Michał Garnowski\* & Monika Karwaszewska\****

Motus-qualius. From Motive Creation to Audio-Visual Experience

***Vitor Lyra Biagioni\* & Daniel Nogueira Parente\****

Creative and interpretive possibilities based on the aural model concept  
Nicholas McNair

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**16:00 Coffee Break**

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**16:15 Session 13 – Memory as Resistance**

**Room: Auditorium B1, Tower B**

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Moderated by: **João Pedro Cachopo**

***Christine Dysers***

Memory as Material, Remembrance as Resistance

***Margarethe Maierhofer-Lischka***

Rumours, Whispers and Broken Memories: musical aesthetics of trauma-related memory disorders in the works of Beat Furrer

***Maria Inês Pires***

Sond'Ar-te Electric Ensemble: fifteen years of contemporary music

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**16:15 Session 14 – Composition as Research Practice**

**Room: A304, Tower A**

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Moderated by: **Ernesto Donoso**

***Ulyana Barabakh***

What integral serialism and chance music can teach us about our experience: a reflection on strange tools, (un)controllability and resonance

***Adrian Alvarez Gálvez***

Challenges and perspectives of performative analysis in contemporary music: the case of Andrés Alén's Theme and Variations (on a Silvio Rodríguez's theme)

***Ricardo João Domingues Pires, Henrique Portovedo & Mário Dinis Marques***

The sound of gesture: Gesture as an element of manipulation in real-time electronic music for saxophone

**Friday, 9 May  
Morning**

**Parallel Sessions**

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**09:00 Session 15 – Ibero-American Musical Memory**

**Room: Auditorium B1, Tower B**

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Moderated by: **Alberto Pacheco**

***Rita de Cássia Domingues Santos\****

Analysis of six works by Gilberto Mendes from the perspective of intertextuality

***Carlos Villar-Taboada***

Dialectics between Transformation and Memory: Sonata (1989) by Enrique X. Macías

***Valentín Benavides***

Tratado de lágrimas by José María Sánchez-Verdú: A Contemporary Musical Materialisation of the Lamentations of Jeremiah

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**09:00 Session 16 – Rediscovering Musical Heritage**

**Room: A304, Tower A**

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Moderated by: **Elsa de Luca**

***Ângela Maria Soares da Ponte\****

Framed stories – narrative, memory and media in Homenagem Subconsciente

***Taíssa Marchese***

Orthodoxy as cultural heritage in Vuk Kulevski's Hilendarska zvona

***Cristina Eleonora Pascu***

Guardians of Memory: The Role of Biography in Preserving Performance Traditions and Legacies

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**10:30 Coffee Break**

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**Morning  
Parallel Sessions**

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**10:45 Session 17 – Performative Analysis & Creative Collaboration**

**Room: Auditorium B1, Tower B**

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Moderated by: **Paula Gomes Ribeiro**

***Luiz Roveran***

Circumscribing the open virtual universe: aleatoric and improvised music in the era of video game soundtracks

***Caroline Ann Wilkins***

The Play of Music Memory: A Performative Presentation

***Jack Edward Adler-McKean***

Collaborative creativity through analysis and experimentation: bringing the serpent into the twenty-first century

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**10:45 Session 18 – Cultural & Musical Legacy**

**Room: A304, Tower A**

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Moderated by: **Martin Laliberté**

***Kai-Young Chan***

Creativity through Cantonese Text-setting: Algorithmic Approaches and AI Potentialities

***Vitor Lyra Biagioni\****

Bumba meu boi from Maranhão: description of two creative contemporary processes

***Cláudio Pina***

The legacy of the first electronic instruments: memories of the past applied in today's technology

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**10:45 Session 19 – Popular Music & Collective Memory**

**Room: A310, Tower A**

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Moderated by: **Maria Espírito Santo**

***Luís Candeias Mandacaru***

The History of the DJ in Portugal

***Paal Fagerheim***

Memories of place. Hip Hop in Norway and the performance of nostalgia

***Saverio Beccaccioli***

Anonymity and hype create collective memory: itineraries in 21st century Italian independent music

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**12:45 Lunch**

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**Afternoon**

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**14:00 Keynote Lecture 2: Auditorium B1, Tower B**

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Moderated by: **Isabel Pires**

***Anne-Sylvie Barthel-Calvet***

From Traces of the Imaginary to the Construction of Memory: Rethinking  
the Composer's Workshop within Its Ecosystem

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**16:00 Closing Session & NCMM 2027 Theme Announcement**

**Room: Auditorium B1, Tower B**

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*\* Remote participation (videoconference).*



## KEYNOTE SPEAKERS

### (Un-)doing memories in contemporary music theatre

Matthias Rebstock

UNIVERSITY OF HILDESHEIM, GERMANY

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While globalization as a “world of disjunctive flows” (Arjun Appaduraj 2000) was the decisive dynamic for the discourse on memory until the early 2010s, today it is increasingly taking place against the backdrop of ‘global unbundling’, the resurgence of national and nationalist movements as well as partially hardened controversies in questions of cultural representation and identity. Against this backdrop, my lecture deals with questions of collective memory in two ways: On the one hand, I want to look at various lines of discourse in which possibilities and moments of collectivity, togetherness and “kinship” between human (and non-human) actors become urgent, pointedly formulated by Donna Haraway: “[w]e become-with each other or not at all” (Haraway 2016). Secondly, selected positions on the relationship between collective memory and identity will be outlined, particularly from the perspective of performativity, postcoloniality, (post-)migration and archival theory. Music as a “source of collective memory” (Melanie Unseld 2024) and “memory engine” (Nabeel Zuberi 2001) plays an essential role in the formation, transmission and transformation of collective memories, which is also increasingly being taken into account in the various fields of theory. If, following Christopher Small, music is not understood in terms of the works or ‘products’, but as a shared practice, the social and community-building aspect of “musicking” clearly emerges, both among the performers but more generally among all those involved in the listening situation as a whole. Listening in performance situations is always also witnessing or bearing witness (cf. Hans-Thies Lehmann in Kolesch 2004). Addressing various case studies from the field of contemporary ‘documentary’ music theater this presentation examines how the sharing of memories in the moment of the performance can create spaces for temporary communities that, beyond identification, allow for the conflictual frictions of “multidirectional memories” (Michael Rothberg 2009) and can open up moments of solidarity. The affective, physical and imaginative qualities of music and memory play a special role here – as collectively performed and corporeal “sonic fictions” (Kodwo Eshun 1998).

**Matthias Rebstock** is professor for scenic music (*Szenische Musik*) at University of Hildesheim / Germany and is author of numerous books and articles in the field of contemporary music theatre, aesthetics and cultural policies. He is member of the board of the Research Training Group “Aesthetic Practice” at the University of Hildesheim, funded by the German Research Foundation. He recently conducted the first quantitative study on living and working conditions in independent music theatre in Germany, commissioned by the German network *Netzwerk Freies Musiktheater* and is co-founder of the *BAM! Festival* (Berlin Festival for contemporary music theatre). He is author of the books *Independent Music Theatre in Europe* (2020) and *Composed Theatre. Aesthetics. Practices. Processes* (2012, together with David Roesner).

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He also works as director and author in the field of music theatre and is specialized on first performances and devising performances. His works have been shown internationally on numerous Festivals and opera houses. He works in close collaboration with the Spanish composer Elena Mendoza. Together with her he has staged the world premieres of the large scale music theatre productions *Niebla* (Kunstforum Hellerau, Dresden 2007, *La Ciudad de las Mentiras* (Teatro Real Madrid 2017) and *Der Fall Babel* (Schwetzinger Festspiele 2019).

His works are shown on numerous national and international festivals and theaters, including Staatsoper Stuttgart, Nationaltheater Mannheim, Konzert Theater Bern, Konzerthaus Berlin, Neuköllner Opera Berlin, Biennale für Musiktheater München, ECLAT Stuttgart, musicadhoj Madrid, GREC Festival Barcelona, New Music Festival Stockholm and Musica Nova Sao Paulo.

### **From Traces of the Imaginary to the Construction of Memory: Rethinking the Composer's Workshop within Its Ecosystem**

*Anne-Sylvie Barthel-Calvet*

STRASBOURG UNIVERSITY, FRANCE

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This keynote proposes to explore how the memory of contemporary music – particularly that of the avant-garde of the last eighty years – is constructed not solely through discourse or historiography, but through what I term “traces of the imaginary.” These traces, preserved in musical archives, function as indices in the Ginzburgian sense, revealing both the internal logic of the composer's workshop and the broader cultural memory in which it is inscribed.

Building on the notion of the composer's workshop as developed by Nicolas Donin and Jacques Theureau, I examine how archival materials – through their inscriptions, revisions, formats, and very materiality – allow us not only to reconstruct the genesis of works, but also to grasp the trajectory and dynamics of the composer's creative thinking. These traces reveal not only the “how” of creation, but also the layers of hesitation and experimentation that often remain hidden behind the finalized score. They shed light on a dimension of memory that is situated within specific contexts of production.

Indeed, the composer's workshop is never isolated. It belongs to a larger ecosystem – intellectual, artistic, technological, and economic – in which ideas circulate and tools evolve. By broadening the analytical lens to other documentary sources, I propose to situate the workshop within a wider network of interactions thereby highlighting the conditions of possibility for musical creation and the memory that emerges from it.

In this regard, I argue for a critical historiographical approach. When the traces uncovered in the archive diverge from the official or public narratives produced by composers, institutions, or their mediators, they invite us to question the very mechanisms through

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which the memory of the avant-garde has been shaped, canonized and transmitted. The archive, in this sense, appears not merely as a place of conservation but as a site of inquiry, where the construction of musical memory becomes both an object of study and a terrain of methodological renewal.

Full Professor of Musicology at the University of Strasbourg, **Anne-Sylvie Barthel-Calvet** is an alumnus of the École Normale Supérieure (Paris) and professeur agrégée in Music. She was teaching assistant at Stanford University (1991-92). Her doctoral thesis (École des Hautes Études en Sciences Sociales, Paris) focused on the *Rhythm in the work and thought of Iannis Xenakis*.

A specialist of the musical avant-gardes of the second half of the 20th and 21st centuries, she recently co-edited with Christopher B. Murray *Revisiting the Historiography of Postwar Avant-Garde Music* (Routledge, 2023), and will soon publish a biography of Iannis Xenakis. Starting from the analysis, musical theory and aesthetics of contemporary music, her writings over the past fifteen years are developing two converging perspectives: genetic criticism and musicology of creative processes for the study of works, critical historiography for approaching the history of avant-garde players (composers, journalists, concerts organizers), institutions and networks of intellectual and artistic sociability. Both fields involve the study of musical archives (from composers, musical and political institutions, etc.). Barthel-Calvet is also interested in musical gesture theories, musical diplomacy, contemporary opera and its staging studied through an interdisciplinary approach.

Anne-Sylvie Barthel-Calvet is a current member of CESEM's External Advisory Board. She has been guest researcher at IRCAM in the team "Analyse des Pratiques Musicales", and is a current collaborator of the team "Musique en France aux XIXe et XXe siècle" at the Observatoire interdisciplinaire de création et de recherche en musique du Québec (OICRM).

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### Challenges and perspectives of performative analysis in contemporary music: the case of Andrés Alén's *Theme and Variations* (on a Silvio Rodríguez's theme)

Adrian Alvarez Gálvez

COMPLUTENSE UNIVERSITY OF MADRID, SPAIN

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From incipient theoretical works to developed proposals, with a focus on transdisciplinarity, musical analysis has proven effective in addressing the concerns of performers, composers, and musicologists regarding how to acoustically realize a work of written-tradition music, particularly when comprehending the notated text in the score is problematic and intuition alone is insufficient. This research draws upon the 20th-century heritage of music performance studies, encompassing both the earlier focus on the score and the more recent emphasis on sound documents and the recognition of the plurality of musical interpretation. Under the category of "performative analysis," the study adopts a methodological approach that involves interpreting both types of documents related to the execution of a piece of contemporary Cuban music repertoire: Andrés Alén's *Tema con variaciones* (sobre un tema de Silvio Rodríguez), *Theme and Variations* (on a Silvio Rodríguez's theme), 1999. Alén is one of the most versatile and accomplished contemporary Cuban musicians, having worked as a concert pianist, jazzman, arranger, composer, and pedagogue. His compositional language demonstrates an integration of cultured, popular, and jazz elements, reflecting his involvement in both the oral and written traditions of the Cuban musical scene. The pandiatonic writing and the evident "polystilism" in this work of analysis, demonstrated to the extent that the theme is transformed towards its aesthetic horizon of destiny (sometimes quite distant one from the other, since jazz, baroque music, contradanza, popular dance music, or song converge curiously) present numerous challenges for the researcher regarding which methodologies and analytical tools to apply with this type of postmodern creation. The paper begins with a theoretical exegesis of the terms "execution", "interpretation", and "performance". Subsequently, the limitations imposed by the work's structure and inherent factors (examined through an evaluation of pitch and duration) are analyzed, and performance solutions are proposed and compared with the individual proposals of four performers, including the composer himself. The theoretical models of Eugene Narmour (1988) and Wallace Berry (1989) are applied, along with observations of sound recordings using Sonic Visualiser software. This exercise assumes that a musical work is subject to constant codification and interpretation by the actors involved in its life cycle: the composer, the performer, and the listener. The identification and analysis of different performances allow us to trace the path of the work's young interpretative history (*Interpretationsgeschichte*). This, together with the history of reception (*Wirkungsgeschichte*), are emerging fields of study in musicology that find fertile ground in contemporary music due to the availability of information. In its pragmatic aim to offer performative solutions to the diverse problems



## ABSTRACTS AND BIOGRAPHIES

arising from the notated text, the research highlights the work's connections to historical memory, popular tradition, and the folklore of Cuban musical identity.

**KEYWORDS:** PERFORMANCE | PERFORMATIVE ANALYSIS | ANDRÉS AIÉN | THEME AND VARIATIONS

**Adrian Alvarez Gálvez** (1997) is a Cuban musicologist, researcher, and communicator. He graduated with a Bachelor's in Social Communication (2021) and a Master's in Management of Historical-Documentary Heritage of Music (2023) both from the Universidad de La Habana/University of Havana. He also earned a Master's in Hispanic Music (2024) from the Universidad de Valladolid/University of Valladolid (UVa). Currently, he is pursuing a PhD in Musicology at the Universidad Complutense de Madrid/Complutense University of Madrid (UCM). He was awarded a Santander Bank Ibero-America + Asia Student Scholarship for pursuing his Master studies at UVa and the Santander-UCM Predoctoral Contract (CT25/24) for the 2024-2025 academic year, enabling him to continue his official PhD studies in Musicology, as a Predoctoral Researcher in Training in the Department of Musicology at UCM. Additionally, he received a DAAD scholarship for a short research stay at Humboldt-Universität zu Berlin/Humboldt University (Germany, 2025).

### **AMUSED – The MUSical Activities in Educational Services from an integrated 0-6 year perspective**

*Ambra Natati*

UNIVERSITY OF VERONA, ITALY

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The connection between music and development is a widely recognized topic within the scientific community, generating increasing interest and numerous contributions. Many studies aim to analyze the relationship between musical and non-musical skills, such as cognitive, rhythmic, and linguistic abilities. Additionally, music plays a crucial role in children's identity development in several ways. For instance, it serves as a supportive tool during the delicate transition from nursery to kindergarten, fostering relationships and inclusion, which positively impacts children's socio-emotional development and enhances the psychological well-being of parents while promoting cooperation with educators and teachers.

These aspects are well-studied and understood in contemporary scientific research but are rarely analyzed simultaneously, particularly concerning populations younger than those typically examined. This research is innovative and valuable: it studies all these variables and then it concerns a population often overlooked—children aged 2–4. The project encompasses all stakeholders in early childhood education services: children, parents, educators, and teachers. For each group, an activity is proposed to enhance skills, well-being, or the integration of educational offerings. Specifically:

1) Designing musical training for nurseries and kindergartens based on a literature review,

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evaluating its effects on cognitive, rhythmic, and linguistic development.

2) Developing an integrated training program for educators and teachers focusing on the relationship between musical activities and child development for children aged 0–6.

3) Assessing the level of well-being achieved in the family environment following the project.

The project is currently in progress. So far, cognitive ethnographic observations have been conducted, and the construction of questionnaires, tests, and tools necessary for completing all phases of the project has been finalized. Meetings with parents and educational professionals have also been held to explain the project. Preliminary tests will begin shortly to establish the children's baselines before starting the music workshop. This will be followed by additional tests to assess any changes in the examined skills. Concurrently, joint training sessions on education through music will be offered to educators and teachers.

The educational services involved were identified within the territorial area of the Municipality of Verona, Italy.

If the project succeeds as anticipated, several essential outcomes will be achieved: knowledge on this topic will be expanded and clarified, opening new research avenues, particularly concerning learning, motor, or language disorders at an early age, as well as preventive interventions that could be implemented through a series of reinforcements, without waiting for a late diagnosis. Progress toward an integrated 0-6 system, as stipulated by Legislative Decree 65 of April 13, 2017—which aims to establish a unified nursery-kindergarten training path across Italy in line with European directives—will be enhanced by including parents, teachers, and educators in the project. The project's success could further solidify this best practice and integrate it into other educational initiatives. The hope is that this effort will not only support children's intellectual, psychological, and social development but also enhance the well-being of parents, educators, and teachers, thereby strengthening the educational system and society as a whole.

**KEYWORDS:** INFORMAL MUSIC TRAINING | INTELLECTUAL CAPACITIES | PRESCHOOLERS | INTEGRATED 0-6 SYSTEM

**Ambra Natati** is a doctoral student in the human sciences and psychology curriculum at the University of Verona. She studied philosophy at the University of Milan. She accepted a fellowship in psychology, as her dream is to pursue an academic career.

She could participate in international conferences and join a summer school organized by the University of Verona. She also presented a poster on her research project for the welcome day planned for the new doctoral students at the University of Verona. She is working on multiple articles and a poster both for journals and international conferences. These contributions include a thematic analysis of ethnographic observations conducted

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in the educational services in Verona, a pre-registration of her systematic review and an article about the review itself, a collaboration with a colleague on her systematic review, a correlational study between two music questionnaires and executive functions and rhythmic skills in 2-4-year-olds.

### **Framed stories – narrative, memory and media in *Homenagem Subconsciente***

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Narrative has existed long before people gave it a name and tried to figure out how it works (Abbott, 2008). *Homenagem Subconsciente*, a stereo acousmatic piece composed in 2015 at the Birmingham ElectroAcoustic Sound Theatre (University of Birmingham, UK), delves into the exploration of memory, nostalgia, music, and media. This piece forms part of a portfolio of compositions that seek to integrate traditional culture from my homeland, S. Miguel Island in The Azores, within a contemporary medium.

By incorporating field recordings from 2015 and selected songs from *The Folk Music of the Azores: Sound Anthology*, the composition employs the concept of framed stories to suggest temporal perceptions. This approach allows for a present narrative that can encapsulate stories from the past, guiding the listener through memories and nostalgia. Electronic music techniques are employed to evoke a distant past, immersing listeners in a soundscape that bridges historical and contemporary auditory experiences.

However, working with sound, narrative and memory presents several challenges. The subjective nature of memory means that different listeners may have varying emotional responses to the piece. Processing techniques, while evocative, can sometimes obscure the original material, leading to a loss of authenticity.

We expect *Homenagem Subconsciente* invite listeners to experience a form of auditory time travel, where the boundaries between past and present blur, and cultural memories are preserved and reimagined through modern electroacoustic techniques.

**KEYWORDS:** ACOUSMATIC MUSIC | NARRATIVE | MEMORY | CULTURE

**Ângela da Ponte** (1984/Azores) is a composer, professor at the Vila Real Conservatoire, Superior School of Music and Performing Arts and a researcher at CESEM – Center for Sociology and Musical Aesthetics Studies. She has received commissions and has been performed by many prestigious ensembles, soloists and orchestras including Smirnov Quartet (Basel Music Academy), Remix Ensemble (PT), Oregon Symphony (US), Vertixe Sonora (ES) and Ensemble New Babylon (DE).

Recognition of her work includes the performance and premieres at several festivals such as Festival Visiones Sonoras 2016 (MX), Audiokineza (PL), Kulturfabrik – 33,7 Festival (LU),

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Música Viva Festival 2022 (PT) and several distinctions include representing Portugal at the 67th International Rostrum of Composers (RS), the *Ibermúsicas Prize 2022* – Composition and Premiere category, selected work at the 2023 ISCM World Music Days in South Africa and winner of the 1st Alvaro García de Zúñiga International Lied Composition Competition.

### **Electroacoustic music archives: memories of an evolving music**

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The archives of electroacoustic music are indispensable witnesses for understanding and studying the creative process behind this genre. These unique documents require specific methods of description and preservation due to their complex nature and technological evolution.

The archival documents that address aspects related to performance, spatial diffusion, and the devices enabling it are crucial for analyzing this music. Electroacoustic works are constantly evolving and are not limited to the edited, radio broadcast or concert versions. This further highlights the importance of how these elements are described within the context of the archives.

This paper and its questions arise from the research conducted in the framework of the project Inventaire Transversal du fonds d'archives de l'Institut international de Musique Électroacoustique de Bourges at the Département de la Musique et de l'Audiovisuel of the Bibliothèque Nationale de France between 2015 and 2019. The development of the archival research instrument for the IMEB fonds, the specification of typologies in the description of items, their indexing, and the scientific valorization of research activities were all part of this work.

As this music will be over 75 years old in 2024, its archives are being integrated increasingly into the collections of institutions responsible for preserving documentary and cultural heritage. We propose to provide some clarifications on the common issues related to electroacoustic music archives.

Our line of approach is based on one of the specific features of electroacoustic compositions, which are transformed in the context of archives. The composition often needs a collection of documents: a grouping of sound documents (in the case of multi-track pieces, for example), graphic scores, spatialization plans, instrumental scores (in the case of mixed music) or even programs for the performance of certain pieces. In addition, the technological support for this music has evolved—from the earliest analog formats to the most recent digital ones. So our question concerns the possibilities for coherently linking these elements within the archives. These factors have significant implications for understanding the evolution of each work.



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The debate around these issues, which brings together the details and knowledge contributed by composers, the needs of musicological research and the appropriate methodologies of archivists, seems necessary in order to preserve and valorize the memories of electroacoustic music for both the present and the future.

**KEYWORDS:** ACOUSMATIC MUSIC | NARRATIVE | MEMORY | CULTURE

**Azadeh Nilchiani** is an artist, researcher, and university lecturer born in Tehran and based in Paris. She earned her PhD in Arts in 2021 from the LISAA research laboratory at University Gustave Eiffel, focusing on “Sound Installations in Urban Spaces.” She is a postdoctoral researcher for the DEM’ARTS project, “Création, démocratie et numérique,” at Université Paris 1 Panthéon Sorbonne, under the supervision of Sandra Laugier. She graduated from Tehran University in 2003 and later studied at ENSAD (École nationale supérieure des arts décoratifs) and the École nationale de musique de Pantin, specializing in Art-Espace and electroacoustic composition. From 2015 to 2019, she worked at the Bibliothèque nationale de France, on the collection of the Institut international de musique électroacoustique de Bourges (IMEB). Her interdisciplinary artistic practice incorporates sound, visual, and spatial media, including installation, video art, and electroacoustic composition.

### **Motus-qualius. From Motive Creation to Audio-Visual Experience**

*Beata Oryl, Michał Garnowski & Monika Karwaszewska*

STANISLAW MONIUSZKO ACADEMY OF MUSIC, POLAND

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The “Motus-qualius” project is an innovative musical composition that combines minimalist structural principles with techniques from both contemporary and traditional music. It explores how various interdisciplinary fields—such as music, movement, visual art, and information technology—interact to create new creative and interpretive possibilities. A key component of the project is an Arduino-based interactive system that utilizes motion-tracking sensors to generate sounds and images in response to the performer’s movements. Movement, as the driving force behind the composition, becomes the focal point where the artist’s subjective experience meets communication through gesture. This approach redefines the role of the performer, shifting it from interpreter to creator, and opens a space for the exploration of new forms of expression. In “Motus-qualius,” a glove designed as an instrument not only generates sounds but also serves as a visual medium, bringing the entire composition to life and inviting improvisation and interaction. As part of the Contemporary Musical Memory conference, the project investigates how modern technologies shape our perception and experience of musical memory through artistic interactions. An interdisciplinary collaboration between a musician, a dancer, a computer scientist, and a visual artist creates an environment to explore new ways of synthesizing

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movement and music. By analyzing the interactions between different artistic disciplines this exploration demonstrates how they influence each other, enriching our interpretation of art as a dynamic and evolving phenomenon. "Motus-qualius" thus becomes a space where musical memory is not only auditory but also a visual experience. This fusion leads to a deeper understanding, memorization, and reinterpretation of music, fostering a richer and more complex aesthetic experience. Contemporary musical memory, therefore, extends beyond the mere storage of sounds; it encompasses the emotions and experiences associated with music. Sound material becomes a medium that not only evokes emotions but also records personal experiences, such as individual memories tied to the place, time, and people surrounding the artistic performance. Consequently, the impact of our research efforts is aimed at a broad community of artists, researchers, and art enthusiasts interested in new forms of expression and the integration of technology into artistic practices. Our work seeks to enrich musical output while also expanding the boundaries of understanding art as an interdisciplinary phenomenon, where the performer's movement and gesture become central creative elements. Ultimately, the "Motus-qualius" project not only explores music as an art form but also redefines the performer's role as both creator and interpreter. This complex interaction between technology, movement, and music represents a significant step towards the future of interactive musical art, contributing to a deeper understanding of contemporary musical memory in the context of dynamic artistic practices.

**KEYWORDS:** NEW TECHNOLOGIES | CONTEMPORARY MUSIC | AUDIO-VISUAL COMPOSITION | PERFORMANCE | INTERMEDIALITY

PhD **Beata Oryl** Graduate of the Stanislaw Moniuszko Academy of Music in Gdansk, specializing in Rhythmics. Currently employed at her Alma Mater. In her activities she focuses on the relationship between music and movement, looking for various forms of artistic expression, using elements of contemporary dance technique, individual movement expression, bodily self-awareness affecting the expressiveness of the resulting creations. Her choreographic interests revolve around new technology and an interdisciplinary approach to the creative process, while her achievements include original works on stage movement, choreography for plays, operas and concerts.

Prof. dr hab., **Monika Karwaszewska** polish music theoretician. She is a graduate of the Stanisław Moniuszko Academy of Music in Gdańsk. There she is working in the position of an full professor. She is the editor-in-chief of the Academy's Publishing House, a member of the international editorial team of science journals. She's a member of the Musicologists 'Section of the Polish Composers' Union and of the Association of Polish Artists Musicians. She is also the author of the monograph *Andrzej Dobrowolski. The Music of Pure Form*. Her scientific interest focuses on the theory of music of the twentieth and twenty-first centuries, accounting for intermedial and intertextual methodologies. She publishes

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articles in Polish and foreign monographs and science journals and is a recipient of the Bronze Cross of Merit awarded by the President of the Republic of Poland for services to Polish culture.

**Michał Garnowski** Masters of Fine Arts degree from the Academy of Fine Arts in Gdańsk. He is a visual artist particularly interested in video- and filmmaking, working on commercial and artistic projects. Although he has participated in numerous exhibitions, his main artistic activity is 3d mapping creation and video live performance for concerts. He explores various fields of video art, starting from plain motion design, through found footage remix editing, ending with generative 3d abstract animations.

### **The Arab-Islamic city soundscape in contemporary music composition**

*Brigida Migliore*

CONSERVATORIO SALERNO / CONSERVATORIO TARANTO, ITALY / UNIVERSITY OF THE ANTILLES, FRANCE

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Since musicology met soundscape studies, the concept of “space” has been investigated through different perspectives in sound research. Urban space studies also deal with the relation between music and city. Sometimes, their association is relevant according to some particular musical aesthetics set up in the recent history. For instance, thunderous atmospheres in the Western city of the beginning of 20th century have been celebrating in Futurism music, as a sign of industrial and technological appreciation. Nevertheless, we aim to consider the sound expression in a different environment: the Arab-Islamic city. This soundscape shows some particular features in which religious practices dominate the every-day life. The Arab-Islamic city is an essential aspect in the first compositional period (2000-2017) of Zad Moulataka’s musical expression. He was born in Beirut and moved to France in 1980s. The sound dimension of his city allowed him to develop a particular position about its homeland music, the traditional Lebanese-Arab music. Polytemporalité: this word is a neologism invented by Moulataka himself and represents a multiple description of a multiform reality usually (and traditionally) observed according to a sound monotheism of the ruling melody. According to this original approach, we also want to consider some works by the Lebanese composer that present different intentions. In some compositions, music absorbs the typical environment of the Middle East city; in other scores also happens that the musical action is set inside the urban spaces and is consequently adapted to the (Western) city life sound dimensions.

**KEYWORDS:** SOUNDSCAPE | ARAB-ISLAMIC CITY | CONTEMPORARY MUSIC | ARAB ORALITY | ZAD MOULTAKA

**Brigida Migliore** is a pianist, composer and musicologist. She built up her artistic experience and knowledge in Italy and France. She holds an intense concert activity through Europe as soloist, in chamber music and as composer too, working with important

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institutions and ensembles. In 2024, she was awarded with the Premio Festi by the Accademia Filarmonia di Bologna, as the best composer. Brigida was Ater (teacher and researcher) in musicology at Aix-Marseille University (2016-2018), she obtained her PhD in Music and Musicology in 2022. Her thesis was about Arab influences and contemporary music in Zad Moultaka's works, this dissertation won the first prize of the Prix de thèse de la ville de Marseille. She also worked with PRISM-CNRS Laboratory in Marseille, especially about the J.-C. Risset catalogue. Since 2023, Brigida is Chercheuse associée at the CRILLASH Laboratory at Antilles University. At present, she is Theory of Harmony and Music Analysis teacher at Salerno State Conservatoire of Music "Giuseppe Martucci" and member of the Academic board at Taranto State Conservatoire of Music "G. Paisiello".

### **Dialectics between Transformation and Memory: *Sonata* (1989) by Enrique X. Macías**

*Carlos Villar-Taboada*

UNIVERSITY OF VALLADOLID, SPAIN

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The Galician composer Enrique X. Macías (Vigo, 1958-1995) emerged as one of the foremost figures in the Spanish music scene during the 1980s and 1990s. Acclaimed throughout Europe with numerous international awards and commissions from leading institutions, he also maintained strong ties with Portugal, where the Miso Music publishing house played a pivotal role in promoting his works, publishing most of its scores and producing several monographic recordings. Macías succeeded in defining a highly distinctive musical style characterized by experimentalism and rigorous, speculative research into compositive strategies. Among the concepts he explored through his compositions, the transformational articulation of temporal developments that are deeply informed by memory is particularly notable. From Macías's perspective, structural mechanisms based on logic and mathematics, and the processes of remembrance in auditory perception, summarize two of his core artistic preoccupations as a contemporary composer.

In coincidence with the 30th anniversary of the composer's untimely death, this study analyzes one of his most representative works. *Sonata*, for solo piano, was written between 1986 and 1989, when it was premiered in the Xornadas de Música Contemporánea in Santiago de Compostela. Miso Music soon got the score published and recorded. Despite that apparently traditional title, the piece represents a reimagining of historical and academic conventions, redefining the underlining principles. The four movements allude to conventional types and procedures, rooted in past repertoires and constructive techniques: 'Impromptu I' (1986), 'Refrain' (1989), 'Impromptu II' (1988), and 'Paraphrase' (1989), with the second and third movements being interchangeable. They are interconnected by motivic materials that, more precisely in their dyadic dimensions,



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and playing with the idea of 'memory', involve certain invariances in the expression of different statements. The rhapsodic quality of the Impromptus contrasts with the more rigid design of the Refrain, while the final Paraphrase recalls various aspects of the preceding movements.

The analytical methodological approach undertaken here aims to elucidate how Macías conceives his compositional strategies to structure the piece as a complex whole, with particular emphasis on harmonic design (utilizing Allen Forte's Pitch-Class Set Theory as an essential tool), and the structural procedures through which Macías engaged with musical time and complexity.

Ultimately, this analysis of the *Sonata* for solo piano demonstrates how Macías employs compositional devices related to memory and transformation to create a dialectical reformulation of the historicist notion of the sonata type.

**KEYWORDS:** MEMORY | ENRIQUE X. MACÍAS (VIGO 1958-1995) | MUSIC ANALYSIS | PITCH-CLASS SET THEORY

**Carlos Villar-Taboada.** Specialized in the analysis of Hispanic music, particularly Spanish and Cuban from the 20th century onwards. His research focuses on Pitch-Class Set Theory, dodecaphonic analysis, and Topic Theory. He completed short research stays at the Université de Paris IV-Sorbonne and IRCAM (Paris, 1998), and at Columbia University (New York, 1999).

Since 2007, he has been a Tenured Associate Professor of Musicology (accredited as a Full Professor) at the University of Valladolid (Spain), where he has chaired the Musicology PhD Program since 2019.

He has given seminars on music analysis at several Spanish universities and conservatoires and has supervised over 35 Master's theses and 11 PhD dissertations on key figures and events in contemporary Spanish music. After contributing to the biennial *Music and Philosophy: 19th-20th Centuries* (1999-2007) and *Joaquín Rodrigo and Spanish Music* (2003-2007), currently organizes international conferences on music analysis and Topic Theory (UVa, 2022, 2024; UCM, 2025).

### The Play of Music Memory: A Performative Presentation

*Caroline Ann Wilkins*

INDEPENDENT RESEARCHER, UNITED KINGDOM

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As an independent composer / performer / scholar, I offer a perspective concerning a shift of time between today's music memory and that of the past. By lifting, removing and sliding through different contexts of music tradition, I deconstruct the process of their

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original meaning. Time and technology are profoundly embedded in this approach, reflecting in turn the inscription of our cultural human memory within that of machines (Stiegler, 1998).

Drawing on my own compositions, I reveal how the play of music memory occurs between the historical and the contemporary, our natural environmental sound-world and that of machines, the live and the virtual, the analogue and the digital. Objects of technology, musical instruments and the voice are examined within the phenomenon of material memory and performer/audience experience. My working process involves re-embracing the granular sonority of early recording methods / music machines and combining them with an equally experimental approach to instrumental / vocal / electronic sound. A resultant abstraction away from musical narrative is deliberately explored, one that manages to retain elements of a sound's original 'presence' whilst at the same time obliging us to refigure it within a newer contemporary parameter. A dialogue can occur, for example, between our memory of mechanical sounds and those currently associated with the acoustic movement of everyday objects, or between music machines and sounds heard in nature. These compositional explorations are contextualized within those of contemporary philosophy and artistic practice (Stiegler, Varela, Impett) that deal with the role of memory in music performance and offer valuable reference points with regard to my own concern.

Today's music memory has been altered by the spatialization of time, its extension, but also its intensification through our current ability to absorb multiple musical events in one moment as a 'vertical' rather than a narrative experience. Digital technology is a temporal extension of a process that began with the advent of the industrial twentieth century and its digitization of signs. Since the invention of recording techniques, we have had the possibility of analysing a sonic source and thus apprehending acoustic reality as 'another nature' by means of sound reproduction. Like Bergson's camera, the microphone 'without a consciousness' (Wilkins, 2003) has replaced our former capacity of aural retention with that of the limitless repetitions offered by machine memory. Consequently, along with our perception of time, music memory has metamorphosed into a subjective experience of contradictions, collisions and fragments, extending the very parameters of our contemporary awareness.

**KEYWORDS:** TIME | TECHNOLOGY | CONTEMPORARY COMPOSITION

Independent composer/researcher **Dr Caroline Wilkins** comes from a background of new music performance, composition and theatre, and has worked extensively on solo and collaborative productions involving these. Her particular interest lies in creating new forms of presentation, whether in the field of inter-medial sound theatre, sound poetry

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or performance art. Current activities include conference presentations and academic publications.

### **Memory as Material, Remembrance as Resistance**

*Christine Dysers*

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In an era of machine learning, data mining, productivity tracking, and the persistent blurring of public and private spheres, sentiments of freedom and spontaneity are increasingly eclipsed by those of surveillance and control. Jonathan Crary (2013), for instance, argues that the late-capitalist idea of 24/7 productivity has instated a generalised feeling of 'docility and separation' that underlies the reconfiguration of humanity into a population of 'malleable and assenting individuals'. Similarly, Shoshana Zuboff (2019) identifies the contemporary moment as one of 'surveillance capitalism' in which big tech persistently manipulates human behaviour into something that is measurable and controllable.

Memory, as an intrinsic quality of human life, has thus far subverted the neoliberal influence of mineability and trackability. In fact, memory and its associated phenomena of forgetting and misremembering are arguably among the defining factors of what it means to be human: they are highly individual, intimate, private, and inevitably flawed. In an increasingly control-based and technologically mediated world, memory's resistance to quantification thus becomes a rare and precarious dimension of the human experience. While the conflicted contemporary role of memory is increasingly the focus of scholarly discourse, in music it provides the impetus for new creative processes and artistic expressions.

This paper explores the recent development of what I call 'memory-works': compositions in which memory — and particularly, the act of remembering — constitute the compositional material. Examples include Jennifer Walshe's *THMOTES* (2013), James Saunders' *overlay (with transience)* (2014), Luke Nickel's *Who's Exploiting Who* (2016), and Wendy Eisenberg's *Bloodletting* (2019). Rather than relying on written scores, these works nurture a contemporary and technologically mediated version of a historically earlier tradition of oral knowledge transmission. Each in their own unique ways — via Snapchat, voice memo, or email—, these four works provide their performers with a temporally fleeting set of prompts, ideas, or instructions that are then to be remembered in performance. In other words, the sonic realisation of these works is not contingent on musical literacy or technical skill, but is entirely subject to individual memory and the ability, or inevitable failure, of the performer to accurately recall or piece together the materials provided.

This paper appraises the many tensions that such artistically mediated strategies of remembrance engender, in opposition to the increasingly rule and control-based world in

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which they are created. I argue that these works use memory as a strategy of resistance. Foregrounding notions of dialogue and play, I claim that the 'memory-work' actively reinstates subjectivity and failure back into the definitional space of the musical work. This signals a critical move away from preconceptions surrounding some musical power structures, such as the objectivity of the score and the hierarchies between composer and performer. Finally, in considering music as a philosophically relevant material for thinking through societal issues, I claim that the 'memory-work' opens up a broad space for rethinking the roles of memory and forgetting in a late-capitalist society of control.

**KEYWORDS:** MEMORY | ACTIVISM | LATE-STAGE CAPITALISM | COMPOSITIONAL PRACTICE | AESTHETICS

**Dr. Christine Dysers** is a postdoctoral researcher in the Department of Musicology at Uppsala University. Her research focuses on music after 1989, with a particular emphasis on repetitive aesthetics and the notion of the uncanny. Christine holds a PhD in music from City, University of London and is a Fellow of the Higher Education Academy (FHEA). In 2021, she was appointed as a Fulbright Visiting Scholar in the Department of Music at Columbia University. She has published in peer-reviewed journals such as *Perspectives of New Music*, *TEMPO*, and *Musik & Ästhetik*. She is the author of *Critical Guides to Contemporary Composers: Bernhard Lang* (Intellect, 2023) and the co-editor of *The Music of Absence: An Aesthetics of Loss in the New Millennium* (forthcoming with Edinburgh University Press in the autumn of 2025).

### **[CO S-A]/Corsica Sud Archives: a research-creation-action project based on the reactivation of Corsican music and sound archives**

*Christine Esclapez*

PRISM / AIX-MARSEILLE UNIVERSITY, FRANCE

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The aim of our contribution is to report on one aspect of the research-creation-action project [CO S-A]<sup>1</sup> carried out between January 2022 and February 2023 in Pigna, a Corsican village in the Balagne region.

The village of Pigna is located in the Balagne micro-region, very close to Île Rousse, between Corbara and Sant'Antonino. Since the 1960s, Pigna has gradually become a focal point for the revival of Corsican culture, thanks to the development of 'reservoirs of solutions' and the installation of a range of cultural facilities designed, first and foremost, to enhance the value of the region's specific crafts and, secondly, to promote music through the revival of instrument making. Over the past forty years, Pigna has seen the emergence of numerous initiatives to transmit, disseminate and promote Corsican music. The *E Voce di u Cumune* music association (founded in 1978) was awarded the Centre National de Création Musicale (CNCM) label by the French Ministry of Culture in 2017.

It is against this backdrop that the [CO S-A] project was conceived, focusing on the development of the Repertorium<sup>2</sup> music archive. Digitised from 2010 with the help of the

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French Ministry of Culture, the Maison Méditerranéenne des Sciences de l'Homme in Aix-en-Provence and the Collectivité Territoriale de Corse, this archive is the result of a number of collections initiated in the 1970s by Antoine Massoni<sup>3</sup>, Nando Acquaviva<sup>4</sup>, Toni Casalonga<sup>5</sup> and Nicole Casalonga<sup>6</sup>.

The aim of [CO S-A] is to reflect in a collaborative way on the life of the archive after it has been placed in the archive, and is broken down into three areas of research. The first involves creative work based on the reuse of archives from the *Repertorium* (rewriting, recycling, misappropriation, reinterpretation, improvisation); the second is an archival appraisal of what already exists in order to establish a medium- and long-term policy for the conservation and enhancement of our heritage. Axis 3, for its part, seeks to encourage local action among the village's residents and users. In collaboration with the craftsmen of the village of Pigna, Caroline Boë – a composer – has devised a sound walk, offering a listening point in front of each craftsmen's stall in the form of sound pastilles – short compositions – made up of recorded sounds of craftsmen at work mixed with extracts of Balanese heritage music archived in the *Repertorium*.

The aim of this contribution is to show how the [CO S-A] project carried out in the Pigna area has made it possible to experiment differently with the social, economic and cultural project that has been supported by the village's inhabitants since the 1960s.

<sup>1</sup> Corsica Sud-Archives. Cf. <https://cosa.hypotheses.org>. <sup>2</sup> <https://repertorium.voce.corsica>

<sup>3</sup> Organ builder. <sup>4</sup> Singer, instrumentalist, composer and teacher. <sup>5</sup> Musician and artist (painter, sculptor, set designer and stage director). <sup>6</sup> Singer, instrumentalist and teacher.

**KEYWORDS:** MUSICAL AND SOUND ARCHIVES | CORSICA | RESEARCH-CREATION-ACTION

**Christine Esclapez** is a professor of musicology at Aix-Marseille University and a member of the PRISM UMR 7061 research unit. Her research interests are deeply influenced by the interdisciplinary nature of musicology.

She is currently leading several research projects on the interactions between archives and creation in relation to cultural structures. She has also re-edited several 20th- and 21st-century texts on the aesthetics of music and is developing an epistemological reflection on research-creation.

### **Recording as Materialised Memory: The Analogue 'Ghosts' of John Cage's 33⅓**

*Clare Lesser*

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In the opening pages of *Specters of Marx* (1993), Jacques Derrida asks: 'What does it mean to follow a ghost?' Two keywords— 'ghost' and 'follow'— immediately foreground temporality and memory. A ghost implies the return of something from the past, while to follow, must imply a future that is also linked to the follower's present. Thus, a fragmentary



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'spectral moment' as Derrida would call it, occupying 'time that is out of joint,' where past, present and future are locked in a restless and unstable 'now.' Herein lies the basis for contemporary understandings of hauntology, and particularly in its interface with analogue technologies of memorialisation, recording and dissemination. The concept of the ghost conjures up images of the lost and the missing, it transports us to the realms of memory, while also evoking the world of sepia tinted photographs, and the crackle of old records, the hiss of decaying tape, and the smell of warm plastic that is so redolent of obsolete media. Although once the technological hope of the future, these ghostly media now allow us to literally hold the past in our hands, endlessly turning and repeating, traversing a landscape of tangible memory through the decaying records of events long past.

Hauntology: popular buzzword of the late twentieth and early twenty-first century, dragging increasingly diverse fields into its ever-increasing orbit, while itself being subsumed into wider obsessions with the ghostly and the spectral, nostalgia, memory, and a past that simply will not let go. First appearing in Derrida's *Specters of Marx*, hauntology has evolved into an influential and much more broadly construed creative strategy, moving across the arts and wider 21st century culture, while being retrospectively applied to music from the mid twentieth century and earlier. Utilising 300 LPs and twelve phonographs, and performed by its audience, John Cage's *33 1/3* (1969) is an extraordinary exercise in archive based, group composition, where pops and crackles—the sonic signifiers of analogue recordings—are subsumed into a vast and indeterminate collage of materialised musical memory. LPs were chosen by chance and after the first performance most of the them disappeared – taken as mementoes by the audience in a further act of remembrance. John Dinwiddie, who was present at the world premiere, recalls that the overall effect was 'most of the time, a complex collage of music; at one point...an older gentleman proceeded to turn everything off, only to have them turned on again almost immediately by other, more gregarious audience/participants.' (Dinwiddie, 2011) This talk will explore how *33 1/3* embodies multiple layers of memory in its performance, its materials and its afterlife, examining Cage's approach to authorship and materiality, and what it is to 'perform' within complex and mobile hierarchies in a groundbreaking piece that intersects with post-structuralism and anticipates the work of Christian Marclay, the Caretaker, and other contemporary hauntological artists.

**KEYWORDS:** DERRIDA | CAGE | HAUNTOLOGY | MEMORY | RECORDINGS

**Clare Lesser** is an independent performer and musicologist. Since gaining a PhD in 2021, she has published widely on 20th and 21st century music, and as a performer, focusses on 20th century and contemporary repertoire, including John Cage, Wolfgang Rihm, Hans Joachim Hespos and Michael Finnissy. Her research interests include deconstruction, the experimental tradition, graphic notation and sound art. She is the founder of Abu Dhabi's electronic music festival 'ElectroFest.' She has recently completed a book for CUP on mid-century hauntology and has recorded two new albums of Cage and Finnissy during 2024. 2025 will see a new volume for Palgrave Macmillan exploring the intersection between

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deconstruction and radio in experimental music.

### **The legacy of the first electronic instruments: memories of the past applied in today's technology**

*Cláudio de Pina*

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The first electronic instruments from the 20s to 30s, like the Theremin, Trautonium and Ondes Martenot, were capable of varying degrees of expression. Mostly regarding free control of dynamics, pitch and timbre using a gestural performance. Although highly sought at the time, their importance dwindled and left only a mark in the field of electronic instruments, the generation of sound via an electronic apparatus.

With the advent of a second generation of analogue synthesis in the 70s we had famous contributions from Bob Moog and Don Buchla (East Coast and West Coast synthesizers) which led to the first digital controlled synthesizers (Prophet from Sequential) and the creation of the MIDI protocol with Dave Smith (1981). The evolution continued to fully digital synths that were mass produced by big Japanese companies, like the Yamaha DX7 — a consequence of the FM synthesis of John Chowning (1967). Nevertheless, something was forgotten from the 20s and 30s. The gestural control of all the parameters, specially regarding dynamics, pitch, timbre, all at the same time. The keyboard was the weapon of choice used by many companies for obvious reasons like marketing, ease of construction and approach to playing the synths. So, due to the mechanical working of a keyboard, gestural performance wasn't intended. The only exception was Don Buchla that, besides West Coast flavour (Wavefolding synthesis) different from the East Coast of Moog (Subtracted synthesis), introduced some other means of tactile expression — like the Thunder control surface in 1989.

In the past few years there have been some synthesizer companies that developed gestural performance control reminiscent of the first synthesizers, like Expressive E, Roli, Roger Linn and Haken Audio leading the fray. This presentation will show how these companies applied the same gestural performance control from the past and implemented their intricacies on their new products, paving the way to the advent of MPE (MIDI Polyphonic Expression) and MIDI 2.0.

**KEYWORDS:** SYNTHESIZERS | MPE | MIDI 2.0 | GESTURAL PERFORMANCE

**Cláudio de Pina** (1977-) is a sound artist, organist and composer. He is the titular organist of the historical organ of the Parish Church of Ajuda. Integrated researcher in the Contemporary Music Research Group (CESEM, FCSH-UNL). He holds a PhD in Musical Arts, a DAS (FCSH/ESML) has a research fellow for FCT, I.P., and a Master's Degree in Musical Arts (FCSH). He studied at the Gregorian Institute of Lisbon, Hot Jazz Club and Physics Engineering (FC-UL). He dedicates his artistic output as an organist of music of the second

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half of the 20th century and as a composer of electroacoustic music. His academic research focus on musical analysis, composition, acoustics, spacialization and musical performance. His discography includes *Asteroeidēs* (2020), *Palimpsestus* (2020), *Avant-garde Organ* (GDA, 2022) and *Aether Ventus* (2023).

### **Guardians of Memory: The Role of Biography in Preserving Performance Traditions and Legacies**

*Cristina Eleonora Pascu*

THE GHEORGHE DIMA NATIONAL ACADEMY OF MUSIC, ROMANIA

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Biography has long held an uncertain ontological status within musicology, often regarded as a peripheral or ancillary genre rather than a rigorous analytical tool. As Melanie Unseld discusses, the biographical genre has struggled to gain full recognition in academic musicological discourse, often being seen as a hybrid form that straddles literature and scientific research.

The present study stems from the extensive biography I wrote of Ninuca Oșanu Pop (born in 1941), one of Romania's most important pianists, whose contributions spanned half a century of the Academy of Music in Cluj's 105-year history (1962-2012). Over the course of her remarkable career, the pianist witnessed and actively participated in a series of profound institutional and historical transformations, navigating the turbulent landscape of modern Romania, including the pervasive censorship of the communist regime. These socio-political upheavals left an indelible mark on the educational system and the development of musical interpretation in the country.

A consummate interpreter of the classical canon, Ninuca Oșanu Pop was equally dedicated to the promotion of contemporary music, giving over 53 world premieres and 106 first performances, and collaborating closely with numerous contemporary composers. As a member of the prestigious Ars Nova ensemble, she was at the forefront of Romanian contemporary music, performing and recording in major cultural centres such as London and Paris—an extraordinary achievement given the severe travel restrictions of the time. As Rector of the Gheorghe Dima Music Academy, she established a prestigious piano school in Cluj, ensuring the continuation of a rich tradition of musical excellence and pedagogical rigour.

Methodologically, the creation of a biography, especially in dialogue with its subject as is the case here, provides an unparalleled opportunity to engage with memory at its most vivid and intimate level. As the book's title suggests, *Ninuca Oșanu Pop, The Mosaic of a Life: Memories in Dialogue*, the biography extends beyond mere chronology, evolving into a nuanced dialogue of memories—both the artist's personal remembrances and the cultural recollections she has inspired. This reciprocal exchange between memory and narrative not only illuminates the interpretive depth and artistic development of Ninuca Oșanu Pop was equally dedicated to the promotion of contemporary music, giving over 53

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Ultimately, biography emerges as a profound medium that captures not only the story of a life but also the rich traditions of music, embodying Clio's chronicle of historical events and Euterpe's legacy of musical art. Both muses, daughters of Mnemosyne, the goddess of memory, underline that the true purpose of such a biographical endeavour is to preserve and honour memory itself.

**KEYWORDS:** BIOGRAPHY | MEMORY | CONTEMPORARY PIANO PERFORMANCE

**Cristina Eleonora PASCU** is a PhD. Academic Researcher and Public Relation Coordinator at the National Academy of music "Gheorghe Dima". Licensed in Psychology, Musicology and Piano, she obtained the title of Doctor of music in 2020. She is the author of the volume *At the piano with Alfred Cortot. Artists from Cluj at the École Normale de Musique* and she has published numerous articles in journals in the country and abroad. She is the laureate of two important scholarships: "Lucian Blaga" Scholarship offered in 2017 by the Romanian Cultural Institute in Paris and the Atlas Scholarship offered in 2022 by the French Government and Foundation "Maison des Sciences de l'Homme" in Paris (<https://www.fmsch.fr/en/chercheur/cristina-eleonora-pascu>).

### **The Lost Myspace Files: Digital Archiving, Internet Music Communities, and the Challenge of Preserving Cultural Memory**

*Dimitra Nefeli Trigka*

AMSTERDAM UNIVERSITY, THE NETHERLANDS

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Myspace, launched in 2003, was a pioneering social networking service and the first platform of its kind to reach a global audience. It had a profound impact on technology, pop culture, and the music industry. In the 1990s, music was dominated by record labels, traditional media, and physical distribution networks. Myspace disrupted this system by providing musicians with direct access to a vast audience, becoming a haven for indie music scenes worldwide. Its interface, described by users as quirky, customizable, and deeply personal, contributed to its unique appeal. However, by 2007, Myspace began losing its user base as many migrated to Facebook for social networking, while music streaming platforms like Spotify further diminished its relevance. The platform's decline culminated in a major loss of cultural data in 2019, when Myspace announced that a failed server migration had resulted in the loss of thirteen years of user data, including an estimated fifty million files from millions of artists. The announcement provoked skepticism and distrust among former Myspace users, particularly in online communities like Reddit. Many speculated that the platform had deliberately avoided the cost of migrating such a vast archive. In response to this loss, digital archivist Jason Scott launched the "Myspace Dragon Hoard" project on the Internet Archive website, successfully preserving a collection of four hundred ninety thousand mp3 files from 2008 to 2010. Scott credited an anonymous academic group studying music networks during that period. Echoing the skepticism of Myspace users, in the text that follows the archive, Scott also questioned the company's explanation for the data loss. In my paper, I explore how this skepticism sheds light on the broader challenges of archiving cultural data on internet platforms. Through a cultural analysis of the Lost Myspace website, I examine the implications of digital preservation for cultural memory and discuss what efforts, like the Internet Archive website, reveal about the fragility and significance of our digital heritage.

**KEYWORDS:** DIGITAL ARCHIVING | CULTURAL MEMORY | INTERNET MUSIC COMMUNITIES

**Dimitra Nefeli Trigka** is a research master's student of Cultural Analysis at the University of Amsterdam. Her research interests include feminism, hauntology, embodiment, digitalculture, experimental filmmaking, and sound studies. She has previously published articles at the blog of the Institute of Network Cultures and the *Kunstlicht* academic journal of the Arts and Culture department of the Vrije Universiteit Amsterdam. She has also participated at the XIII Lisbon Summer School for the Study of Culture, the 2024 ASCA Workshop: Resistance, Refusal, Fugitivity, and the EASST-4S 2024 Amsterdam: Making and Doing Transformations conference.

**Some questions about the writing of the *Miradouros* series: representations and meanings of the score for the modular synthesizer**

*Ely Janoville Santana Sobral*

CESEM - SUPERIOR SCHOOL OF MUSIC, PORTUGAL

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The notation for mixed music is undoubtedly one of the greatest challenges of



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contemporary music today. Traditional music writing is not capable of capturing the sounds and pitches of electronic instruments, and has come to mean in fact a triggering (or direction) of what will emerge from the synthesizer (or pre-recorded tape). There are many examples of composers such as Kaija Saariaho, Jonathan Harvey, Fausto Romitelli, among others, who deal with synthesizers and the like within a line more focused on the restriction of the partition of previously recorded (or manipulated) scenes than necessarily an interaction of sound and timbral construction. But what can we really highlight about the current writing for electronic instruments and how can we improve this explanation for future interpreters of contemporary music? How can we enter into a possibility of more visually creative sound construction?

From a more applied perspective to musical practice, we can understand the modular synthesizer patch itself as a predefined score. As we move forward, we still have the notation of the buttons and their positions. If we take our digital modules, we still have issues such as diving deep into the menu and specific details. How do we deal with such detail within the partition that is not necessarily working at the defined pitches? How can free improvisation and the performer's personal decision-making help with this?

If we start from a perspective on the conservation of the musical patch as a defined performance, we will have countless possible observations for this musical orientation and a difficulty with the synchronization of the other musicians (and/or Ensemble). In light of the theory on smooth time and striated time (Boulez, *Música Hoje*, 2002), we will address the possibilities of this universe of mixed music.

Example of patch exchange between Rings and Instrument Interface of the "Adamastor" movement for guitar and modular synthesizer from the "Miradouros" series.

This article brings to light the reflection and questioning for the academic community on how to deal with this paradigm shift in musical writing and how to bring more practical and less bureaucratic writing to electronic scores. We will see some musical examples from other authors and how it is done in the score "Adamastor" (from the Miradouros series) for guitar and modular synthesizer.

**KEYWORDS:** COMPOSITION | SCORE | MODULAR SYNTHESIS

**Ely Janoville Santana Sobral** was born on August 10, 1993, in João Pessoa, Paraíba, and moved to Brasília the following year. He entered the Escola de Música de Brasília (EMB) at the age of nine where he studied Violin, Piano, Drums and Guitar, the latter being his main instrument. At the age of eighteen, he entered the bachelor's degree in Classical Guitar at the University of Brasília. He graduated from the University of Brasília in classical guitar (under the guidance of the guitarist and Professor Eustáquio Grilo), he took a master's degree in composition for guitar with Professor Flavio Santos Pereira and worked as a researcher/scholarship holder at the same institution. As guitarist and multi-instrumentalist he played and accompanied a great variety of artists and singers from Brazil, Latin America and the world. Besides he maintains his studies with modular

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synthesis and creative diy for music electronics. He resides in Lisbon where he is currently doing a doctorate in the University of Lisbon/ESML in composition with Carlos Marecos and works composing, playing, arranging and accompanying the most varied projects and proposals in both classical and popular music, theater and cinema.

### **Machine Learning's Potentials in Composition, Performance and Reception of Contemporary Music: Multimodal Analysis of Recent Mixed Music Works**

*Florian lochem*

UNIVERSITY OF STRASBOURG, FRANCE

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As a highly structural form of art, music has led to numerous attempts to use automatic generation methods for its composition, at first mostly derived from symbolic artificial intelligence techniques such as generative grammars, evolutionary algorithms or cellular automata. Those methods can be used by composers for the idiosyncratic extension of their creative processes, the creation of compositional tools, the implementation of musical theories and/or specific styles, or the programmatic modeling of cognitive theories.

Recently, new *composer-centered* research-creation projects based specifically on machine learning systems have been launched (Bresson & al. 2018; Sturm & Ben-Tal 2021; Anders 2022...). These systems have rarely been used by composers as a tool designed to assist the composer. They differ from symbolic artificial intelligence systems which are based on a complex system of rules for inference and production of structure and/or musical material. Non-linear and dynamic, machine learning systems consist of a multitude of interconnected procedural units that interact with each other. Inspired by the functioning of the human brain, they are capable of learning, being trained, generalizing and abstracting contradictory data. Thus, the importance of the "memory" of such systems and its impact on compositional processes raises a lot of new questions.

American composer Ted Moore writes numerous multimodal mixed music works using machine learning methods, tailored to his creative process and artistic concepts. In *alloy*, composed in 2018 for feedback cymbal, multiphonics and electronics, machine learning techniques support both the pursuit, the listening of the performers and their response in relation to the present musical moment. In *feed*, composed the same year for bassoon and live electronics, machine-learning techniques open artistic multimodality by linking timbre and light shifts. Paradoxically, in these works, the degree of openness enabled by machine learning is matched only by the strong control over parameters intrinsic to timbres and their use in both compositional and performance processes. The works' degree of openness also raises the question of the archiving and preservation of contemporary music employing automatic generation methods. The notion of memory, which we will discuss in this presentation, seems to play a role in both the algorithms and the man-machine interactivity of mixed music composed using such techniques.

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According to Roger Dannenberg, the literature dedicated to the study of the use of artificial intelligence and machine learning methods in musical composition focuses on the description and programming of tools and software intended for creation, but rarely on the composer's intentions. With access to Moore's archives and thanks to our interviews with the composer, we aim to analyze the artistic choices and implementation strategies of machine learning techniques in his creative process. Our study will aim to shed light on the motivations underlying the use of these tools, as well as the ways in which they influence and shape the aesthetics and structure of the work, thus contributing to a better understanding of the dynamics between composers and technology in contemporary musical composition.

**KEYWORDS:** MACHINE LEARNING | COMPOSITION | CREATIVE PROCESS

**Florian lochem** is PhD candidate in musicology at the University of Strasbourg and Aix-Marseille University. His research interests range from 20th- and 21st-century music historiography to computer-assisted musical analysis, analysis of composer archives, psychology of music perception and musical aesthetics. As part of his PhD dissertation (co-directed by Anne-Sylvie Barthel-Calvet and Vincent Tiffon), he is particularly interested in the impact of the emergence of artificial intelligence in mixed music and the potential paradigmatic break that this implies. As student member of the international ACTOR project (Analysis, Creation and Teaching of Orchestration), he took part as a research assistant in the APCOR (Analysis of Creative Practices in Orchestration, dir. Nathalie Hérold and Gilbert Nouno) and is a member of the East Asian Music research group (dir. Robert Hasegawa). Since 2022, he has been responsible for the administrative management of the French Society for Music Analysis.

### Film Adaptations of Operas as Reservoirs of Musical Memory

*Francesco Finocchiaro*

CONSERVATORIO ROSSINI, ITALY

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In 'Semiosphere' (1984), the foundational text of the 'semiotics of cultures', the eminent Russian semiotician Jurij M. Lotman (2001 and 2004) defines culture as a dynamic and dissonant space, interwoven with flows of texts that generate dialogues, intersections, and waves. The intertextual dialogue inherent in the production of any text is even constitutive of the genre of adaptation. This is a process within the semiosphere that consists of generating new metatexts from a source text.

For a long time, art criticism approached the phenomenon of adaptation in a pejorative way. A multitude of nouns (e.g., remake, reduction, transfer, etc.) and verbal syntagmas (e.g., drawn out, derived from, extracted from, etc.) have over time been assigned to products and practices whose critical analysis has remained polarised by rigid dichotomies

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such as authentic versus inauthentic, original versus derivative, faithful versus unfaithful. More recent interpretations (e.g., Hutcheon 2006, Mücke 2008, and Rajewski 2002) have tended to view adaptation processes and their products as the remediation of a source text into a new and autonomous cultural artefact. Building on the most recent theoretical approaches to the subject, this paper aims to examine a phenomenon typical of the twentieth century, namely the film adaptation of operas.

From DeMille's 'Carmen' (1918) to Capellani's 'La vie de Bohème' (1916) and from Wiene's 'Rosenkavalier' (1926) to Berger's 'Der Meister von Nürnberg', the cinematic remediation of opera emerged during the silent era as a means of conferring artistic legitimacy on the burgeoning cinematic medium. Over time, this gave rise to a variety of strategies for reinterpreting, reconfiguring and reinventing the operatic tradition, sometimes in the service of historiographical operations with overt political implications. This is certainly the case with Fascist cinematography and its glorification of the Italian operatic tradition through adaptations of operas (e.g. Gallone's 'E lucean le stelle' (1934), 'Amami, Alfredo!' (1940) and 'Manon Lescaut' (1940)) and composer biopics (e.g. 'Casta diva' (1935) and 'Divine armonie' (1938), again by Gallone).

After an initial period of competition (see Gutman 1930), the Seventh Art also demonstrated its potential as a valuable means of documenting operatic music. The advent of film adaptations of operas and operatic interludes in feature films soon attracted the attention of critics and specialists who recognised the potential of preserving for documentary purposes the interpretive art of the greatest singers and conductors of the past. Film adaptations were also regarded by some as a manifestation of the progressive ideal of a *Volksoper*, a popular theatre accessible to all social classes. Finally, film adaptations of opera gave rise to a plethora of genres, including film opera, parallel opera and opera in prose, which continue to serve as a rich reservoir of musical memory.

**KEYWORDS:** THEORY OF ADAPTATION | INTERTEXTUALITY/INTERMEDIALITY | OPERA ON SCREEN

**Francesco Finocchiaro (Ph. D.)** is a Full Professor of music history at the 'G. Rossini' Conservatoire of Pesaro and habilitated Privatdozent at the University of Innsbruck. Research Scientist at the Universities of Vienna and Milan, he also taught and conducted research at the Universities of Bologna, Padua, Pescara, and at the Arnold Schönberg Center in Vienna, at the Freie Universität of Berlin, at the University of Bayreuth, and at NYU Steinhardt. His research interests cover the areas of composition, theory, and aesthetics in 20th-century music. He edited the Italian edition of Schönberg's treatise *Der musikalische Gedanke* (Astrolabio, 2011) and has published several essays on the Viennese School. He has also published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Palgrave, 2017). In twenty years of professional activity, he has published over 60 essays in three languages and given over 100 conferences in various countries. His latest monograph – *Durch einen Gazeschleier* (et+k, 2025) – deals with the film music criticism during the silent era.

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### **Between Spaceships and Flying Kicks: A Study on Auditory Perception, Music, and Nostalgia in Arcade Soundscapes**

*Francisco Iván García Jimeno*

UNIVERSITY OF VALLADOLID, SPAIN

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Arcades, known as “Game Centers” in Japan, were one of the primary venues for playing videogames during the 1980s and 1990s. In these spaces, players developed implicit rules, widely accepted and internalized within their communities, regarding gameplay and immersion in soundscapes filled with cacophonous sounds, in clear contrast to the domestic environment. Ongoing research showed that, in many cases, these soundscapes significantly impact how players receive and interpret the auditory stimuli necessary for progressing in the game. In that sense, an intriguing question emerges: to what extent did the acoustic characteristics of these spaces influence the design and mixing of game audio? Several years ago, renowned composer Yoko Shimomura expressed her frustration at the difficulties of the *Street Fighter II* (Capcom, 1991) soundboard to produce sounds at a volume audible for players in environments where auditory perception was constantly interfered. Similarly, composer Hisayoshi Ogura noted that early *Darius* arcade cabinets tended to amplify bass sounds to enhance perception of specific audio cues, a practice that may have influenced machine design. With this in mind, it is striking to observe a new trend among players who attempt to recreate these arcade environments in their homes or rented spaces —known as mancaves—, replicating similar conditions to bring back those “acoustic communities” that embraced the blending of game audio elements into a noisy background of button smashing, shouts of frustration, clinking coins, and the cacophony generated by the simultaneous operation of multiple machines. Is this nostalgia for the soundscape? This paper seeks to explore these questions, expanding on research initially presented at the Ludo2024 conference; a phenomenological study carried out at a private arcade in Valladolid, Spain, called “Akiba”. Audio intensity measurements and recordings were taken from the player’s perspective while playing on Japanese “candy” cabinets of original *Street Fighter* boards to analyze how this interplay of factors may affect the user’s musical experience.

**KEYWORDS:** SOUNDSCAPES | ARCADES | NOSTALGIA

**Iván García** graduated in Musicology from the University of Valladolid in 2020. He later pursued a Master’s degree in the music industry at the Complutense University of Madrid. In 2022, he graduated from the Master’s in Hispanic music at the University of Valladolid, and a year later, he began his PhD research focused on studying sound conventions in Spanish video games throughout more than forty years of history. Currently, Iván García is part of the teaching and research staff at the University of Valladolid with a University Teaching Training contract.



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## Timbral perception and semantic description of synthesized sounds in European Portuguese

*Gonçalo Valente*

CESEM - NOVA UNIVERSITY, PORTUGAL

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This presentation, based on the author's MA dissertation, examines the relationship between spectral characteristics of synthesized sounds and their semantic descriptions, drawing on a transdisciplinary approach between Psychoacoustics and Linguistics. The relevance of this research is anchored on a lack of timbral cognition studies in the Portuguese language.

In this light, the author seeks to explore the subjectivity of the ontological concerns about the relationship between auditory perception and description in European Portuguese, which are deeply intertwined with sonic and musical memory, as well as cultural context and subtext.

The main goals of the research are to 1) investigate how spectral energy distribution impacts the auditory perception of synthesized sounds; 2) analyze the semantic descriptors used for these sounds; 3) reflect on a specific ontology of descriptors in European Portuguese.

A study was conducted in which participants were exposed to a sequence of synthesized sounds, whose timbres varied solely in spectral energy distribution. A scale was used to measure a series of semantic descriptors for each sound, to gauge differences in perception, as well as the specific impact of energy distribution on semantic description of sound timbre.

While the perception of timbre has been a topic of academic attention since the mid-twentieth century, most of the efforts are directed onto instrumental sounds. This study innovates by examining the description of synthesized sounds, offering a novel perspective on how musical memory influences psychoacoustic responses to non-instrumental timbres.

The findings will contribute to a deeper understanding of the cognitive processes of auditory stimuli and the specific semantic descriptors associated with spectral characteristics. The systematization of these results will allow for the establishment of a specific ontology for timbre in European Portuguese, contributing to the scientific context of music and sound memory.

**KEYWORDS:** SOUND | TIMBRAL PERCEPTION | SEMANTIC DESCRIPTION

**Gonçalo Valente** is a Portuguese student, researcher, and musician based in Lisbon. Born in Porto, Portugal, he is currently pursuing an MA in Musical Arts at NOVA FCSH (Lisbon) under the supervision of Professor Isabel Pires. His dissertation, titled *The Correlation Between Spectral Energy Distribution of Abstract Sounds and Semantic Description in the*

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*Portuguese Language*, explores the intersection of acoustics, linguistics, and sound perception. Gonçalo earned a BA in Musical Sciences from the same institution in 2023. His work has been presented at both national and international conferences, including his most recent presentation, "The Semantic Description of Synthesized Sounds in Portuguese: The Effect of Spectral Energy Distribution," delivered at the SMI/ICTMD-IE Postgraduate Conference 2025 at Trinity College Dublin, Ireland.

### ***Hvor En Var Baen* – Places of Childhood**

*Haftor Medbøe*

EDINBURGH NAPIER UNIVERSITY, UNITED KINGDOM

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This paper presents a multi-component research project that explores artistic settings of the work of Danish poet, Martin N Hansen (1893 – 1976). What started as an exercise in musical reinterpretation through the recording of the album *Hvor En Var Baen* (Medbøe/Halle/Malling, Copperfly Records, 2019) evolved into the making of a short film (Places of Childhood, 2019) shot on location in the south of Denmark. The meanings and processes behind these outputs subsequently formed the basis for a forthcoming book chapter for Routledge edited by Antonia Lima that brings together perspectives on music and literature from diverse academic authors.

At the heart of the overarching cross-media research is playing with ideas of memory and nostalgia through intertextual approaches. Hansen's poetry describes life on the small Danish island of Als on the Baltic coast. Although written during the 20th Century, his characterization of local people and places hark back to the pre-industrial era – an unspoiled, bucolic idyll. His verse was originally set to music by a number of local composers which, together with collaborating musicians, I reimagined in a contemporary Nordic jazz style. Here again, we chose to attempt a nostalgic approach in terms of minimal use of technological artifice to represent the aims of the original material. The film that was subsequently made around the album tracks includes the voices of older-generation islanders reading aloud Hansen's original poems in the dialect of the region. Again a conscious decision was taken around the age of participants in order to highlight the language as it was spoken in earlier times – as is common to dialects of language, they change with the times and, indeed, many are at risk of disappearing entirely.

The paper will present excerpts from the album and film and the dominant themes of discussion emerging from the related book chapter. Through an intertextual approach, my presentation will play with ideas of nostalgia, memory construction and meaning making through sound, picture and spoken/written language. Both local geography, culture and the poems of Hansen played an integral part in my own childhood and consequently a parallel strand of personal identity and memory making is at play throughout.

**KEYWORDS:** MUSIC | LITERATURE | MOVING IMAGE | INTERTEXTUALITY

**Haftor Medbøe** is Professor of Jazz & Improvised Music at Edinburgh Napier University,

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Scotland where he leads Post Graduate Research in the School of Arts & Creative Industries. He is Co-editor in Chief at *Jazz Research Journal*, *Equinox Publishing*, founding Chair of the Scottish Jazz Archive and holds a position on the Board of Directors, Edinburgh Jazz & Blues Festival. As practitioner, he has to date released 16 albums of original music and presented his work extensively on the international stage. His academic research focusses on aspects of his own artistic practice and on understandings of the creative communities of artistic production.

### **Arabic-speaking music in images: the diffusion beyond forms. The changes in media contexts of filmed musical forms and their implications for analysis and reading**

*Imed Ghdemsi*

HIGHER INSTITUTE OF MUSIC - UNIVERSITY OF SOUSSE, TUNISIA

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The music of the screens exposes binary and reciprocal discourses with close links between sounds and images. In fact, Arabic-speaking music and its images occupy the media spaces thanks to its past in the context of film and television, but also thanks to its present with the emancipation of NTIC and intermediality. (Altman, 2000) Following a rather remarkable abundance of material to be treated in analysis and interpretation, we propose to stop to explore old musical expressions filmed, who have been solicited for a second life by broadcasting on various current media platforms.

If "The redefinition of systems, means of writing and/or creating new works makes it essential to develop new methodologies, no doubt complementary, adapted to the multiple existing currents" (Riotte, 1996). The Arabic-speaking film music recorded in earlier periods now finds a problematic place in new contexts, travels forward in time and undergoes a sort of remediation, (Botter & Grusin, 2000 ) thus arousing interest and issuing some questions. In fact, it seems justified today to stop in front of the Arabic-speaking music filmed and to establish landmarks that join both its past through ancient forms, cinema and television and its present through the emancipation of pseudo-forms that proliferate in new networks and contexts, especially intermediatic.

What are the specificities of the Arabic-speaking musical forms filmed in cinema and television, in terms of binary language and the contributions of music in these contexts?

What are the implications of NTIC and intermediality on Arabic music filmed today?

What places and functions for filmed Arabic music, coming from ancient forms in the current universe of broadcasting?

In order to better understand this topic, we propose to stop on musical examples from the Egyptian singing cinema of the 1930s and Arab music television broadcast in the 1980s. Note that these examples are also being disseminated today through social networks in new formats and contexts.

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**KEYWORDS:** DIFFUSION AND NTIC | MUSICAL ANALYSIS | FILMED MUSICAL FORMS | ARAB MUSIC | DIFFUSION

**Imed Ghedemsi.** After four years of studies at the H. I. of Music in Tunis, ended with a master's degree, I studied at the H. I. of Music in Sousse for a Masters in Aesthetics, Sciences and Techniques of Music. I specialized in Management and Administration of Music. These studies have allowed me to acquire a training in the analysis of various musical genres, image and music, society and media, research methodology, philosophy and aesthetics of art, etc. After having a PhD thesis in Aesthetics and Practices of the Arts at the I. S. des B-arts de Sousse, I participated in several symposiums that gives an interest to music and its images. I have published two books entitled *The Arab Video Clip. Diversity and stereotypes* and *The relationship of music to images in Arab video clips*. At the moment, I am a full-time member of the Higher Institute of Music in Sousse.

### **Echoes of a Vibrant Past: Remembering the 90s and 2000s Popular Music in Turkey's Polarized Memoryscape**

*Irem Elbir*

UNIVERSITY OF FLENSBURG, GERMANY

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Nostalgia functions as a crucial tool for exploring the convergence of cultural recollection, self-identity, and political change in modern societies. This research examines how yearning for Turkish popular music from the 1990s and early 2000s mirrors and evaluates the sociopolitical transformations initiated by the Justice and Development Party (JDP). By examining the shift from "old Turkey" to "new Turkey," this study investigates how shared memories of this era shed light on the emotional and cultural aspects of life under increasing authoritarianism.

Drawing on theories of cultural memory, nostalgia, pop nostalgia, and the structure of feeling, this investigation delves into how musicians, audience, and music industry professionals recall these time periods. Through semi-structured interviews with these groups, the research captures generational variations in perceptions of the 1990s and early 2000s. These interviews are supplemented by a thorough analysis of media content from the era, including songs, magazines, and television programs, to provide context for how these memories are mediated and reinterpreted in contemporary Turkey.

This study focuses particularly on nostalgia's relationship with political transformation within the realm of popular music culture. The JDP's utilization of Ottoman nostalgia to construct a "New Turkey" narrative starkly contrasts with secular segments of society's longing for the recent past, which is remembered as a time of cultural vibrancy and political freedom. This yearning is intensified by the marked decline in cultural participation and restrictive policies implemented under the current regime, such as concert cancellations and artistic censorship. By examining these contrasting nostalgic narratives, this research aims to uncover the deeper sociopolitical implications of Turkey's polarized memoryscape.

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While results are pending, this study seeks to reveal how nostalgia functions as both a coping mechanism and a subtle form of resistance in an increasingly authoritarian context. By portraying the 1990s and early 2000s as a “golden age,” individuals and communities critique the present and express a longing for values they perceive as lost—democracy, artistic freedom, and cultural dynamism. This research contributes to a broader understanding of how memory and media intersect in transitional political contexts. It underscores the emotional power of nostalgia in navigating societal divisions, emphasizing its role in shaping collective identity and challenging dominant narratives. By examining Turkey’s unique experience, this study offers insights into the mechanisms through which nostalgia and cultural memory interact in polarized and authoritarian societies.

**KEYWORDS:** POPULAR MUSIC | CULTURAL MEMORY | NOSTALGIA | AUTHORITARIANISM

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### **Composing through listening: awareness of the role of short- and long-term memory in the sound creation processes**

*Isotta Trastevere*

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The creative processes of electroacoustic music and sound arts are based on listening. It is therefore essential in these practices to develop compositional tools to qualify the impact of listening on creative choices.

When composing a work of sound art, at an empirical level, we are confronted both with the relationship with the listener’s capacity for retention and projection, known as short-term memory, and the activity of long-term memory.

According to musicologist Mariusz Kozak, the apprehension of the musical moment is characterised by a continuous and irregular oscillation between anticipatory and omphalic states. There are other theoretical approaches to music, such as that of David Huron, who considers apprehension exclusively from the point of view of anticipation, and which asserts that “surprise is biologically bad”.

Indeed, the question of bodily engagement is crucial in this reflection: does the body react to the environment? Or does it contribute to its creation? These questions raise the issue of perception as a means of creating a certain effect on the listener, or rather as the body’s desire to explore the phenomenon of sound.



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Long-term memory, for its part, is responsible at the empirical level for the formation of more or less specific memories that are imprinted on the listener's mind, and which also influence the present moment of listening. The sound configurations implemented in composition produce a certain potential, and favour a certain type of listening orientation, which can however change after a certain length of time.

These reflections deserve to be transposed to sound creation, since there is not yet compositional model that takes perception into account in the compositional strategies themselves. In the 1980s Gérard Grisey was one of the first to make explicit the need to take account of perceived phenomena in instrumental composition, and he based his model on the notion of predictability.

If we consider the sound phenomenon from the point of view of the potentialities and limits of our apprehension, we can then consider the organisation of sounds as possible successions or simultaneities of sound elements, more or less close to the thresholds of perception. The interaction between sound organizations and the embodied listener create some sonic situations which characterize the creative process.

This type of energetic model, which considers the active presence of the listener, is relevant to the study of " non-structurable " works such as *Tryptich Part I* by Eliane Radigue, or *Principle* by Ryoji Ikeda. In this case, the microvariations in the soundtrack can be qualified according to the listening tendencies they engender. The memory formed no longer reflects the unfolding of the work overtime, its temporal " architecture ", but rather becomes the impression of an experienced change. The musical form would then be closer to the form of the memory: a change of state experienced. It is from this perspective, then, that we can rethink the symbolic dimension of the musical work, in terms of the lived experience we have of it.

**KEYWORDS:** ELECTROACOUSTIC MUSIC | SOUND ART | PRATICE-BASED RESEARCH | EMBODIED TEMPORALITY

**Isotta Trastevere.** Composer, sound artist, and PhD in " Practice and theory of artistic and literary creation ". Today she teaches " music and sound technologies " at Aix-Marseille University and conducts her research within the laboratory PRISM (<https://www.prism.cnrs.fr/>). Her research aims to study the temporality of sound creation processes with a recherche-cr ation methodology. She is an expert in composition techniques that take listening into account in the creative process, as well as in models of musical analysis based on listening (theory of listening behaviours and embodied temporality). Her projects have been presented in venues in Marseille, France and abroad (HEAR, ESAPB, ESADMM, ENSP, GMEM, GMEA, FRAC PACA, MUSLAB, MUSINFO). She practices spatialisation and analogic synthesis. In 2019, she founded Radio Nunc with a group of artists, an independent web radio for sound creation ([www.radionunc.org](http://www.radionunc.org)).

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### Embodying Memory and Intimate Voice: Unfolding Derrida, Barthes, and Catroga in Paulo C. Chagas's *Canções de Adélia* (2017-2022)

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This paper aims to examine the convergence of Derrida's philosophical treatment of the singing voice, Barthes's *le grain de la voix*, and Catroga's insights on memory as they relate to Adélia Prado's poetics and Paulo Chagas's musical interpretations in *Canções de Adélia*. Derrida's notion of voice as an intimate, self-reflective phenomenon provides a foundation for understanding Prado's poetry. Within Derrida's framework, the voice holds a privileged space of internal presence, where meaning does not depend on external listeners but instead unfolds as an internal dialogue. When this perspective is applied to the act of singing, it reveals a dual role: the voice is both an expression of inner self-presence and an externalized medium that resonates within the listener. In Chagas's compositions this duality is central. He negotiates between the reflective nature of Prado's poetics and the shared performance experience.

Barthes's concept of *le grain de la voix* describes the physical, textural quality that conveys a singer's unique identity and embodied essence beyond semantic content. In Chagas's work, the "grain" serves as an interpretive bridge, bringing Prado's poetic voice, rich in existential depth and familiarity with the sublime within the mundane, into an embodied musical form. Barthes's grain emphasizes the texture of voice as a bodily phenomenon, highlighting how Prado's introspective words are transformed through Chagas's interpretive, embodied performance. Chagas's subtle use of dynamics, careful phrasing, and rhythmic shifts are designed to express Prado's themes. These musical choices reflect Derrida's call for a restrained, almost austere approach to the singing voice that respects the original intimacy of Prado's text while allowing the music to act as a shared, interpretative space rich in expressive layers.

Catroga's theory on memory adds a layer of temporal complexity to this interaction by highlighting memory's fragmented and non-linear nature: memory is a "palimpsest" of layered histories and identities, both individual and collective. In *Canções de Adélia*, Chagas uses silence, fragmentation, and suspended moments to evoke the phenomenon of memory as an act of embodied recollection. These moments of pause and interruption function as musical representations of memory's incompleteness and fluidity, allowing the compositions to reflect Prado's poetic nostalgia for the small, profound moments of human experience. Chagas's music becomes a temporal soundscape of shared memory, where each note and silence recalls the emotional immediacy and embodied presence within Prado's poetry.

Combining these three philosophical approaches, *Canções de Adélia* emerges as a harmonious blend of voice, memory, and poetry through/of/by/in Chagas's music. The composition maintains the intimacy of Prado's inner voice while extending it into an

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embodied, communal experience. Through restrained dynamics, the physicality of vocal “grain”, and the echoes of fragmented memory, *Canções de Adélia* embodies Derrida’s insights on presence, Barthes’s notion of voice’s textural essence, and Catroga’s memory layers, thereby creating a contemplative, multi-dimensional artwork that deeply resonates with Prado’s poetic themes of love, spirituality, and everyday heroism. This work highlights the intersection of philosophy, poetics, and music in exploring how internal voice, embodied expression, and shared memory transform introspective poetry into an intimate yet collective experience.

**KEYWORDS:** CANÇÕES DE ADÉLIA | EMBODIED MEMORY | INTIMATE VOICE | POETIC RESONANCE

**Dr. Ivana Petković Lozo** is a musicologist whose research centres on European fin-de-siècle music, the relationship between music and art, and the philosophy and aesthetics of music. She served as an Assistant Professor of Musicology at the Faculty of Music in Belgrade until 2024. Additionally, she taught in the Interdisciplinary Studies program at the University of Arts in Belgrade. She is currently a visiting scholar in the Department of Music at USR. Ivana has published articles in leading national and international musicology journals, monographs, and essay collections, and has participated in international conferences, roundtables, forums, symposia, and radio broadcasts. She authored *The Late Oeuvre of Claude Debussy: ‘Truths’ about the French Myth* (2011) and co-authored *Stevan Stojanović Mokranjac in The Writings of ‘Others’* with Olga Otašević (2014). She is a member of the International Musicological Society, the Serbian Musicological Society, and the Music Writers’ Chapter of the Composers’ Association of Serbia.

### **Collaborative creativity through analysis and experimentation: bringing the serpent into the twenty-first century**

*Jack Edward Adler-McKean*

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The concept of new music for old instruments is not, in itself, new. Since the expressionist and modernist eras, composers have been experimenting with instruments from previous generations from Leoš Janáček with the viola d’amore to Iannis Xenakis with the harpsichord. However, such explorations have rarely encountered the brass family of instruments, in any case commonly the last instrumental grouping encountered during a composer’s training. The tuba family, as the youngest member of this grouping, is both under-explored and ill-defined, placing it in a particularly extreme position. Nevertheless, the historical predecessors to the tuba, the serpent and bass horn, present sonic resources which cannot be recreated by any modern instrument. This lecture recital explores how acoustic analysis and codification can provide both composers and performers with a means of creative engagement with historical low-brass instruments.

The serpent is a medieval instrument, one which pre-dates mechanical pitch change

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mechanisms, therefore only utilising finger-covered tone holes. Tone holes act as high-pass filters, the effectiveness of which depend broadly upon the ratio of tone-hole diameter to corresponding bore size of the tube. They are therefore effective when used with narrower bore instruments such as the cornetto or recorder, yet the serpent arose following discovery that in order to create powerful lower resonances, an aerophone's tube needs to be not only long but also wide. The serpent therefore has a wide, conical bore, but must be controlled by tone holes which have to be reached by groups of fingers, and covered by the finger tips. Mitigation of this situation arrived around the turn of the nineteenth century when instruments were arranged in an upright form and utilised proportionally larger tone holes covered by keys, creating instruments known today as bass horns. However, this development was driven primarily by attempts to improve stability of intonation, ergonomics, and volume, often with limited consideration of the unique timbral resources presented by the serpent.

What might these instruments offer composers and performers today, given, for example, that their idiosyncrasies traditionally seen as detrimental to production of stable equally-tempered pitch material could potentially be exploited as creative impulses for particular aesthetic directions? Such explorations require a degree of organological separation from historical contexts in order to provide a means of external analysis that can build upon a performer's haptic feedback. Consideration of a musical instrument as an air-containing body able for manipulation can allow for nuance and experimentation with sound production, encouraging composers inclined to write for a performer rather than an instrument to allow their sonic resources to be defined by acoustic components rather than the abilities of one particular musician. This paper will present resources that I have produced which utilise acoustic analysis and quantitative organology alongside experimental data, demonstrating a sustainable practice method which promotes an experimental approach to historicism, respecting cultural heritage by using it as a lens through which one can view the present and future. These will be illustrated through performance of a recently commissioned composition for serpent from Lisbon-based composer Athena Corcoran-Tadd.

**KEYWORDS:** NEW MUSIC | HISTORICAL PERFORMANCE | COMPOSITION | ORGANOLOGY | ANALYSIS

**Jack Adler-McKean** is a performer-researcher promoting the tuba family through collaborations with ensembles, composers, and academic institutions. Recent artistic projects include ensemble performances with Ensemble Modern and Klangforum Wien, music theatre productions on stage at the Deutsche Oper Berlin and Luzerner Theater, chamber music performances at the Pierre Boulez Saal and Elbphilharmonie, collaborations on new solo works with Sarah Nemstov and George Lewis, premières at the BBC Proms and Darmstädter Ferienkurse, and recitals in Rome and Buenos Aires. His first book *The Playing Techniques of the Tuba* was published by Bärenreiter in 2020, while other writings have been featured in the *Historic Brass Society Journal* and *Oxford*

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*Handbook of Wind Instruments*, as well as the journals *TEMPO* and *Music and Letters*. He was awarded his PhD in 2023 from the Royal Northern College of Music, and in February 2024 was appointed post-doctorate researcher at Lunds Universitet / Musikhögskolan i Malmö.

### Composing with the Remnants of History

*João Gabriel Rizek*

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How to move forward when everything has seemingly already been done? Coming after Johannes Brahms—who saw himself, according to Richard Taruskin, as the last link in the musical tradition, then recently consciously apprehended—Gustav Mahler established a different, more dynamic relationship to the past. Famously, Mahler would coalesce in his compositions distinctive components of the Germanic symphonic tradition along with popular, immemorial musical manifestations. The eventual clash between these and other elements, the traditional modernist argument goes, led to complex harmonies and formal structures that would lay out the groundwork for atonalism. Still, in 1938 Theodor Adorno argued that “everything Mahler manipulates already exists”. That is, his music would only create something new—yet contrary to the notion of “progress”, Adorno tells us—through the specific rearrangement of worn-out elements. Notwithstanding Brahms’ hopelessness with the continuation of musical tradition, or Adorno’s enthusiasm with Mahler’s music, these positions were hardly new. From the last decades of the 19th century until the middle of the next one, we can find several thinkers developing a model of historical continuation that operates similarly to the one delineated by Adorno, yet more robustly and originally. Georg Simmel, Aby Warburg, and even Adorno’s peer, Walter Benjamin, each in a different fashion, all of them dedicated themselves to the question of how the past survives in the present. Although each of them worked with different objects, all three were interested in examining the same figure, a powerful metaphor that illustrated such a dynamic—the ruin. The ruin, they claim, proposed a different design of history, one that does not subordinate itself to the notion of teleological progress. Moreover, by its fractured nature, the ruin repudiated grand systems. Coming back to Adorno’s argument, one could say that Mahler composed with ruins. In any event, the ruin has come into fashion once more. Due mainly to our collection of current crisis, this notion has become popular again, so much so that Svetlana Boym called it a “ruinophilia”. A movement that might answer to both a nostalgic impulse as a new way to face the future, one not fabricated with the same patterns of progress that have guided us here. In this regard, it seems to answer to a desire to foresee a more open future, allergic to great narratives of redemptions—all that a ruin is not. Having that in mind, along with the declared end of history and the end of modernist teleologies, how are contemporary composers addressing not only the past but also the future? How did the notion of ruins, so present in the fields of visual arts and architecture, appear in the music realm, in case it has? To



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answer questions like these, three composers will be examined: Thomas Adès, Georg Friedrich Haas, and Kaija Saariaho. As their most powerful compositions will show, the musical tradition is still alive in their poetics, as well as a notion of the future, although not in any simple way. Perhaps the ruin can illuminate how these pieces operate.

**KEYWORDS:** RUIN | MUSICAL HISTORY | MODERNISM

**João G. Rizek** is a Ph.D. student in Art History at the Freie Universität Berlin, where he is also a Research Assistant with the Collaborative Research Centre 1512 Intervening Arts. His doctoral research investigates the relationships between art and politics in Brazil in the 1970s through a cluster of thinkers and artists, specifically through their conflicting understandings of the “Brazilian people”, the focal point of their divergent productions. João G. Rizek holds an MA in Visual and Media Anthropology, also from the Freie Universität Berlin (2018), and an MA in Musicology from the São Paulo State University (2014). For his undergraduate degree, he studied Social Communication, having specialized in Film Studies at FAAP in São Paulo (2011).

### **Venezuelan Composers at the International Summer Courses for New Music in Darmstadt: An Introduction**

*Joevan de Mattos Caitano*

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In the post-colonial context, South American composers' role and interactions with the Darmstädter Ferienkurse für Neue Musik have gained increasing recognition. However, the relationship between Venezuelan composers and the Internationales Musikinstitut Darmstadt (IMD) remains underexplored. This proposal aims to address that gap by delving into the materials housed at the IMD Archiv, revealing a web of exchanges that contributed to the diffusion of new music between Venezuela and Darmstadt.

The first documented contact was through Gertrud Schoenberg, who, after attending the Music Festivals in Caracas in 1954, corresponded with Wolfgang Steinecke, founder of the Ferienkurse, recommending Inocente Palacios, director of the José Ángel Lamas Foundation, for the 'Schoenberg Medal'. This early interaction laid the foundation for a burgeoning relationship between Venezuelan composers and Darmstadt.

Throughout the late 1950s and 1960s, Venezuelan artists like Miguel Angel Fúster and radio representatives like Alfredo Gerbes established further connections with the IMD. Composer Jean Ernest-Piccard and others maintained an active correspondence with the institute, demonstrating the ongoing interest in fostering ties between Venezuela and Germany. Yannis Ioannidis, a key figure in Venezuelan contemporary music from 1968 onward, played a significant role in expanding this network by founding the Society of Contemporary Music of Venezuela, fostering an environment conducive to avant-garde music.

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The involvement of composers such as Servio Tulio Marín and Juan Carlos Nuñez in the Ferienkurse, facilitated by grants from the National Institute of Culture and Fine Arts (INCIBA), underscores the importance of these exchanges in shaping the Venezuelan new music scene. Alfredo Rugeles and Alfredo Marcano Adrianza represented Venezuelan composers at the Ferienkurse in the 1970s, with Rugeles conducting the 1980 edition. Their performances bridged the musical worlds of Latin America and Europe, featuring works by South American and European composers alike.

In the 21st century, figures such as Manuel Sosa, Jorge Sánchez-Chiong, and Hernández Lovera Ángel Rafael have continued this tradition of engagement. Manuel Sosa's presentation at the 2006 symposium on intercultural traces in contemporary composition, as well as Jorge Sánchez-Chiong's contributions as both lecturer and performer between 2010 and 2016, reflect the sustained impact of Venezuelan composers at Darmstadt.

This paper examines archival materials and incorporates interviews with key participants to investigate the significance of the Darmstädter Ferienkurse in the development of Venezuelan contemporary music. The study highlights the influence of these interactions on festivals such as the 1977 Contemporary Music Festival in Caracas, and the Latin American Festivals of Contemporary Music led by Rugeles. By charting this trajectory, the paper offers a comprehensive introduction to the role Venezuelan composers have played in shaping the discourse of new music at one of Europe's most influential contemporary music festivals.

**KEYWORDS:** IMD ARCHIV | DARMSTADT | CONTEMPORARY MUSIC | VENEZUELA

**Joevan de Mattos Caitano** is a Brazilian-born, naturalized German musicologist and *Kirchenmusiker* residing in Bavaria. He studied Sacred Music at the Faculdade Batista do Rio de Janeiro and earned a degree in Music Education from the Universidade Federal do Rio de Janeiro. As a DAAD scholarship recipient, he completed his PhD in Musicology at the Hochschule für Musik Carl Maria von Weber in Dresden under the supervision of Prof. Dr. Jörn Peter Hiekel. Dr. Caitano conducts research with the support of the Internationales Musikinstitut Darmstadt, focusing on the *Darmstädter Ferienkurse in exchange with other continents*. He has also researched Early Music in Brazil, particularly the reception of Johann Sebastian Bach. His scholarly articles have been published in peer-reviewed journals in Germany, Turkey, Serbia, Portugal, Russia, South Korea, Argentina, and Brazil. He has presented at numerous symposia and conferences, contributing to international discussions on contemporary and historical musicological topics.

### **Creativity through Cantonese Text-setting: Algorithmic Approaches and AI Potentialities**

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Relying on pitch to differentiate word meanings, tonal languages such as Cantonese exhibit a distinct musicality; however, their musical expressions are often constrained by the pitch structure of the language. Numerous instances exist where songs feature mismatched settings: for example, Cantonese hymns may interpret 'lord' (zyu2) as 'pig' (zyu1), and school songs may render 'principal' (haau6 zoeng2) as 'flirty elephant' (haau4 zoeng6). Therefore, research on the tone-melody interface is critical to ensuring the intelligibility of Cantonese musics. Studies on Cantonese opera and popular music have demonstrated that Cantonese texts are only intelligible in a musical context if the pitches of successive syllables are appropriately distanced. However, there has yet to be a comprehensive mapping of possibilities within contemporary Cantonese compositions to understand how composers navigate text-setting constraints.

This study employs empirical tests and musical analysis to define linguistic constraints as a source of creativity in Hong Kong contemporary music. Perception tests were conducted to identify optimal musical intervals and other relevant conditions that ensure Cantonese text remains intelligible within a melody. Using works by Hong Kong composers, this research illustrates how the restrictions of Cantonese text-setting function as a creative algorithmic procedure in contemporary music, at times utilizing hidden or unsung text as a creative device. Ultimately, this investigation theorizes the textual intelligibility of Cantonese music and develops a framework that facilitates the exploration of musical potentialities in otherwise unconstrained situations.

The findings of this project culminated in the creation of a web application capable of converting Chinese text input into intelligible melodies. The "Cantonese Melody Generator" reduces barriers to Cantonese text-setting and assists composers in producing intelligible music while exploring variations within the same text. Furthermore, the ongoing integration of the generator with large-language-model AI applications has expanded its capabilities in composing Cantonese lyrics, thereby opening new avenues for creative expression within this vibrant musical landscape.

**KEYWORDS:** CANTONESE | PROSODY | TEXT-MUSIC RELATIONSHIP | TEXT-SETTING CONSTRAINTS | HONG KONG

**Kai-Young Chan** holds a PhD in Music Composition from the University of Pennsylvania and has taught at The Chinese University of Hong Kong (CUHK) since 2016. His works, including orchestral, chamber, choral, and mixed media compositions, have been performed over 200 times in more than 20 countries by renowned ensembles like the Pittsburgh Symphony Orchestra and the Hong Kong Philharmonic Orchestra.

Chan has received the CASH Golden Sail Music Award and other honors, representing Hong Kong at international events such as the ISCM World Music Days and the International Rostrum of Composers. His compositions are released by labels like Navona and innova, with scores published by Edition Peters and Universal Edition.

At CUHK, Chan has earned the Faculty Outstanding Teaching Award and secured grants for

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music theory pedagogical tools. His research explores how Cantonese text-setting constraints inspire creativity and aims to enhance the representation of Cantonese-language contemporary music globally.

### Re-composing Tchaikovsky Today

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Tchaikovsky is remarkably of current interest in our present time. His works are more than frequently performed in classical concerts as well as used in film and popular culture. His life and legacy are constantly under discussion, both in terms of aesthetics, and politics (Raku 2014; Morrison 2024). In this context, Tchaikovsky's music is inevitably reflected in the work of contemporary composers. For some of them, it seems to be sewn into 'genetic memory', while others perceive it in a detached way, re-composing and rediscovering it.

The most recent examples of the compositional reception of Tchaikovsky's music are the works by Anton Svetlichny (b. 1982): *The Swan Died* (2021) and *Taruskin* (2022). Already in the 1960s and 1970s, "rehabilitated" by postmodernism (Citron, 1993), Tchaikovsky's themes were incorporated by Schnittke, Pärt, and Zimmermann into the fabric of their musical texts. Svetlichny goes further – instead of treating Tchaikovsky's themes as a kind of sonic ready-mades, he uses them as the base material for his compositions. However, in *The Swan Died*, for synthesizer and electronics, the recognizable elements of Tchaikovsky's *Swan Lake* do not immediately reveal themselves. They are reborn from fragmented particles, to die again and dissipate into virtual chaos. Svetlichny defines his experiments with Tchaikovsky's work as "deconstruction, distancing, change of the context, re-mythologization, peeling back the layers of kitsch, minus-composition, decomposition..." (Pospelov 2020). Is there anything left of the original Tchaikovsky after that?

In the suite *Taruskin*, for chamber ensemble and soundtrack, Svetlichny features longer and distinguishable excerpts from Tchaikovsky's works as well as those by other 19th-century Russian composers. The key technique for dealing with the borrowed material here is distortion. Fragments from the *Slavonic March*, the *Overture 1812*, and the cantata *Moscow* are subjected to modifications in tempo, dynamics, and timbre, as well as applying various electronic sound effects. The explicit distortions symbolize the hidden perceptual misrepresentations that have accompanied the famous masterpieces. But the same distortions may paradoxically serve as a metaphor for listening to them objectively. Conversely, the subjective aspect is represented by Richard Taruskin's texts, which are recited against music. The selection of themes by Tchaikovsky and statements by Taruskin outlines a range of ideas, including musical nationalism and imperialism, as well as social perception and the ethical responsibility of music. Being a work in memoriam of the great scholar, who particularly specialized in Russian music, Svetlichny's piece invites us to recall some of Taruskin's thoughts, as well as the musical works on which they were expressed,

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and to critically re-evaluate them all from the modern-day perspective.

This paper discusses the compositional reception of Tchaikovsky's music in the first quarter of the 21st century, focusing on the two recent works by Svetlichny. Referring also to other works by Svetlichny and his colleagues, it proposes to examine the phenomenon of contemporary composers' retrospective dialog with Tchaikovsky. Regardless of one's attitude, complimentary or skeptical, the latter seems to remain more than relevant today.

**KEYWORDS:** TCHAIKOVSKY | CONTEMPORARY MUSIC | RE-COMPOSITION

**Kirill Smolkin** is a doctoral candidate at Heidelberg University, Germany. In 2022 he graduated summa cum laude in Musicology at Moscow Tchaikovsky Conservatory. Alongside his studies, he also gained professional experience as an editor of the online encyclopedia on Tchaikovsky directed by State Institute for Art Studies, Moscow (SIAS). His current PhD project, funded by German Academic Exchange Service (DAAD) and supervised by Prof. Christoph Flamm, is devoted to the reception of Tchaikovsky's work in subsequent classical music and mass culture. His other research interests include interdisciplinary music studies, painting and music, and word and music studies.

### **In Search of a Canon: (Lithuanian) Pianists and Their Cultural Memories**

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"What does represent certain culture to itself and to the others? Such representative emblems that usually have a concrete, easily tangible and visualized character, they exist not in history but in collective memory: some building that can exist only in that very culture [...], a political figure [...] that could have been born only in that culture; a bodily posture [...]" (Kavolis, 1995: 238).

The aim of this paper is to discuss the notion and existence of 'local' musical canons as embedded in a regional collective memory and disseminated through the current performance practices. Where could we place, in a globally oriented cultural context, a performer's wish to emphasize their cultural and/or national belonging, their personal background, and are there traces of such a practice in the present musical culture? While there may be other possibilities to do so, one of the commonly used ways, especially in the case of 'smaller' cultures, is the repertoire choice: the wish to present their 'native' music to broader audience, whenever possible. In an era marked by globalization and technological advancement, the preservation (and dissemination) of local musical repertoires holds critical importance for one's cultural identity.

The aspects of nostalgia and tradition play a significant role in this process, an underlying question being the formation of local musical canons. Those canons reach us through the pedagogical repertoire (hence, they are something we may have played as children), through musical competitions (in Lithuania, the case-study of this paper, three main piano



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competitions bear the names of Lithuanian composers Balys Dvarionas, Stasys Vainiūnas and Mikalojus Konstantinas Čiurlionis and largely feature their music within their repertoire requirements), and through a multitude of cultural symbols recognizable only via regular exposure thereof. Local repertoires are not static entities but rather living constructs that evolve through the influences of social interaction, cultural exchange, and individual creativity.

Situating Lithuanian 20th-century piano music within global repertoires of contemporary pianists as well as referring to other diverse geographical/cultural locations, this paper shall reflect on the dynamics of how a local musical tradition is formed, transformed, and preserved within contemporary performance contexts. To that aim, the study of archival documents and partly the author's own experience as pianist and music critic shall be employed.

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**KEYWORDS:** PIANO CANONS | LITHUANIAN 20TH-CENTURY MUSIC | COMPETITION REPERTOIRES | PEDAGOGICAL REPERTOIRES

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### The History of the DJ in Portugal

*Luís Candeias Mandacaru*

CESEM - NOVA UNIVERSITY, PORTUGAL

This presentation forms part as an output from the article "The History of DJing in Portugal" for the Thematic History of Music in Portugal and Brazil project, within the CESEM research initiative. The project aims to establish a framework for understanding the development of DJ culture and electronic dance music in Portugal, primarily from the 1960s to the present time. It seeks to explore the different cultural trajectories within Portugal across various periods and regions, with focus on aesthetic, technological, and sociological perspectives.

The communication will draw on a wide range of sources, including academic literature, general and specialized media, audiovisual archives, online forums, amateur blogs, and interviews with key figures in the Portuguese DJ scene, along with cross-references from research in the areas of contemporary portuguese history and sociology. This research

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serves as an initial attempt to conceptualize the history of DJing in Portugal, shedding light on the broader dynamics of the movement. It will cover major milestones in the development of DJ culture in Portugal, starting with the opening of nightclubs in the 1960s and 1970s, which were initially focused on vinyl-based dance floors playing popular Anglo-Saxon pop and rock hits. The narrative will then move through the evolution of the Portuguese nightlife scene in the 1980s, followed by a period of industrialization in the 1990s, which saw the rise of record labels dedicated to electronic dance music, as well as the growth of raves and music festivals. Finally, the presentation will explore how these trends continued to evolve into the 21st century, culminating in the current landscape of DJ culture and electronic dance music in Portugal.

**KEYWORDS:** DJ | HISTORY | PORTUGAL | ELECTRONIC DANCE MUSIC

**Luis Mandacaru** is a DJ, composer, producer, curator, and PhD candidate in Historical Musicology at the NOVA School of Social Sciences and Humanities (FCSH), affiliated with the Center for the Study of the Sociology and Aesthetics of Music (CESEM). He began studying trumpet at the age of nine and later pursued a Bachelor's degree in Composition, followed by a Master's degree in Music Education at the Lisbon School of Music (ESML).

Alongside his academic career, Luis has cultivated an artistic path that bridges experimental music and electronic dance music. He has independently released several works and is a founding member of Markize, a collective dedicated to nurturing Lisbon's electronic dance music community. The collective supports emerging artists through event production, a regular radio show on Rádio Quântica, and the management of its own record label.

### **Microtonal expansions: the diverse techniques in Luís Neto da Costa's pieces from 2016 to 2021**

*Luís Neto da Costa*

ARISTOTLE UNIVERSITY OF THESSALONIKI, GREECE

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This paper examines the microtonal techniques employed by Luís Neto da Costa in his compositions from 2016 to 2021, emphasizing their conceptual frameworks and practical applications. The author analyzes approaches ranging from chromaticism to innovative spectralist perspectives, showcasing the versatility of microtones in shaping melodic, harmonic, and *glissandi* structures. Key techniques include chord interpolations, serialization based on twin prime patterns, scales with specific constraints, cyclic interval sets, mathematical curves, clusters, acoustic beats, and *Tonnetz* harmonies. Furthermore, prime partial harmonies and common partial harmonies reveal the author's nuanced approach to consonance and dissonance through harmonic frameworks based on overtone series and spectral relationships.

Considering the scope of this study, which encompasses five years and includes more than

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ten works, the analysis emphasizes broad compositional strategies that have been categorized and labeled based on their characteristics. Each technique is concisely and cohesively articulated, highlighting its function and application within the overarching framework of the author's compositional practice. This approach avoids extensive analyses of individual works, thereby promoting a clearer comprehension of the principles that underlie the utilization of microtones across various compositions. To enhance the understanding of these techniques within the context of music history, the author begins by discussing the concepts of "microtonal" and "microtonality", the absence of a clearly defined microtonal tradition, as well as the changing interpretations of microtonality as an extension of chromaticism and spectral music.

During the description of each technique, the author also showcases the integration of software such as PWGL and Max, which includes libraries like "bach: automatic composer's helper", "cage," and "Zsa.Descriptors", to facilitate the generation and manipulation of musical data. The incorporation of technology played a central role in the compositional process, enabling the execution of complex tasks and producing accurate results. Moreover, the author investigates the challenges related to the performance of microtones, as well as the implementation of unique extended techniques, such as muffled sounds. The discussion also encompasses the utilization of live electronics and fixed media, such as delayed sound processing and synthesized sounds, which enhance the timbral and textural dimensions through their integration with acoustic instruments.

By examining the interplay between microtonality and various compositional strategies, the study identifies a developmental trajectory in the author's works, transitioning from dense, complex textures and highly serialized systems to more transparent and consonant structures. The paper concludes by advocating for an expanded understanding of microtonality, emphasizing its potential to transcend conventional ratios, scales, and spectralist traditions, thereby offering innovative contributions to the contemporary music community.

**KEYWORDS:** COMPOSITION | MICROTONALITY | COMPUTER-ASSISTED COMPOSITION

**Luís Neto da Costa** is a Portuguese composer dedicated to expanding instrumental techniques and exploring the harmonic series, a central focus of his Ph.D. research at Aristotle University of Thessaloniki, supported by an FCT studentship and supervised by Dimitri Papageorgiou, Franck Bedrossian, and Emílios Cambouropoulos. He has developed techniques such as "muffled sounds" for clarinet and pivot-finger multiphonics for saxophone, often integrating computer-aided composition and electronics, including video scores.

His works have been performed by ensembles such as Ensemble Recherche, Ensemble Suono Giallo, Remix Ensemble, Lisbon Metropolitan Orchestra, and the Porto Symphony Orchestra. Neto da Costa has received nine composition awards, including the Francisco de Lacerda Prize, and commissions from institutions like Casa da Música, Festival DME, MISO Music, and Arte no Tempo.

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He holds a Bachelor's, Master's, and Postgraduate degree from ESMAE, University of Aveiro, and ESML, respectively. He has experience in conducting and teaching.

### **Circumscribing the open virtual universe: aleatoric and improvised music in the era of video game soundtracks**

*Luiz Roveran*

SENAC - SÃO PAULO UNIVERSITY CENTER, BRAZIL

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Video game music (VGM) brings forth many challenges to scholars. Commenting its current state of the art, which we will call ludomusicology from now on, Tim Summers says that “the academic study of video game music is at a transitional phase in its life — it is developing from a punky juvenile scholarly newcomer into an adolescent marked by self-reflective critical angst about purpose, terminology and methodology” (Summers In: Kamp, Summers & Sweeney, 2016). Eight years later, the affirmation stays true.

One of the many discussed aspects of video game music is its ever-developing adaptability. Karen Collins (2008) calls it dynamic music: a term which encompasses soundtracks that are adaptable to both game states and player interaction. Unlike film and television, video games are nonlinear: each playthrough is different from one another. This quality lies at the very core of the idea of interactive media and imposes an inevitable question: how do we study soundtracks that change from time to time, person to person?

Among video game scholars, Elizabeth Medina-Gray is perhaps the author who has delved the most into the idea of modular music in ludic virtual spaces. Her works (2016; 2019) have helped to illustrate the connection between VGM and preceding modular music — especially that of 20th-century Avant-Garde repertoire. Considering her contribution and of other authors as well, the present paper aims to review a selection of aleatoric and improved music analytical tools with the intention of discussing how—and if—they can help us to understand video game music through their lenses.

**KEYWORDS:** VIDEO GAME MUSIC | LUDOMUSICOLOGY | MUSICAL ANALYSIS

**Luiz Roveran** is a professor, researcher, composer and sound designer. In 2023, he obtained his PhD in music at the State University of Campinas (Unicamp) and his thesis was nominated for the 2024 CAPES Thesis Award—one of the most prestigious academic awards in Brazil. His research focuses on topics such as the listening of the virtual, politics in video games and dynamic music composition procedures.

### **Ornette Coleman, the unnotable: transcription, historiography and incomprehensibility**

*Malte Kobel*

GUILDHALL SCHOOL OF MUSIC AND DRAMA, UNITED KINGDOM

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In this paper, I want to discuss Ornette Coleman's compositional practice. Gunther Schuller is my historical interlocutor.

In the foreword to the 1961 publication of his transcriptions of Coleman compositions, Schuller is frustrated with Coleman's 'improper' compositional writing: "Mr. Coleman never learned to read or write conventional musical notation correctly" (Schuller, 1986, p. 80). Schuller's frustrations manifest a hegemony of musical epistemology where composition is understood and judged from the vantage point of 'proper' and legible writing within a system of comprehensible staff notation. But Coleman's musical thinking exceeds the frame of "order and logic" that Schuller seeks in compositional writing (Schuller, 1986, p. 23).

Schuller's engagement with Coleman is however not simply dismissive: he was an early admirer and ardent supporter of Coleman's music. Instead, what their relationship shows is the problem of the segregated historiographies of music in the 20th century (Treitler, 1996). In this paper, I read their encounter in transcription as a historiographical problem of 20th century experimentalism. Schuller's frustrations with Coleman's musical thinking and its blurring of composition and improvisation highlight the racialised policing of genre borders in the history of 20th century composition at large (see Kisiedu and Lewis, 2023).

In my discussion of their encounter, I theorise Schuller's comments about Coleman's 'improper' writing and Schuller's publication of 'proper' transcriptions of the compositions as a form of (White) paternalism (see Hartman, 2022). It must be said that Schuller was partly aware of the politics of transcription and the shortcomings of musical analysis—in many instances, he acknowledges the necessary failures of a "capture in notation" (Griffin, 2004; Crichlow and Gilroy, 2022). He refers to this as the "unnotable" aspects of jazz performance (Schuller, 1986, p. 5). By deconstructing Schuller's wider commentary on jazz history and notation, I carve out this idea of 'the unnotable' as crucial to Coleman's musical thought and grammar. The 'unnotable' is here not to be confused with 'not noteworthy' but rather designates the impossibility of notating, naming, grasping and objectifying. What Fumi Okiji writes with regards to jazz experimentalism more generally can be heard also in Coleman's 'unnotable' performance: "[i]ncomprehensibility, deep meaning, and incoherence are the markings of black radicalism" (Okiji, 2018, p. 81).

Ornette Coleman's music invites a questioning of 20th music historiography by problematising composition as a form of legibility. If in Coleman's compositional practice notational hegemony crumbles, I wonder: how do we attune to musical thought outside of "capture in notation"? And what does a musical theory of 'the unnotable' look and sound like?

**KEYWORDS:** COMPOSITION | NOTATION | HISTORIOGRAPHY | MUSICAL THOUGHT | BLACK STUDIES

**Malte Kobel** is a Leverhulme Early Career Fellow at the Guildhall School of Music and Drama. His work engages critically and theoretically with questions of musical aesthetics, experimental musics, voice and performance studies. Malte is currently working on a



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a postdoctoral project around Ornette Coleman's musical thought, focusing on questions of composition, sociality and music as philosophical practice.

Previously, he was a lecturer at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, Germany. He was awarded a PhD from Kingston University London for the thesis *The musicking voice: performance, affect and listening* in 2022.

### **Narrative Theories as an Important Tool for the Analysis and Interpretation of Contemporary Music: the Case of 21<sup>st</sup>-Century Piano Concertos**

*Malwina Marciniak*

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In the area of contemporary music, traditional musical genres still retain their relevance and vitality, accompanied – concurrently – by the decline of classical paradigms of musical forms. This phenomenon can be observed for example within the instrumental concerto genre, in the past strongly determined by the determinants of the sonata cycle and sonata form, now – embodied in a wide variety of representations. The aforementioned situation creates the need to find new research methods, useful in analyzing the course of the form, its dramatic flow, as well as solo-tutti relationships in contemporary concertos. Such a perspective is provided by theories of musical narrative – a research perspective that emerged in the 1970s, initially in literature and cultural studies, but soon extended its reach to a wider range of disciplines, including musical arts. Their application makes it possible to grasp the dynamic, paradigmatic course of a musical work, constitutes new analytical areas for forms and genres for which the classical schemas of musical forms are no longer an important point of reference, and allows for the construction of an interpretation anchored in a wide spectrum of hermeneutic references creating today's music memory.

In my paper I will present briefly narratological methods that have aroused in recent decades, with special focus on those especially designed or suitable for new music analysis (by Byron Almén, Michael Klein, Nicholas Reyland, Vincent Meelberg) illustrated with analytical examples taken from contemporary piano concertos written by Polish composers.

Material presented is based on author's doctoral dissertation titled: *Genre Memory, New Ideas, New Narratives in Polish 21st-century Piano Concertos* (2024).

**KEYWORDS:** PIANO | CONCERTO | GENRE | NARRATIVITY | CONTEMPORARY MUSIC

**Malwina Marciniak** – PhD, pianist and theorist, Assistant Professor at Academy of Music in Bydgoszcz, Poland, where she previously studied piano performance, music theory and composition. Her research interests include contemporary instrumental music, piano literature, new methods of analysis including semiotic and narratological theories. Malwina is an author of a number of scholarly articles in reviewed music periodicals; speaker at national and international scientific conferences (i.a. Spain, Serbia, USA). She gave guest

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lectures in Conservatorio di Santa Cecilia in Rome. As a pianist, Malwina performed at assorted venues in Poland and abroad. She joined the European Union Youth Orchestra tour, performing i.a. in Vienna and Bolzano. Malwina frequently undertakes interdisciplinary projects comprising theory and performance.

### **Rumours, Whispers and Broken Memories: musical aesthetics of trauma-related memory disorders in the works of Beat Furrer**

*Margarethe Maierhofer-Lischka*

GRAZ UNIVERSITY OF MUSIC AND PERFORMING ARTS, AUSTRIA

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Swiss-born Beat Furrer counts amongst the most renowned composers in European contemporary music. While his works have been quite extensively studied in regards to their compositional technique, musical aesthetics and their rich cultural and historical references, namely to ancient and modern literature and drama (see: Kunkel, 2011; Ender, 2014), a less obvious undercurrent that runs through all his works is the relation to personal, musical and cultural memory, and their loss. This is especially prominent in his music theatre works, where memory appears not only in the plot and is present in the musical structure, but is even personified as character, such as in *FAMA* (2007) and its precedent *Begehren* (1996). But beyond the obvious references, what is it that actually renders the experience of memory loss alive and gives me the chills when attending a performance of Furrer's works?

Speaking from a joint perspective as scholar and long-time performer of Furrer's music, in my contribution to NCMM I will look at how phenomena of memory loss are dramaturgized and used as sonic and aesthetical resource in Furrer's music theatre. My point of view is based on the recently emerging field of music-related trauma studies that is continued (e.g. by the Music, Sound & Trauma Research Study Group (<https://utrechtmusicssoundtrauma.wordpress.com/>)). I start my investigations by defining trauma and memory loss as symptoms of post-traumatic disorder (PTSD). Drawing from current research in psychology and neuroscience (Linden & Rutkowski, 2013), I show how the actual structure and appearances of post-traumatic memory loss get represented sonically, textually and dramaturgically in Furrer's works. My contribution aims to offer, beyond the specific example given, a novel way to analyze contemporary music that is based on a perspective of embodied neuro-aesthetics (Chatterjee & Cardillo, 2022). I argue that by composing for, through and with embodied realities of memory loss, Furrer taps into mechanisms of emotional coping and orientation which helps to explain the intense emotional impact of his music on an empirical base.

**KEYWORDS:** MUSIC THEATER | TRAUMA | NEURO-AESTHETICS

**Margarethe Maierhofer-Lischka** (\*1984, Regensburg) studied orchestral music, historical musicology and contemporary music in Dresden, Rostock and Graz. Her dissertation on

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auditory music theatre won the Austrian Theodor-Koerner award for arts & science in 2018. She currently works as freelance musician, researcher and writer, specializing in contemporary music, performance and theatre, listening and auditory media studies. She was part of the EU-MSCA doctoral network „Lullabyte“ that studies sleep at the intersection of music and neuroscience and currently works as external researcher for the FWF-PEEK project “Sound as Score”.

### **Sond’Ar-te Electric Ensemble: fifteen years of contemporary music**

*Maria Inês Pires*

CESEM - NOVA UNIVERSITY, PORTUGAL

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In Portugal, musical ensembles play a pivotal role in the creation and dissemination of contemporary classical music, as well as in its internationalisation. Information regarding their activities is dispersed across a multitude of documentary sources, including concert programmes, social networks, websites (such as mic.pt and DGARTES) and radio programmes. Nevertheless, research into these groups is insufficient, underscoring the necessity for studies on their historical development that facilitate the preservation of documentation and, subsequently, collective memory.

This article examines the historical trajectory of the Sond’Ar-te Electric Ensemble, a musical group established in 2007 in the context of Miso Music Portugal, an initiative spearheaded by Paula and Miguel Azguime based in Lisbon.

The methodology adopted includes both quantitative and qualitative analysis. Firstly, documentary sources were subjected to analysis in order to gather information on the ensemble’s activities, including details about the concerts, premieres of musical works, artistic residencies, pedagogical activities and recordings. Furthermore, the countries in which these activities take place and the composers whose works have been performed were identified. The objectivity and interpretation of these sources is ensured through the use of SPSS software, which facilitates the analysis of both numeric and categorical variables (e.g., Multiple Correspondence Analyse).

However, there are issues that have motivated each stage of the group’s history for which the analysis of documentary sources is insufficient. So, a semi-structured interview was conducted with Miguel Azguime, the group’s artistic director and co-founder. The interview provided insights into the group’s background, motivations for its foundation, instrumental structure and selection criteria for repertoire. This qualitative data was analysed using MAXQDA software, which facilitates rigorous coding and consistent treatment of the data.

The results of the analyses were then triangulated, thereby demonstrating the Sond’Ar-te Electric Ensemble’s contribution to the dynamism and diversity of the Portuguese music scene between 2007 and 2022. These results also contribute to the comprehensive study of the history of contemporary music in which the instrumentalists are included.

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**KEYWORDS:** PORTUGUESE MUSIC | 21<sup>ST</sup> CENTURY MUSIC | CULTURAL HERITAGE | MUSIC HISTORY

**Maria Inês Pires** is a PhD candidate in Historical Musical Studies at NOVA University Lisbon. She completed her bachelor's degree in saxophone and her master's degree in music pedagogy at ESART, in the saxophone class of Professor Carlos Canhoto. She studied at PESMD Bordeaux Nouvelle-Aquitaine, in the saxophone and contemporary chamber music class of Marie-Bernadette Charrier. She won the Best Performer Award in the CRCB Competition (2014), the second prize in the Cabral National Competition (2014) and she was a finalist in the Vitor Santos International Saxophone Competition (2014). Pires participated in the 17th and 18th World Saxophone Congress in Strasbourg and Zagreb. She premiered pieces by young Portuguese composers at the Monaco Electroacoustique Festival (2017, 2019). She has attended masterclasses with Jean-Marie Londeix, Claude Delangle, Vincent David, Lars Mlekusch, Marcus Weiss and Andrés Gomis. Pires was a lecturer at EIMAD in 2022 and at NCMM in 2021 and 2023, and she has published in *Research and Teaching in Design and Music* (2022), *Nova Contemporary Music Journal* (2023) and *International Journal of Music Science, Technology and Art* (2023).

## **Contemporary Music Analysis and Auditory Memory: The Use of Computational Tools as an Aid for Listening**

*Marina Sudo & Olivier Lartillot*

UNIVERSITY OF MUSIC AND PERFORMING ARTS GRAZ, AUSTRIA | RITMO - UNIVERSITY OF OSLO, NORWAY

Music analysis involves categorising and interpreting sonic elements to uncover the structure and meaning of a work. In contemporary music studies, analysts often face methodological challenges in this process, especially when dealing with works that contain high degrees of complexity and ambiguity in terms of timbre, texture and temporal structure. This paper proposes a methodological model for analysing spatiotemporal complexities commonly observed in contemporary repertoires, utilising computational tools to enhance auditory memory and expand interpretative possibilities.

Auditory memory plays a pivotal role in aural analysis, an approach that serves as a valuable alternative or complement to traditional score-based analysis. Rooted in Pierre Schaeffer's typomorphology of objets sonores and the work of other analysts in electroacoustic music studies, the general principles of aural analysis can be outlined in a three-step process: 1) attentive listening to the acoustic properties of sounds, 2) describing and categorising their sonic variations, and 3) assessing their functions within a large-scale formal structure. Computational sound visualisation tools are frequently employed in this process to assist in transcribing and retaining musical events that are either absent from the score or difficult to interpret aurally due to textural complexities and/or timbral elusiveness. Despite their increasing use, however, the full potential of these tools remains largely unexplored in contemporary music studies. By digitally decomposing the transformation processes of ambiguous musical flows and supporting the organisation

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and structuring of auditory memory, computational analysis of audio data and various visualisation methods can deepen our understanding of both local sonic morphology and large-scale formal trajectory.

In line with these considerations, the paper investigates how specialised computer interfaces can facilitate music analytical processes. Two research questions guide this investigation: 1) How can we analyse a stream of sonic textures; and 2) How can we outline the formal structure of a work that embraces extremes of sonic energy and polyrhythmic intricacy? To explore these questions, we have developed muScope, a new computer program that enables users to browse within high-resolution sonograms in tandem with a range of graphical representations capturing audio, timbral, rhythmic and structural descriptions. The analysis of spectral “fluctuations” allows for the identification of rapid pulsations at the middle ground between rhythm and timbre. Self-similarity matrix representations can serve as a tool for outlining the structural division of the audio data based on various sonic attributes. We integrate these visual representations into an analytical workflow designed to support the construction of a composition’s formal structure.

Our methods are demonstrated through an analysis of excerpts from Kaija Saariaho’s *Io* for large ensemble and electronics (1986–87) and Raphaël Cendo’s *Corps* for piano and ensemble (2015). This integrated analytical approach offers new insights into the interplay between musical perception, memory and analytical interpretation using digital tools.

**KEYWORDS:** MUSIC ANALYSIS | COMPUTATIONAL ANALYSIS | CONTEMPORARY MUSIC

**Marina Sudo** is a musicologist and postdoctoral researcher at the University of Music and Performing Arts Graz (KUG), Institut 1. Her research focuses on twentieth- and twentieth-first-century music, with particular interest in post-tonal compositional techniques, instrumental and electroacoustic music, noise music, and issues surrounding listening, aesthetics and analysis. Her work has been published as several book chapters, MGG Online entries and journal articles, including in *Music Analysis*, *Musicologica Austriaca* and *Organised Sound*. After completing her PhD followed by three years of postdoctoral research at the University of Leuven, she is currently leading a project “Listening Beyond the Score: Integrated Analysis of Twentieth- and Twentieth-first-century Music”, funded by the ESPRIT Programme of the FWF Austrian Science Fund.

**Olivier Lartillot**, a researcher at RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion at the University of Oslo, focuses on computational music analysis and artificial intelligence. He obtained funding from the Research Council of Norway under the FRIPRO-IKTPLUSS program for the MIRAGE project (2020-2023), which aims to enhance computers’ ability to understand music and develop technologies to facilitate music appreciation and engagement. He currently leads muScribe, a project dedicated to creating advanced AI systems that transcribe audio recordings into detailed music scores, offering this service to music archives, cultural institutions, music publishers, and copyright organizations. Lartillot is the designer of MIRtoolbox, a recognized tool for music feature



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extraction from audio. He also specializes in symbolic music analysis, notably in sequential pattern mining. As part of his five-year Academy of Finland research fellowship, he developed MiningSuite, an analytical framework that integrates audio and symbolic research for comprehensive music analysis.

### **Free electroacoustic improvisation, a curious case of memory and spontaneity**

*Martin Laliberté*

GUSTAVE EIFFEL UNIVERSITY, FRANCE

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The rather frequent case of improvised electroacoustic/experimental music poses interesting questions in the light of the Conference's themes. Is this practice "instantaneous" composition? Is it "prepared semi-improvisation" -? or even, a simpler case of performing live a series of gestures, manipulations and sound processing techniques well-prepared in advance? I.e. a case of performance rather than true improvisation?

In this latter case, electroacoustic performance is directly the result of the past work of the performer, of his/her culture, memory and habits.

On the other hand, it seems to me that, often, something really unprepared, spontaneous and truly improvised happens during free improvisation. Notably because sound *in situ* is so complex that it is very difficult to fully apprehend or memorize and, thus, cannot completely be prepared in advance.

As an intermediate step between those positions, let us also consider the devices, tools and musical instruments involved. In this case, the material and digital forms cannot be improvised but are the result of many hours of work before the performance.

Could it be that free electroacoustic improvisation sits at the crossroads between planned construction (of the devices/software) and spontaneous musical imagination and activity?

This conference will try to go further in this analysis, based on 40 years of personal electroacoustic improvisation. And will be illustrated by live examples.

**KEYWORDS:** MEMORY | IMPROVISATION | ELECTRO-ACOUSTIC MUSIC

**Martin Laliberté** Composer and Tenured Professor University Gustave-Eiffel. Was born in Quebec in 1963. Following musical studies since childhood, he studied musical composition and computer music in Quebec, California and France, 1980-1990. After working freelance as a composer in Hollywood and in Quebec, he moved to Paris in 1988 where he finished a Ph.D. at IRCAM in 1994. He was appointed Professor at the Music Department of the University of Burgundy in 1995 and at University Gustave-Eiffel in 2002, where he teaches composition and electroacoustic music. His research centers on the esthetics and practice of contemporary music and the emergence of electronic and computer musical instruments. He has written chamber music and interactive computer music, as well as lyrical or orchestral pieces. His piece *les abandons de nos miroirs* has received the SACEM award at the *international orchestral music contest* of Besançon. His first electroacoustic chamber opera, *Mes mains écartent le jour* was premiered in 2018.

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### **Alive and Kicking: Curating Riverside Museum's Record Shop Exhibit**

*Neil Johnson-Symington*

GLASGOW LIFE MUSEUMS, UNITED KINGDOM

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Record Shops, by definition, are retail outlets for the sale of recorded music. 40 or so years ago they were much more. Passing through their doors signified an escape: an immersion in a world of infinite possibilities, a journey of self-discovery – all thanks to the music in the racks and what was blasting through the shop speakers.

The abundance of record retailers in 1980s and '90s Glasgow inspired the development of a multi-disciplinary exhibit at the city's Riverside Museum which opened in Spring 2022.

This paper explores the development and implementation of the exhibit, entitled 'Spinning Around Glasgow's Remarkable Record Shops', which recognised the importance of bringing the past into the present – creating a display which feels like it is, to quote Simple Minds, 'alive and kicking'.

How it achieved this aim was through a range of mechanisms which provided a space for engaging with music and sparking memories, including tactile interactivity, audio-visual presentations, a map, and an immersive audio soundtrack.

The challenges of curating such a far-reaching subject as record store retail will be highlighted, particularly the display and preservation of paper-based ephemera. Mention will also be made of capturing the intangible assets, namely personal reminiscences, which revealed record shops' social and cultural value, underlining their role as more than mere retailers.

Finally addressing what measures can be taken to ensure the exhibit stays 'alive and kicking', the paper will conclude with an example of recent active research on the experiences of Glasgow's Black and South Asian musicians and record shop staff which will ultimately inform future exhibit changes.

**KEYWORDS:** RECORD SHOP | INTERACTIVE | MUSEUM | GLASGOW | PRESERVATION

**Neil Johnson-Symington** joined Glasgow Museums in 2005 and is Curator for Transport and Technology, responsible for Cars, Emergency Vehicles, Motorcycles, and Bicycles. With a multi-disciplined and dynamic approach to curatorial projects, his displays and research work features many crossovers in transport, design, art and social history.

Neil gained his undergraduate degree from the University of Edinburgh and his postgraduate degree from Goldsmiths College, University of London. He has worked widely in the arts curating exhibitions for the National Maritime Museum, Design Museum, Pittenweem Arts Festival, Summerlee Museum, and Lighthouse Centre for Architecture, Design and the City.

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### Improvisation *versus* score – memory, language and ritual

Nicholas McNair

CESEM - NOVA UNIVERSITY, PORTUGAL

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In my thesis *The Creative Abyss: Improvisation and the Challenge of Not-knowing* I make the claim that improvisation is at the heart of all music-making, as the element of spontaneity that is physically available to us at any moment in some form or other during performance. Such a spontaneity is, however, only conceivable against the backdrop of subliminal relationships, that from earliest infancy have created and maintain our comfortable sense of 'being-in-the-world', as Heidegger puts it, and that are constitutive of memory. Heidegger deconstructs our usual understanding of ourselves as individuals, separate from our surroundings and each other, and I believe that the practice of spontaneous improvisation can be a useful tool in doing the same.

In his article "Heidegger, Hegel, and Ethnicity: The Ritual Basis of Self-Identity" (1995), John Russon explores the possibility that the subliminal backdrop referred to above has a communal, ritual basis, connecting to wider questions of culture and ethnicity. If this is true, it might hold important clues as to the possible role of music and language in articulating our daily processes of intelligent, if unconscious, self-maintenance. Russon says (1995, p. 11):

"The science which claims to be revealing to us the truth of our situation itself precisely conceals the nature of our situation to the extent that it treats that being which is truly the substance of our lives as if it were fundamentally an alien object for reflection, and treats us as fundamentally reflective agents, when reflection is in fact a derived mode of human existence."

This is what the 'not-knowing' in the title of my thesis refers to: a physical intelligence inherent in bodily memory, but too often concealed or obliterated by less subtle forms of explicit reflective reasoning. If we accept, for the purposes of argument, that this intelligence is vastly superior to our so-called rational mind, then our artistic practices could be a way in which we can draw consciously closer to this 'irrational' reality. In contrast to improvisation, the writing of a score will naturally suggest a more explicit process of reflection, but in reality the 'felt sense', as Gendlin calls it in *Experience and the Creation of Meaning* (1997), is always the ultimate guide, involving memory in its fullest sense, grounded in bodily repetition (that is never actually the same).

I will tie this to physical questions of language and ritual in two vocal works of mine, *Canzone* (1973) and *Changes* (1976), discussed in a chapter of my thesis. The text of *Canzone*, written around 1290 by the Italian poet Guido Cavalcanti, is a late example of the troubadour tradition, linking it to possible physical, ritual and musical influences of Arabic (see Menocal, ed., *The Literature of Al-Andalus*, 2000). In *Changes*, on the other hand, I mix English texts from five different centuries to create a physical ritual all of my own.

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**KEYWORDS:** IMPROVISATION | SCORE | LANGUAGE | RITUAL

**Nicholas McNair** was head chorister at Canterbury Cathedral at the age of 13, later studying at Cambridge University as well as composition and piano at the Royal College of Music. He initiated a career as a composer in London with support from the Arts Council and other foundations, giving his first recital of improvisation in 1979 before moving to Portugal. In 1987 he joined the Escola Superior de Música de Lisboa, from which he recently retired. He worked in the 1990s as an editor for Sir John Eliot Gardiner, collaborating also in contemporary opera and theatre productions, music for silent films, and as organist and pianist with the Gulbenkian Choir and Orchestra. In 2021 he formed a duo with jazz pianist and composer Samuel Gapp for improvisation on 2 pianos, and in 2024 was awarded a PhD in Musical Arts at UNL with a recital and thesis on improvisation.

## **Memorization and recall in collective improvisation – the example of the El Memorioso group**

*Nicholas Souchal*

PARIS 8 UNIVERSITY, FRANCE

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“Improvised music can get to be safe, quite quickly. In composition, I find it a bit easier to bypass my habits. It’s possible also in improvisation, but you have to keep working on strategies, putting a spanner in the works, making disturbances or being critical.” Robin Hayward, German tubist (Denzler & Guionnet, 2021, p.37)

The group El Memorioso, a quintet that I co-founded, has chosen not to endure or circumvent the phenomena of habit and routine that can emerge in long-term improvised group practice. Instead, it has embraced them through the adoption of a guiding principle: improvise freely for a certain period of time, then attempt to replay that first improvisation identically, one or several times, relying solely on the resources of memory. While the practical implementation of this principle inevitably encounters significant cognitive challenges that render the goal of exact replication unattainable, its primary value lies in initiating a process that is simultaneously constrained and improvised. This process highlights several phenomena related to the role of memory in improvisational practice, particularly memorization and recall.

Firstly, considering that each of these replications performs a “[singular] instantiation of the improvisatory project” (Canonne & Guerpín, 2018) initiated by the initial improvisation, an improvisatory project itself affected in turn by the “sedimentation” (ibid.) of successive and different replication-instantiations, we will describe comparatively the modifications that occurred between the initial improvisation and some of its replications, analyzing the group’s first record, *Cinq formes du temps*, as well as its separate tracks.

Secondly, we will relate this musicological analysis to the results of participant observations (interviews, self-annotations by musicians on recordings) highlighting two dimensions of

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the “phenomenology of common action applied to musical performance” (P. Saint-Germier et al., 2021) at work in El Memorioso. The first dimension is reflexivity, defined as “consciously reflecting on the details of what we are doing while we are doing it”. The second is integration, recognized when a musician “experiences his/her own actions and those of his/her partners as part of an integrated and meaningful whole”. We will demonstrate how each of these two phenomenological dimensions is favored to varying degrees at different stages of the process.

Thirdly, we will outline two recent developments in the group approach. On the one hand, the addition of different play protocols to the process aims to experience more precisely the phenomena triggered by memory work. On the other hand, the quintet’s electroacoustic augmentation brings two memory regimes into confrontation: the psychological memory of the musicians and listeners and the phonographic memory of the recording.

The El Memorioso project thus offers experienced practitioners of free collective improvisation a process that shifts certain reference points and provokes unusual interactions.

For the outside observer, it concretely brings into play certain categories drawn from the phenomenology of joint action applied to improvisation, and specifically mobilizes notions as memory and recall, little considered in general in case studies.

**KEYWORDS:** IMPROVISATION | MEMORY | PHENOMENOLOGY OF JOINT ACTION | PROCESS | PARTICIPANT OBSERVATION

After an M1 focusing on the approaches of improvisers George Lewis, Evan Parker and Jean-Luc Cappozzo, followed by an M2 entitled “Memories, images and the colonial fact in jazz and improvised music in France”, **Nicolas Souchal** is currently preparing PhD under the co-direction of Alexandre Pierrepont, Musidanse laboratory, Université Paris 8 | Vincennes – Saint-Denis, and of Clément Canonne, team “Analyse des Pratiques Musicales”, IRCAM, Paris. Entitled *Pertes de contrôle dans des processus improvisés : les éprouver, les analyser, les provoquer, les exploiter* (Losses of control in improvised processes: testing, analyzing, provoking and exploiting them), his research-creation thesis project focuses on two levels: that of the augmented instrument and that of collective improvised musical practice.

A trumpeter in the field of contemporary jazz and improvised music, he is co-founder of projects combining art and research. Releases and projects available on his personal website: <http://www.nicolassouchal.fr/>

### Subjectivity, Memory and Time in Costin Mioreanu’s Music

*Oana Andreica*

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One of the most important representatives of the Romanian musical diaspora in France, Costin Mioreanu (b. 1943) is the author of a music which displays a high degree of subjectivity due to its intensely expressive qualities. Mioreanu's mature works are, above all, lyric and nostalgic. His success as a composer went hand in hand with the remarkable diversity of musical styles and approaches: *Textkomposition*, modalism, post-serialism, aleatoric music, multimedia, spectral music, minimalism, electroacoustic, etc. Trained by Greimas and concerned with the contemporary musical landscape, Mioreanu also stood out as a writer on semiotics and musical narrativity.

His polyglot personality led him to compose works in which modernist idioms overlap with historical materials. Traits of different times and spaces, reminiscences, wandering, non-teleological lyricism seem to be the common link for works that show once more how nostalgia, in its constant turn to memory, occupies a central place in the experience of modernity in the 20<sup>th</sup> century. Strongly influenced by Ricoeur's idea of narrativity and storytelling and Serres's philosophy of the crumpled, non-linear time, Mioreanu constantly manipulates the distance between the historical model and its modern treatment: references to Rameau, Mozart, Schubert, Strauss, Wagner, Ravel, Debussy, but also medieval echoes, jazz improvisations, natural sounds, electroacoustic timbres mingle in works whose reading might point to an alternate reading of their original references. In other words, as so often with intertextuality, a reading of a later text can have a remarkable impact on the understanding and analysis of an earlier one.

This zigzagged type of relationships Mioreanu develops with history has a double origin: on the one hand, he appeals to his own past, through numerous allusions to earlier pieces, at which he looks with a sense of loss and longing; on the other hand, he recovers past musical styles, turning them into the *actants* of his musical tales and creating a different kind of nostalgia in this process. This paper examines how Mioreanu engages with memory in his creative process, how the nostalgic subjectivities are constructed, as well as the language used to translate them into his music. To illustrate how these traits of Mioreanu's style function, the work *DO-MI-SI-LA-DO-RÉ* for saxophones and tape will be examined from the standpoint of the intertextual references to Brahms, Schubert, Mozart, Enescu and Mioreanu himself, alongside the novelty of electronic sounds, everything in an interplay of various meanings.

**KEYWORDS:** INTERTEXTUALITY | MODERNISM | NOSTALGIA | LYRICISM

**Oana Andreica** is an assistant professor of Musicology and Musical Semiotics at the "Gheorghe Dima" National Music Academy in Cluj-Napoca, Romania. She regularly participates in national and international musicology conferences and her list of publications comprises studies, articles, and interviews, as well as edited collective volumes, the most recent being *Music as Cultural Heritage and Novelty*, released by Springer in September 2022. She published the monograph *Artă și abis. Cazul Mahler* (Art and Abyss. The Mahler Case) in 2012 and *Ghid (incomplet) de concert* [(Incomplete) Concert Guide] in 2021. Currently she focuses on topic theory in the Classical and Romantic repertoire, as well as on Romanian contemporary composers.

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### **Brotherhood music in Tunisia from the place of worship to the production of shows**

*Ouassim Chahed*

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Tunisia, since history, has presented a sociocultural variety that can be translated by the multiplicity of repertoires or musical genres, traditional or popular, where each genre is part of a playing territory or a sound space that is not only defined geographically, but obviously by the sociocultural identity that encompasses it. However, socio-economic changes (migration, music industry), political (consolidation ≠ marginalization) and technological (social networks, digital media, diffusion), greatly influence the evolution of society and these artistic practices. In this context, we will present two musical practices in Tunisia; the *wâmryya* repertoire (Tunisian religious brotherhood) and the *Stambâlî* repertoire (cult of possession among the Tunisian black community). How did these two genres present themselves in their original sociocultural spaces (Instruments, functions, ...)? How was the uprooting of the initial social universe done?

That said, we will follow the evolution of these practices from the place of worship with all that it presents of originality and imprint (spaces, instruments, songs, dances, reactions), until its detachment from its territory towards a universality imposed by the impact of a society in continual transformation, to arrive at the production of shows from these original repertoires towards updated configurations.

**KEYWORDS:** IDENTITY | TUNISIAN MUSIC | PRODUCTION

**Ouassim Chahed**, Musician violinist and Doctor of Musicology (2021) from Paul-Valéry University Montpellier 3. Currently Assistant Professor at the Higher Institute of Music, University of Sousse/Tunisia. Research areas: Ethnomusicology, Comparative Musicology, Analysis of traditional and popular Arabic music.

### **Memories of place. Hip Hop in Norway and the performance of nostalgia**

*Paal Fagerheim*

NORD UNIVERSITY, NORWAY

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This paper investigates how hip-hop in Norway contributes to the cultural memory of local communities in Oslo. We will be studying how nostalgia and remembering in hip hop establishes and strengthen historical counter-narratives and alternative histories of specific places, counter to the official and established stories, narratives, and understandings of parts of the city inhabited by many immigrants, foreign workers, and socially marginalized groups. Official narratives often focus on negative aspects of these areas, low income, high crime rate, social difficulties, and violence. But rappers tell different stories. In this way, local hip hop is “talking back” to society, claiming their own histories and meanings connected to place and urban space.

Theoretically we will be using perspectives on nostalgia, space and place, and historiography. Empirically the paper will rely on analysis of both sonic elements in recorded music and their intertextual being. In Norway, we have in recent years had an

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increasingly focus on retrospect, remembering, and nostalgia in Hip Hop, as seen in several arrangements, releases, and performances. The works of music then is analyzed in their intertextual connectedness to other representations, debates, performances, and existence in the social and cultural contexts they circulate.

The empirical data will include analysis of contemporary fieldwork conducted in 2024, observing jubilee arrangements and concerts celebrating album anniversaries, photo exhibitions, new compilation releases, and theatre plays made and performed by rappers. With this multimedial perspective, we understand hip hop and rap music as political active in a broader social and cultural landscape, connecting to memories of space, place, and the local.

**KEYWORDS:** HIP HOP | REMEMBERING | PLACE | NOSTALGIA

**Paal Fagerheim** is a professor in musicology working in the field of popular music studies, ethnomusicology and music anthropology. He has done research on rap and reggae music in northern Norway, indigenous music making among the Sámi, and studied relations between music, geographies and small places in different circumpolar locations. He is engaged with the NORHOP project focusing on contemporary politics in Norwegian hip hop, and the EU-project BELEM which studies language and lyrics translation in European popular music. He is an active musician performing with several reggae, dub and ska-bands in Norway, and also work in music publishing.

### Preservation and Restoration of Magnetic Tape Recordings

*Pedro Massano Almeida*

CESEM - NOVA UNIVERSITY, PORTUGAL

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Memory is an essential mechanism in the study of music, as well as an indispensable tool in the creation of new musical expressions. Musical memory enables us to create a connection between the past and the future. However, to ensure its continuity, it is imperative that processes of restoration and preservation of cultural heritage are developed in the present.

This research aims to comprehend the importance of these processes through the study of musical recordings on magnetic tape. The archives of this type of medium require a particularly treatment, which is not always followed by institutions within the GLAM sector. This deficiency may, in the future, restrain access to content, resulting in the loss of cultural heritage.

Therefore, it is essential to create mechanisms that simplify and optimize the processes of recovery, processing, and reutilization of content pertaining to these media, thereby facilitating the establishment of databases that enhance ease of access. As such, this study anchors on the digitization, documentation, and restoration of magnetic tape recordings.

This study is based on the work of recovery and preservation of the magnetic tape recordings archive of the Calouste Gulbenkian Foundation, conducted at NOVA University of Lisbon – School of Social Sciences and Humanities (NOVA FCSH), by the company ReSTAGE –

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From Archives to Audiences: Empowering Cultural Institutions, in collaboration with the Centre for the Study of Sociology and Musical Aesthetics (CESEM), at LaPRA (Audio Preservation and Restoration Laboratory).

This archive contains recordings made in Portugal from the 1960s to the 1990s. It includes not only recordings of live musical performances promoted by the Gulbenkian Foundation but also audio recordings from various sociocultural contexts.

This project intends to demonstrate how a comparative analysis between the media from the various periods and the current landscape of music in Portugal motivates research on certain characteristics of the Portuguese musical context. The collection's diverse content stimulates a reflection on themes, such as the study of significant events in the history of music in Portugal, the characterization of music education in specific periods, and the changes in the curation of contemporary music.

Additionally, some recordings of live performances may represent invaluable musical and historical treasures to the history of music, including premières and national debuts of works by both Portuguese and foreign composers.

This investigation allows reflection on fundamental moments in Portugal's cultural life during these periods, serving as a resource for the study of the sociocultural and political contexts, thanks to the preservation of musical memory.

**KEYWORDS:** MAGNETIC TAPE RECORDINGS | ARCHIVE PRESERVATION AND RESTORATION | MUSIC MEMORY

**Pedro Almeida (1997)** is a Portuguese transdisciplinary artist, drummer, percussionist, composer, and researcher at CESEM, where, in collaboration with NOVA-FCSH, works on the restoration and preservation of the musical archive of magnetic tape recordings from the Calouste Gulbenkian Foundation.

Completed his bachelor's degree in Musicology and master's degree in Musical Arts at NOVA-FCSH. During his master's, did an internship at the audiovisual production company TOCA, where he worked as a composer and music producer. This internship led to his thesis: *Acoustic Ecology and Sound Pollution in the Ocean: Application in Musical Composition for Audiovisual Media*.

Studied Jazz Drumming at the Luiz Villas-Boas Jazz School (Hot Club Portugal).

As a professional musician he's a founding member of the bands Ossos D'Ouvindo, Koshi Blu, and Zazu Lab, and also works with A Sul, Rossana, Joana Alegre, Clauthewitch, Dela Marmy, Eunice Barbosa, and José Rego.

### **Musical Stumbles: Discoveries of the Past Shaping Today's Musical Memory**

*Pedro Flor & Susana Varela Flor*

NOVA UNIVERSITY OF LISBON / IN2PAST, PORTUGAL

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For the Renaissance and the end of the *Ancien régime*, sources on the history of music are varied, and through pioneering works by authors such as Sousa Viterbo, Ernesto Vieira, and Sampayo Ribeiro, historiography has accumulated a vast amount of information over the past few decades. Biographical accounts, the characterization of the cultural context of musical production, and the analysis of unpublished works are among the main contributions to the history of music in Portugal. The combination of sources and data collected from research in areas outside the History of Music appears to be a valuable approach for a deeper understanding of the Portuguese musical landscape during the period in question. In this sense, this paper aims to suggest potential directions for future research in the field of Music History and collaboration in the framework of IN2PAST laboratory, not only presenting relevant information on the topic but also explaining the potential of certain archival collections that often contain data on other forms of art in Portugal.

**KEYWORDS:** MUSIC HISTORY | MUSIC | FINE ARTS

**Susana Varela Flor** obtained her PhD in History (specialising in Art, Heritage and Restoration) from the Faculdade de Letras da Universidade de Lisboa for a thesis entitled *Aurum Reginae or Queen-Gold: The iconography of Catherine of Braganza* in 2010. Between 2012-2015 she was the coordinator of the “DigiTile Library: Tiles and Ceramic online” project (PTDC/EAT-EAT/117315/2010), funded by Portuguese national funds through FCT. From 2012, she is full member of the Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa and a collaborator of HERCULES Laboratory from Universidade Évora. It is in these two institutions that she has conducted her post-doctoral project, entitled *O Retrato Barroco em Portugal (1612-1706): história, arte e laboratório* (SFRH/BPD/101741/2014), to which it was conceded a grant. She was full researcher at Universidade NOVA de Lisboa funded by national funds through the FCT, under the Norma Transitória [<https://doi.org/10.54499/DL57/2016/CP1453/CT0032>] from 2019-2023. Currently, she is Assistant Researcher at Universidade NOVA de Lisboa in the Instituto de História da Arte of Faculdade de Ciências Sociais e Humanas // Associate Laboratory IN2PAST [<https://doi.org/10.54499/LA/P/0132/2020>]. She is also Professor of Art History in the Art History Department of NOVA/FCSH.

**Pedro Flor** received his PhD in Art History from the Universidade Aberta in 2006, with a dissertation entitled *A Arte do Retrato em Portugal – entre o fim da Idade Média e o Renascimento* (published by Assírio & Alvim, 2010; awarded by Prémio Cultura da Sociedade de Geografia de Lisboa, 2012). Since 1998, he has been teaching in the areas of Art History and Museology, at Bachelor, Master and Doctoral level at the Universidade Aberta as Assistant Professor. He received the Aggregation Degree from the Universidade Aberta in 2022. He is researcher of the Instituto de História da Arte da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (IHA-NOVA/FCSH) // Associate Laboratory IN2PAST, member of the RIHA – International Association of Research Institutes in the History of Art since 2010. Pedro Flor coordinates and participates in several funded



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research projects in Portugal and abroad. Pedro Flor's main research interests include the Early Modern Art (painting, sculpture and portraiture) and Lisbon Studies. He has been participating in various scientific meetings and has been publishing various books, book chapters and articles. He is a Member of Portuguese Academy of History. He is currently the President of the Portuguese Association of Art Historians, which has been a member of the CIHA International Committee of Art History since 2021.

### Memory and the Aesthetics of Overload

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We live in an age marked by the limitless proliferation of information and its immediacy. The internet and AI espouse the boundless storage of data as if for all eternity and for purposes of resynthesis; the world's memories are available at our fingertips in permanently accessible archives (Baudrillard, 1990; Han, 2015; Kornbluh, 2024). This climate of memory overload has evoked responses in a wide range of music in the twenty-first century, music in which expressions of overabundance, hypertrophy and exponentiality abound. In this paper, I draw on three examples to argue how music in different ways expresses the contemporary human experience of feeling both at home in and overwhelmingly disoriented by incessant exposure to an immeasurable wealth of archival memories.

In *The Great Bailout* (2024), Moor Mother (aka. Camae Ayewa) recalls the colonialist sins of the past by combining haunting poetry with a sensorial overload of musical influences that range from noise to jazz. Olivia Block's *The Mountains Pass* (2024) memorialises the natural and animal world in a repetitive overabundance, infused with warmth and clarity of vision in the woven textures of field recordings, acoustic instruments and drones. In *Garden of Delete* (2015), Daniel Lopatin's alter ego Oneohtrix Point Never navigates what he describes as the need to make sense of the illogical flow of autonomous media sources of cybernetic reality in his transfixing collage-like polystylistics.

I situate these examples in a long tradition of composers who have made use of multimedial references, archival sources and notions of saturated memory to express an aesthetics of overload. Already in the 1960s, the overbearing weight of the past and a despairing relinquishment to its confusion characterised Bernd Alois Zimmermann's *Requiem für einen jungen Dichter* (1969), while the dense clusters and gestures of György Ligeti's *Volumina* (1961–2/1966) captured what he described as the echo of all past music. However, more recent forms of excess engage in new ways the consequences of the technologies that have become a part of our real-world experiences. These creative responses to the lived experience of overload invoke critical awareness of what new technologies and AI do not do: they convey the emotional, expressive and aesthetic influences of the proliferation of information and its increasingly overwhelming, electrifying and suffocating effects. This music both embraces and rejects the exponential accumulation

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of information: although memory is experienced as all-encompassing, it is inevitably flawed and incapable of capturing or remembering everything. The music considered in this paper engages this paradox, invoking the cumulative logic of knowledge exchange while simultaneously expressing its Other – the temporality of human experience that evades conceptual logic. This paper claims that in this music, we find both expressive recourse to the external, totalizing system of tangled threads as well as their reconciliation in a remembering vision with the agency to express human values and narratives. I argue that this music offers a path beyond the alienating limits of systematic thinking and into new modes of sonically negotiating the proliferation of memory.

**KEYWORDS:** OVERLOAD | AESTHETICS | COMPOSITION PRACTICES | MEMORY | LATE-STAGE CAPITALISM

**Peter Edwards** is a professor at the Department of Musicology, University of Oslo. He has published in *Music Analysis*, *Music & Letters* and in edited collections on topics that intersect aesthetics, music analysis, cultural studies and critical musicology. His monograph *György Ligeti's Le Grand Macabre: Postmodernism, Musico-Dramatic Form and the Grotesque* examines Ligeti's creative process, the sketches for the opera, and the significance of the opera in the wider context of modern and postmodern aesthetics. Peter is also a composer and guitarist.

### The memory of recorded music at the Bibliothèque nationale de France

*Pierre Pichon*

BIBLIOTHÈQUE NATIONALE DE FRANCE, FRANCE

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With the exponential growth of online music and streaming platforms, access to recorded music has perhaps never been as widespread as it is today. But what will be the future once the means of production, distribution and consumption have been definitively appropriated by everyone? Is the memory of recorded music compatible with dematerialization?

In France, legal deposit was instituted by François 1st in 1537. Today, the Bibliothèque nationale de France collects documents of all kinds (books, periodicals, cartographic documents, recorded music, graphic and photographic documents, audiovisual and multimedia documents) published, imported or distributed in France. This is how heritage collections, the memory of print and audiovisual publishing, are built up. Since 2006, legal deposit has extended to websites and dematerialized documents.

Today, one of BnF's main challenges is to ensure the continuity of its legal deposit mission, while accommodating an ever-increasing volume and diversity of dematerialized documents. Established in 1938, the legal deposit of phonograms constitutes a memory of phonographic record production. All references distributed in France, whether foreign or French, are collected by BnF as part of this legal deposit.

Without selection or value judgment, all recorded musical production is preserved in all its rich diversity at the Bibliothèque nationale de France.

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Faced with the growing dematerialization of musical production, BnF has decided to create a streamlined legal deposit of dematerialized sound (DLSD) to integrate this immense production into its collections.

To accomplish this project, BnF's Audiovisual Department set up a unique partnership with SNEP (Syndicat national des éditions phonographiques), UPFI (Union des producteurs phonographiques indépendants) and Kantar media, manager of the BIPP database (Base de données interprofessionnelles des producteurs phonographiques), which brings together the productions of French professional organizations.

After a lengthy legal and technical investigation with BnF's partners and teams, the DLSD process is now complete. It integrates the collection process and the control of files (FLAC, XML, JPEG) through flow transfers between Kantar and BnF, while guaranteeing their preservation in a long-term archiving system. It enables the automatic production of bibliographic records in the public catalog. Finally, it ensures secure distribution of these files to researchers and accredited professionals.

The DLSD project went into production in December 2019 with distributor Idol. In 2023, the DLSD stream was opened to the Universal Music catalog, with the local repertoire, followed by the international repertoire in 2024. At the same time, instruction continues with Sony Music Entertainment, which will open its catalog to the DLSD stream in 2025, shortly before Warner Music's catalog. At that point, it will be time for independent labels and distributors to follow suit. Finally, in 2026, another initiative is expected to launch for collecting and archiving of self-produced music recordings.

The BnF's missions of preservation and transmission are adapting to the evolution of technology to keep our heritage collections alive. Researchers, professionals, and amateurs alike can pursue their research and question our communal memory.

**KEYWORDS:** SOUND HERITAGE | LEGAL DEPOSIT | MUSIC ON LINE | PRESERVATION | COMMUNAL MEMORY

**Pierre Pichon.** In charge of the legal deposit (DL) of phonograms at the Bibliothèque nationale de France (BnF) since 1998. Editorial watch and legal deposit prospecting, organizes the reception and processing of audio documents (DL and acquisitions). Supervises the conservation of music phonogram collections within BnF's Audiovisual Department and participates in the development of heritage collections.

Project manager for the Dematerialized Sound Legal Deposit (DLSD) since 2018: in liaison with the collections departments, the legal department, the IT department, the BnF financial department and music distributors (majors – Universal, Sony, Warner – and independents), coordinates actions to set up and structure automated flows for the long-term conservation of dematerialized music.

**Metamorphic Conservation: Creating new instruments through interdisciplinary experimentation**

*Rachel Elizabeth Sullivan*

ROYAL CONSERVATOIRE OF SCOTLAND, UNITED KINGDOM

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Modified or “prepared” instruments are frequently associated with John Cage’s works for “Prepared Piano”, or perhaps his predecessor, Henry Cowell, whose works implement extended techniques to change the timbre of the instrument. In the twenty-first century, contemporary composers such as Kelly Moran, Aphex Twin, and Volker Bertelmann have continued to explore the possibilities of instrument modification. Simultaneously, as the century progresses, a growing number of composers (particularly those working within New Music) are purposefully venturing into other disciplines to obtain new skills to employ in their compositional practice. This development has been observed and discussed by numerous composers and musicologists, including Jennifer Walshe, whose article “The New Discipline” discusses the reasoning behind the shift to a “DIY” interdisciplinary practice. Marko Ciciliani’s research, “Music in The Expanded field”, also explores contemporary composers’ methodologies in relation to working with non-auditory aspects. However, there are many areas of research which have yet to be explored within the intersection of new instrument creation and interdisciplinary experimentation. For example, engaging with the community during the compositional process, and embracing a climate-aware approach – which I argue is increasingly vital due to the global climate crisis.

This practice-based research, titled Metamorphic Conservation, is guided by three primary objectives:

- 1.To create a collection of unique new instruments by engaging in original interdisciplinary experimentation.
- 2.To engage with the local community throughout the project.
- 3.To develop a climate-aware compositional approach, specifically focusing on recycling and reusing resources.

Through the process of re-engineering broken instruments donated by the local community, that would have otherwise been disposed of, Metamorphic Conservation comprises five key stages: marketing and community engagement; creation of the new instruments; development of instrument-specific techniques and notation; composing works for the new instruments; and facilitating a workshop-style community concert. Each stage will be comprehensively documented for the purpose of retrospectively evaluating the process, and sharing an overview of the research with other practitioners and researchers.

In this presentation, I will first discuss the methodology of the practice research and highlight its successes and challenges. I will then review the resultant outcome of the project and relate this to the primary objectives I had set. Finally, I will further analyse the community outreach and climate-aware aspects of the project, and suggest relevant future research.

**KEYWORDS:** NEW INSTRUMENTS | INTERDISCIPLINARY COMPOSITION | CLIMATE-AWARE COMPOSITION

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### **Neurologically-Disrupted Composition: A self-case study on navigating the compositional process with a neurological disorder**

*Rachel Elizabeth Sullivan*

ROYAL CONSERVATOIRE OF SCOTLAND, UNITED KINGDOM

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It is estimated that around 100,000 people in the UK, and up to 500,000 people in the US, suffer from Functional Neurological Disorder (FND) – a neurological condition caused by a problem with the functioning of the nervous system. FND can cause a huge variety of symptoms including: functional seizures; mobility and balance issues; functional paralysis and limb weakness; speech problems; involuntary movements; and cognitive difficulties. Although people with FND do not necessarily encounter every potential symptom, a large proportion do suffer from memory issues, including brain fog, memory loss, and dissociative amnesia.

Unfortunately, there is no data to suggest how many people with FND are working in creative industries, such as composition. However, with more than 1 in 3 people experiencing a neurological condition worldwide, and many of these disorders affecting memory, it is likely that a significant number of people working in a creative industry are affected by issues with their memory. Although various research has been undertaken surrounding the role of memory in creative processes (such as an article by Mathias Benedek et al, titled “The role of memory in creative ideation” which was published in Nature in 2023) – as well as a multitude of research surrounding memory difficulties in Functional Neurological Disorder – there appears to be a current gap in research which analyses the impact of memory loss on compositional practice.

Through a self-case study, as well as interviews and analysis of related research, this paper investigates the impact of functional memory loss and dissociative amnesia on the contemporary compositional process. By first exploring (via interviews and survey) how contemporary composers who do not have a neurological disorder engage with memory in their practice, I will identify the key stages of the compositional process that rely heavily upon memory. I will then engage with published research surrounding functional memory loss and dissociative amnesia caused by Functional Neurological Disorder, and highlight the aspects most pertinent to the cognitive skills utilised in composition. In the self-case study, I will then review my own compositional practice and highlight how memory issues, caused by my diagnosis of Functional Neurological Disorder, affect my composition process. I will subsequently discuss the various adaptations I have integrated into my practice in the attempt to mitigate this impact, and evaluate the success of these adaptations. Finally, I will emphasise the importance of this research and advocate for further research in this area. Future research may include exploring the transferability of the successful adaptation methods to other creative art forms, or investigating the impact of memory issues stemming from other neurological conditions.



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**KEYWORDS:** MEMORY | NEUROSCIENCE | COMPOSITIONAL PROCESS

**Rachel Sullivan** is a composer and practice-researcher of New Music. Her compositions frequently explore prepared and modified instruments, interdisciplinarity, and performativity. Her current research interests include community engagement, the process of composition, and exploring the intersections between music and medicine. She has received numerous commissions, most recently receiving the Kimie Composition Prize 2025, securing her a commission for Live Music Now Scotland. Her chamber opera *Bertha* will premiere in the summer of 2025. Rachel's music has been performed internationally, including as the soundtrack to a theatre production currently touring France. As a Master's student of composition at The Royal Conservatoire of Scotland, Rachel is exploring various compositional interests while further developing her research skills.

## **Soundscapes as a resource for musical creation: A reflection based on the discography of Egberto Gismonti**

*Rafael Lopes dos Santos*

UNIVERSITY OF ÉVORA, PORTUGAL

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In this work, based on the discography of Brazilian instrumentalist and composer Egberto Gismonti, we investigate different perspectives on the presence and use of soundscapes as a resource for the musical creation process. Given the musician's extensive discographic work, we defined a timeframe covering the years 1969 to 1989, a period in which the artist was at his peak in terms of volume and diversity of artistic production. For the treatment and analysis of the repertoire, we employ a theoretical framework that combines Murray Schafer's (1977) original concept of Soundscape with Robert Hatten's (2004) studies on musical gesture, also considering, following Ingold (2015), sound from its communicative potentialities. To identify the soundscapes within Gismonti's repertoire, we first mapped occurrences across the 23 albums included in our sample. Analysis of the data revealed a range of applications of soundscapes as a compositional resource. These include references to natural, urban, and rural environments, highlighting the relationship between the soundscape concept and Gismonti's work, which seems fundamentally rooted in representations of diverse spaces and cultures, particularly Brazilian ones. Among the examples analyzed, notable references include environments associated with indigenous communities and elements of the country's popular culture. These references suggest a compilation of sound records that reflect the memory of national culture, whether in representations of indigenous rituals and ceremonies, Afro-Brazilian cultural expressions, or popular celebrations from the northeastern region of Brazil. Through the classification of occurrences, it was possible to make inferences about how these environments and spaces are represented in music, in terms of construction, sound sources, and compositional techniques. In general, in the discography, there are evidences of recorded sounds that can be understood as examples of soundscape composition. However, in this

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repertoire, the sonic construction of the idea of space, or place, may also arise from the interaction between recorded sounds and instrumental performance, and sometimes exclusively from instruments. Considering the multiplicity of applications observed in the discography, we aim to discuss the roles played by soundscapes within musical structures, which may contribute to an understanding of this theme in the context of creative processes in music, as well as to support future complementary research on this subject.

**KEYWORDS:** SOUNDSCAPES | MUSICAL CREATION | EGBERTO GISMONTI

**Rafael Lopes dos Santos** is a PhD candidate in musicology at the University of Évora, Portugal. A native of Brazil, he holds a master's degree in music from the Federal University of Paraná and a bachelor's degree in guitar from the Federal University of Rio Grande do Sul. His research focuses on soundscapes, exploring creative processes, music semiotics, and cultural dynamics, particularly in the 20th and 21st centuries. Currently, he is a collaborating researcher at CESEM-NOVA FCSH, where he works on his PhD thesis. He is also part of the CESEM's GTCC group and contributes to the project Thematic History of Music in Portugal and Brazil. Between 2016 and 2021, he was a member of the research group Context, Structuring, Influence, and Musical Style between 1850-1950, coordinated by Prof. Dr. Norton Dudeque (UFPR). As an artist, he works as a musician and composer, performing concerts and releasing phonographic productions.

### **The sound of gesture: Gesture as an element of manipulation in real-time electronic music for saxophone**

*Ricardo João Domingues Pires, Henrique Portovedo & Mário Dinis Marques*

UNIVERSITY OF ÉVORA | INET-MD - UNIVERSITY OF AVEIRO | CESEM - UNIVERSITY OF ÉVORA, PORTUGAL

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The use of gesture is an evidence in everyday human existence. In the practice of a musical instrument, the use of gesture can be understood and explored from two points of view. If, on the one hand, it is used to manipulate the instrument in order to produce sound, on the other hand, it can be seen as an element capable of reinforcing the expressive nature of music.

The musical gesture has been used as a compositional object in real-time electronic music due to the use of sensors that captures bodily phenomena in terms of electrical signals, obtaining in this way, compatible signals for using it as an input in an interactive music system. In the context of mixed music, by adding sensors and/or gestural controllers to the body of the instrument or the instrumentalist, gesture can be used to increase the expressive potential of the instrument. This approach leads to a hybrid and multidimensional performance, in which the performer has to manage various layers of instrumental control, whether it is associated to the acoustic instrument or related to the sensors or software used in the performance. In this context, new types of gestures will emerge, and consequently they have to be incorporated into the performance.

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This research project aims to reflect, from the interpreter's point of view, on the connection and interaction between interpreter, instrument and technology, with a focus on the gesture-sound relation, through the use of gestural controllers. This relation and interaction will be reflected in the co-creation with composers, of new works for saxophone and electronics in real-time, using the gesture as an element that can enhance the expressive potential of the saxophone. In this way, the results of the co-creation work will be presented through an analysis of the pieces *Touch (é)*, by the composer Ângela da Ponte, and *Atrevido Curioso Resiste: Et siseros oiru cod iver ta*, by the composer Pedro F. Sousa.

**KEYWORDS:** MUSICAL GESTURE | MULTIDIMENSIONAL PRACTICE | MIXED MUSIC

**Ricardo Pires** has developed a work of creative collaboration that materialized in the creation of works for Saxophone and Electronics, Solo Saxophone and Saxophone and String Orchestra.

In 2023, he is presenting his new work: Windsor Project, which has the support of the GDA Foundation, Antena 2, MPMP, Revista Musical Da Capo and The Anglo Portuguese Society (London).

He performed solo with the European Union Youth Orchestra, Gulbenkian Orchestra, MPMP Orchestra, National Republican Guard Chamber Orchestra, Camerata Amicis, EPME Classical Orchestra, National Republican Guard Symphonic Band, Portuguese Symphonic Band, Lisbon Superior Music School Wind Orchestra and Lisbon Superior Music School Saxophone Ensemble.

Ricardo holds a master's degree in music, a master's degree in music teaching and obtained the Artist Diploma.

Ricardo is a D'Addario Woodwinds and Henri Selmer artist, musician of the GNR Symphonic Band and Saxophone teacher at the Sintra Conservatory of Music.

**Henrique Portovedo** was awarded with a Summa Cum Lauda PhD in the field of Science and Technology of the Arts (Performance and Computer Music) at the Portuguese Catholic University funded by FCT. Portovedo was Fulbright Researcher at the University of Santa Barbara California, Erasmus Researcher at the University of Edinburgh, visiting researcher at the ZKM Karlsruhe and visiting researcher at McGill University Montreal. Master in Music Performance with Distinction by Trinity Laban London and Master in Music Pedagogy by the University of Aveiro, he was awarded with several prizes including by the Portuguese National Centre of Culture and the British Society for Education Music and Psychology. As saxophonist and intermedia artist has presented multidisciplinary creations in festivals

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worldwide, while being soloist with some of the most relevant contemporary ensembles in Europe. Currently Portovedo is professor at University of Aveiro, Guest Professor at the Real Conservatorio Superior de Musica de Madrid and coordinator of the Creation, Performance and Artistic Research's group at INET-md.

**Mário Marques** has regularly collaborated with various prestigious orchestras, such as the Calouste Gulbenkian Orchestra and the Portuguese Symphony Orchestra, among others. His experience as a soloist includes performances with Orquestra das Beiras, Orquestra do Centro, Banda Sinfónica Portuguesa and the Banda da Armada Portuguesa.

His work has been recognised by several contemporary composers, including Daniel Bernardes, António Vitorino D'Almeida, and Eurico Carrapatoso, who have dedicated several works to him.

Currently is assistant professor in the Department of Music at the University of Évora, where he also holds the position of director of the Master's Degree in Music Teaching. He is a founding member of the Portuguese Saxophone Association and was a member of the organizing panel for the 2nd European Saxophone Congress. Recognized as an artist with the Cannonball Saxophones brand, Mário applies his vast musical experience to research and performance practice, frequently presenting papers at academic conferences.

### **Analysis of six works by Gilberto Mendes from the perspective of intertextuality**

*Rita de Cássia Domingues Santos*

FEDERAL UNIVERSITY OF MATO GROSSO, BRAZIL

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Gilberto Mendes (1922-2016), a prolific Brazilian composer, wrote two books to present his memoirs of what became his compositional work. This can be seen in the recurring intertextual procedures in his works, and this paper aims to demonstrate the intertextuality present in works from the 1980s and 1990s, as well as historically discussing some aspects of intertextuality and originality in compositions. According to Ap Siôn (2007), the use of intertextuality is sometimes criticised because of the categories of originality, artistic genius and the autonomy of the work of art, stating that the roots of the concepts of creative autonomy and artistic genius go back to the time of Mozart. However, intertextuality is nothing new; composers were not afraid to use musical elements from their immediate predecessors or fellow practitioners (Ap Siôn, 2007, p. 6).

During the Romantic era, the demand for originality translated into requiring each

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composer to create their work from scratch (Goehr, 1992, p. 220). Before that, the musical work was not an indestructible object but rather a malleable structure, in which the parts were considered greater than the whole due to the adaptability and versatility of musical gestures, phrases, turns and figures belonging to the Baroque and Classical styles. Despite these clouds hanging over 20th-century composers, intertextuality has been vitally sustained. Souza (2009) states that musical neoclassicism frequently used intertextuality in the modernist period, observing close similarities between some works' melodic profile, harmonic structure, rhythms, phrasing and form. It can be seen from these considerations that the use of intertextuality and the question of authorship are guidelines affected by historical and cultural processes.

The theoretical framework of this research is based on authors such as Everett, Hutcheon, Ap Siôn, and Straus, who discuss intertextuality. The methodology used to analyse three works for piano and three works for orchestral formations by Gilberto Mendes was the intertextual categorisations of Straus and Ap Siôn, as well as the use of Hutcheon's *A Theory of Parody* (2000) through the analytical view of Everett (2004). As a result, the parodic and ironic layers were revealed in the six works analysed: *Três Contos de Cortazar*, *Último Tango em Vila Parisi*, *Il Neige de Nouveau!*, *Für Annette*, *Abertura Issa* and *Viva Villa II*. According to Hutcheon, the relevance of parody and irony is related to prior knowledge of a code, establishing its evocation through memory and its reuse with difference. It was also important to note the predominance of intertextuality, categorised by Ap Siôn (2007) as intratextual intertextuality, which reflects precisely the mechanism of memory at work in Mendes' compositional process through reminiscences of previous works by the same composer that are manifested in the works analysed, i.e. when we consider the whole of a composer's oeuvre as one large text. Finally, Straus' (1990) categories were also applied in the analyses, revealing the categorisations called Centralisation, Generalisation, Fragmentation and Neutralisation.

**KEYWORDS:** INTERTEXTUALITY | GILBERTO MENDES | MUSIC MEMORY

**Rita de Cássia Domingues dos Santos**, musicologist, composer, conductor and pianist. She holds a doctorate from the Universidade Federal de Mato Grosso, and postdoctoral degrees from the Universidade Nova de Lisboa – Centro de Estudos de Sociologia e Estética Musical (CESEM), Lisbon, Portugal, and the Universidade de São Paulo Faculdade de Filosofia Ciências e Letras de Ribeirão Preto, Brazil. PhD in Contemporary Culture Studies (ECCO/UFMT), Rita Domingues dos Santos has published *Repensando a terceira fase composicional de Gilberto Mendes* (2019), researches Postopera, Minimalism and Intertextuality, and is a member of the Society for Minimalist Music.



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### **Anonymity and hype create collective memory: itineraries in 21st century Italian independent music**

*Saverio Beccaccioli*

CONSERVATORIO DI TERNI E RAVENNA, ITALY

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In 21st-century Italy, one prominent mechanism for remembering music has prevailed in the independent music scene: the technique of anonymity. With the spread of new media, anonymity has become a key factor in the success of many independent Italian artists. Notable examples include Sick Tamburo (2007), who still perform with balaclavas covering their faces, and I Cani (2010), who used anonymity to explore new online possibilities. Other notable artists using this approach include Gazzelle (2016), Myss Keta (2016), Tha Supreme (2017), Liberato (2017), and Legno (2018).

The absence of personal information about these artists sparked curiosity and interest, encouraging audiences to focus on the message or the work itself rather than the artist's identity. Anonymity created a sense of memory by purifying the artistic experience, uniting individuals into a community that generates meaningful narratives and deeper connections to universal themes. These dynamics have influenced contemporary understandings of music, making it unique and unforgettable despite the lack of a recognizable face, all embedded in a particular cultural imagery. In contemporary Italian popular music, memory, anonymity, and hype have emerged as marketing strategies initiated from the grassroots by independent record labels as a counter to mainstream industry dynamics.

Between the summer of 2016 and early 2017, a mysterious singer-songwriter, Cambogia, gained minor headlines within the indie scene. Cambogia's first public appearance was on YouTube, with a video for a new single that hinted at a forthcoming, elusive second album. The artist announced that the first album would have been released on tape cassette, in very limited copies, making it untraceable on any streaming or download platform.

In June 2017, Cambogia released a new track, accompanied by a video featuring a Japanese woman in a rabbit costume who takes Cambogia to a movie theater. There, a message was displayed at the bottom of the screen:

"Cambogia does not exist. He is a fictional character created by the record label Ground's Oranges as an exaggerated representation of an indie singer and as a social experiment. The project aims to highlight the excessive focus on hype rather than genuine musical value. [...] Among us, there are no marketing experts or well-known artists in disguise.

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There is no press office. [...] Can you imagine what a genuine label with a substantial press office could do? Could it make you appreciate a mediocre product?"

The goal of this project was to demonstrate how trivial and easy it is to create an artist only to generate appeal in a target audience and to gain notoriety by creating a lasting memory. This concept has become more relevant with new technologies that manipulate how we remember and interact with music, from streaming services to YouTube and social media. The research examines popular music studies, as well as sociological and anthropological aspects of the music scene.

**KEYWORDS:** COLLECTIVE MEMORY | ANONYMITY | ITALIAN INDEPENDENT MUSIC

**Saverio Beccaccioli** is a PhD student at the Conservatoires of Terni and Ravenna in Popular Music. He graduated in Renaissance and Baroque Trombone at the Conservatorio "G. Briccialdi" in Terni with top marks, honors, and honorable mention. Saverio is a master student in Musicology at La Sapienza University, Rome. He is the artistic director of the PalArte Theatre in Fabrica di Roma (VT) and has been awarded for various projects in the fields of culture and creativity. Saverio has performed with symphonic, early, and modern ensembles in Belgium, Croatia, the Czech Republic, Germany, Greece, the Netherlands, and Switzerland.

### The challenge to preserve the Sylvano Bussotti's Heritage

*Sofia Weck*

NOMUS ASSOCIATION, ITALY

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The issue of archives and intangible heritage is an evolving one, involving both the preservation of traditional documentary material and the protection of immaterial artistic practices and knowledge.

The concept of 'archive' has expanded to include not only written and physical records, but also digital, video, audio and even oral practices. Contemporary archivists are faced with the challenge of managing this kind of content, which is not simply physical material, but information that is part of a living cultural fabric. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in 2003, contributed to protect not only tangible heritage, but also those testimonies of artistic practices that are in danger of being forgotten.

The state of the art on archives and intangible heritage is characterised by an increasing focus on digitisation and an awareness of the technical and 'philosophical' challenges that arise when trying to preserve the intangible.

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My proposal focuses on some aspects of cataloguing, preservation and dissemination of contemporary music heritage through the figure of Bussotti, a unique personality of the Italian 20th century and particularly complex due to the co-presence and interaction of different materials in his work. The NoMus archive had to deal with this complexity when acquiring the Bussotti Fund between 2019 and 2023, with the recognition of the Italian Ministry of Culture.

This Fund represents an interesting corpus for understanding his approach to the performative and visual dimension of art, including materials of various kinds: manuscript scores, sketches, preparatory notes, stage materials, audio-video, correspondence and a collection of drawings.

One of the most fascinating aspects of Bussotti's work is his focus on performance practice: his works are thought of as true multidisciplinary spectacles. He explores the relationship between body and sound.

Bussotti's musical notation consists of actual 'instructions', where the bodily gesture is indicated along with the music. This makes his works as much visual experiences as they are aural and demands interpretative sensitivity from performers: the concept of the 'open score' is central to his production, in which performers have the freedom to interpret and contribute to the work. How can the memory of this specific performative aspect be preserved?

NoMus has within it funds concerning veritable artistic-musical institutions on the national scene and beyond: the first example is that of the Studio di Fonologia Musicale della Rai. This will be the occasion to briefly present the differences and similarities in the management of two funds, more or less contemporary, so important and so different.

More generally, the NoMus collection includes scores, audio and video recordings, but also documentation related to musical and cultural life, such as interviews, theoretical writings and archive materials that testify to the context in which the works were created.

The archive is also a place for research and training: it organises workshops, seminars and meetings with composers and musicians. Although the NoMus archive stands out for its cultural offering and archival activity, some of its weaknesses may be limited financial resources, long-term sustainability and international visibility.

**KEYWORDS:** PRESERVATION | CATALOGUING | SYLVANO BUSSOTTI | PERFORMATIVITY

**Sofia Weck** (b. 1993, Florence, Italy). She is a musician, educator and researcher in performance and music studies.

She graduated in Contemporary Italian Literature at the State University of Milan in 2020 and in 2024 in Jazz Trumpet at the Scuola Civica Claudio Abbado, Milan Foundation.

Since 2019 she has been studying opera singing at the Claudio Abbado Civic School.

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In 2023 and 2024, she twice won the 'Life is Live' call for proposals from the Cariplo Foundation to promote live culture with original musical projects.

She has performed as a singer and trumpeter in concert halls and theatres in Italy and abroad, in small and large ensembles.

She teaches trumpet at the Ottavanota School (Milan).

Since 2022 she has been a collaborator at NoMus (Milan), a research centre on 20th century and contemporary music, and is currently working on the Sylvano Bussotti Fund, focusing on the relationship between music, musical gesture, movement and dance in his works.

### **Orthodoxy as cultural heritage in Vuk Kulenovic's *Hilandarska zvona***

*Taíssa Marchese*

CESEM - UNIVERSITY OF ÉVORA, PORTUGAL

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The cultural, social, political, and religious identity of various communities has often been preserved through certain musical manifestations which reflect historical and aesthetic developments, and solidify traditions. *Hilandarska zvona*, a short piece for solo piano written by Vuk Kulenović, expresses the cultural context of Serbian Orthodoxy, and the wartime period during which it was composed. The title translates to "Bells of Hilandar," referencing the bells of a specific monastery on holy Mount Athos, a significant centre of Serbian culture and spirituality.

Composed in 1992, one year after the onset of the war that led to the breakup of Yugoslavia, this piece resonates with Kulenović's own experiences as a native of that region. Musicologists (specifically, Medić [2020, p. 173]) suggest that Kulenović's choice to name the piece after the bells of the Hilandar Monastery – a symbol of Serbian culture – reflects an effort to reinforce the faith of the Yugoslav people and remind them of their resilience during a time of hardship.

The bell ringing of this monastery, which Kulenović seeks to illustrate, primarily employs the performative techniques of Russian Orthodox zvon ringing. However, it also showcases a unique quasi-pentatonic harmonic organisation that differentiates it from traditional zvon bell ringing.

In *Hilandarska zvona*, two musical codes can be linked to the Orthodox zvon bell ringing school and to the harmonic framework of the Hilandar bells: simultaneous layers with distinct rhythmic speeds, and the predominance of pentatonic melodic and harmonic structures.

This presentation will examine these features from the perspective of topic theory, which explores how specific musical elements convey expressive meanings through associations to references that are external to the score – these are named "topics". Such associations rely on shared cultural, historical, and social knowledge. The aim is to elucidate the

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characteristics that enable the identification of the Hilandar monastery's bell ringing within this composition.

Additionally, I will propose specific performative resources concerning tempo, dynamics, and pedalling derived from practical experimentation on the piano. These are meant to emphasise the connection between the simultaneous layers with distinct rhythmic movement in this piece and the triple polyrhythmic layers of zvon bell ringing, and between the quasi-pentatonic organisation of Hilandarska zvona and that of the Hilandar monastery's bells.

Bells can be seen as auditory markers that connect people to time, space and ritual; their organisation in the form of patterned rings represents a cultural soundscape that both accompanies social and historical development through time and yet remains unchanged, a pillar of constancy. In this piano piece, bells represent this soundscape, as seen through the composer's social, aesthetic and affective context.

**KEYWORDS:** CULTURAL HERITAGE | BELLS | TOPIC THEORY

**Taíssa Marchese** (artistically known as Taíssa Poliakova Cunha) is a Portuguese-Russian pianist. She holds a master's degree in music from the University of Aveiro and is currently pursuing a PhD in Piano Performance at the University of Évora, where she also teaches Piano and Chamber Music. As both a soloist and chamber musician, Taíssa has received several awards, performed at national and international festivals, and appeared as a soloist with some of the most prominent orchestras in Portugal, Brazil and Ukraine. She maintains an active concert career, giving solo recitals and performing in chamber music, opera, and theatre settings. She covers a wide range of repertoires, focusing on Romantic, twentieth century, contemporary, and Portuguese music. Her discography includes a chamber music album featuring works by Portuguese composers dedicated to Beethoven (2022), as well as an album honouring Portuguese female pianists, which was nominated for the Prémios Play da Música Portuguesa (2024).

### **Modifying Pressing's Model of Improvisation, Syntactical Meaning, Embodied Language and The Creativity Continuum: a new way of Seeing the Meaning and Purpose in Musical Creativity**

*Thomas Bancroft*

EDINBURGH NAPIER UNIVERSITY, UNITED KINGDOM

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25 Years ago Cambridge educated professional jazz musician doctors and twin brothers Tom & Phil Bancroft began developing a pedagogical approach for teaching beginner jazz improvisation skills starting with an auto-ethnographic study of their own improvisational practice. This resulted in a rich (but not academic) publication history: of an online interactive creative music resource and teacher training approach used by more than 10,000 teachers around the world, along with conservatoire level teaching, multiple CD

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releases and many concert performances. Along the way they have developed a theoretical framework which helps educators design curricula and develop reflective practice around creative music education for a wide range of educational settings and end users, and has flipped their conception and definition of creativity on its head.

Tom is now working on a PHD at Edinburgh Napier University which is explaining this research process he is describing as iterative auto-ethno-meta-pedagogy ie methodology as an interplay between: a practice based auto-ethnography based on elite level improvisation and composition AND action research based around testing theory-based activity designs in a range of classrooms working with a range of educators and students in the non-academic publication journey touched on above. This joint presentation by Tom & Phil will focus on two outcomes of their research that both relate to the impact of memory and stored experience, via 'conscious and below awareness musical language & syntax' processing, and meaning on both the practice and definitions of and understandings of creativity. This will include an attempt at re-visiting Jeff Pressing's model of Improvisation with new thinking about improvisation, meaning making, embodied language AND offers a new perspective and definitions of creativity around the creation of meaning and how the location of that meaning changes from early childhood to leave a legacy in creative adulthood.

**KEYWORDS:** CREATIVITY | MEANING | MEMORY | EMBODIED | IMPROVISATION

### **What integral serialism and chance music can teach us about our experience: a reflection on strange tools, (un)controllability and resonance**

*Ulyana Barabakh*

SAPIENZA UNIVERSITY, ROME, ITALY

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In an article about indeterminacy in music, Roger Reynolds claims that "[t]o write a piece according to any principle and in any manner is to propose, in some sense, an occasion for experience" (1965: 136). Basing on a theoretical frame that includes theories of the philosopher Alva Noë and the sociologist Hartmut Rosa, the analysis developed in the present study is intended to show how music can be well more than an experience. As Noë believes, music (like any kind of art) can be an exploration of our experience.

The first section of the research presents four foundational ideas on art proposed by Noë: art as a practice that stages, analyzes and reorganizes our experience as human beings; the artwork as a "strange tool" (an object derived from everyday life yet decontextualized and therefore puzzling); art as a practice of disorientation and rethinking of our beliefs, habits, and actions; and, finally, the relationship of art with writing. Noë's conception of art is particularly well-suited (for reasons briefly mentioned) to works of contemporary art. Therefore, the second section symmetrically shows how these four ideas find resonance in John Cage's approach to musical composition: Cage's aesthetic conceptions include the idea of music as a practice that stages particular aspects of our experience; familiar, everyday objects used in "strange" ways to create music; defamiliarizing strategies (such as silence or



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chance procedures) that reorganize our experience, allowing us to see and hear the world with almost childlike wonder and naivety; and the importance of writing (notation) for musical experimentation.

However, this kind of relationship between art and experience can be investigated more specifically. Considering Rosa's theories on resonance, it is possible to examine how experience of music and principles of musical composition offer profound insights into a particular aspect of our lives: the delicate but necessary balance between controllability and uncontrollability. The present research focuses on the compositional attitude and aesthetics of two directions in contemporary art music experimentation (namely integral serialism and chance music) which provide interesting material to bring Noë's and Rosa's theories together and test them concretely on the ground of music history. According to Rosa, having a resonant experience entails relinquishing the desire to control everything in our life, while also avoiding complete passivity. And what does contemporary musical experimentation tell us about this kind of dynamics? Integral serialism tends to require total and rigorous control over every minute detail of the musical experience: this leads to problematic results that have been critically pointed out by Iannis Xenakis and Nicolas Ruwet, among others. Conversely, theories of chance music emphasize and value the randomness of sound events, sometimes neglecting the need for an active response to them. The art and theoretical reflections of Pierre Boulez (who somehow synthesized the legacies of both musical directions) reveal instead the inescapable complementarity of controllability and uncontrollability in the creation of a musical work. This confirms the connection between musical experience, Rosa's ideas on human experience as a whole and Noë's conception of art.

**KEYWORDS:** ROLE OF ART | MUSICAL EXPERIENCE | (UN)CONTROLLABILITY

**Ulyana Barabakh** is currently a master's student in philosophy at Sapienza University of Rome and a student at Santa Cecilia Conservatory in Rome (Piano). She also graduated from the Sapienza School of Advanced Studies, with a thesis about the semiology of music in Jean-Jacques Nattiez. Her main interests concern semiotics, aesthetics, musicology and the connections between these research areas. Her former musical experience includes several victories in national and international piano competitions (2009-2013: "Lia Tortora" in Latina, "Premio Valentino Bucchi" in Rome, "Città di San Gemini" in San Gemini, "Mozart" in Frascati-Rome, "G.G. Visconti" in Rome) and singing in the youth choir of the Accademia Nazionale di Santa Cecilia in Rome (2015-2020) under the baton of Maestro Ciro Visco and Maestro Massimiliano Tonsini.

### ***Tratado de Lágrimas* by José María Sánchez-Verdú: A Contemporary Musical Materialisation of the *Lamentations of Jeremiah***

*Valentín Benavides*

UNIVERSITY OF VALLADOLID, SPAIN

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This paper presents a hermeneutic analysis of *Tratado de lágrimas* (2017–2021)—Treatise on Tears in English—by José María Sánchez-Verdú, a cycle for countertenor and accordion comprising three pieces (Lectio I, Lectio II, and Lectio III) based on the *Lamentations of Jeremiah*, a text traditionally associated in Catholicism with the *Tenebrae* services of Holy Thursday, Good Friday, and Holy Saturday. This text provides deeply lyrical and poetic material, rich in imagery that captures the sorrow of the Jewish people over the destruction of Jerusalem. Sánchez-Verdú draws on diverse sources, from the motet-chanson *Plaine de deuil* by Josquin des Prez to a 16th-century hymnal, crafting an intertextual work that revisits the theme of “lament” in a manner reminiscent of its Renaissance conception. Beyond its intertextual connections, *Tratado de Lágrimas* emerges as a true compendium of musical gestures that aim to convey the pain embedded in the text. Much of this gestural expression is related to a natural physiological response to pain and sadness; however, there are also musical gestures that evoke a more extroverted, almost theatrical expression of grief, undoubtedly connecting with the bodily manifestation of mourners—figures commonly present in the funeral rites of ancient cultures like the Egyptian and Hebrew. The prophet Jeremiah himself, in his proclamation of the ruin and exile of the Jewish people, refers to mourners (lamentatrices) as an essential element for expressing the suffering caused by the devastation of Zion. In Sánchez-Verdú’s *Tratado de Lágrimas*, the voice and accordion intertwine to create a discourse filled with madrigalisms and rhetorical figures historically associated with expressions of sorrow and sadness, such as the *pianto*, *suspiratio*, and *passus duriusculus*. This paper reveals the compositional resources and borrowings Sánchez-Verdú employs to create a musical lament, along with the symbolic connections and emotional meanings these elements bring to a contemporary musical materialisation of the *Lamentations of Jeremiah*.

**KEYWORDS:** MUSICAL ANALYSIS | SPANISH CONTEMPORARY MUSIC | LAMENT | INTERTEXTUALITY

**Valentín Benavides** is a choir conductor, composer, Doctor of Musicology, and Professor at the University of Valladolid (Spain). He has received several international composition awards, including the XXIV “Cristóbal Halffter” Prize. His research focuses on the presence of the past in contemporary music, specifically on the survival of musical gestures that convey emotional meanings throughout history. He is a member of the Spanish Society of Musicology (SEdeM) and the Society for Music Analysis and Theory (SATMUS). He is currently involved in the research project “Topics, Dialogues, and Identities in Spanish Music: 18th–20th Centuries.”

### Augmented Brazilian Pandeiro: a beginning of an idea

Vitor Lyra Biagioni

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This project presents an augmented Brazilian pandeiro, developed and conceived at the Interdisciplinary Center for Sound Communication (NICS) as well as the partial results of

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the doctoral research entitled: Augmented Brazilian Pandeiro: Multimodal Interpretative Processes. This research aims to explore the sound of this hyperinstrument in interpretative contexts. In this conference, we will initially raise some historical questions originating from the Brazilian pandeiro, presenting its ancestry and the main interpreters who led the maintenance of the instrument for so many years, using as a reference the works of Rodrigues (2014). Next, we present the guiding concepts in the construction of the prototype and then the creative developments of the augmented (or expanded) instrument, with some authors such as: Rimoldi (2018) and Miranda and Wanderley (2006). In this part, we will discuss the definition of a hyperinstrument (or expanded instrument) and present the creative process of this prototype. Subsequently, we highlight the different practical results achieved to date, in the search to affirm the creative possibilities of multimodal interpretative processes, presenting a creative experimentation of the first timbral ideas that we are using in the research moment. Furthermore, the concepts of hybridization and confluences that fully permeate the theoretical questions of our work (Burke (2010), Espinheira (2022) and Bispo (2023)) and the methodological processes in the creation of the hyperinstrument and interpretation are also presented. Here we will support the concepts of artistic research and autoethnography (Cano and Opazo, 2014 and Stevance and Lancasse, 2018).

**KEYWORDS:** BRAZILIAN PANDEIRO | AUGMENTED INSTRUMENTS | COMPOSITION | PERFORMANCE

### **Bumba meu boi from Maranhão: description of two creative contemporary processes**

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The Bumba Meu Boi festival is characterized as a festival of great relevance, both within and outside the national territory, being predominantly played, celebrated and/or known in different locations in the state of Maranhão. Its importance is even more significant because it is a primarily black culture manifestation and has been recorded since the colonial period. According to Barros (2018), the legend of Bumba Meu Boi dates back to the colonial period and it is due to the expansion of the territory and the importance of cattle for the socioeconomic development of the north and northeast that the legend inhabits. (Barros, 2018, p. 221). The legend in question remains around the context of enslaved blacks, indigenous people and colonial movements. In Maranhão, the festival presents accents or different characteristic stylistic elements that create different variations of the festival (matraca accent, zabumba, costa de mão, orchestra and baixada). In this work we focus on the matraca and baixada accents. Thus, this research aims to extol, from a contemporary perspective, the memory and elements that are part of the manifestation through the exhibition of two pieces, one acousmatic and the other with fixed electronic support. As a methodological element, we use the questions of autoethnographic research of Cano and Opazo (2014) to discuss the questions of self-reflection of the interpretative

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process. As a way of demonstrating, in some way, respect and reverence to this manifestation, we hope that through the compositions we can bring, with musical elements, aspects that enhance this rich and important Brazilian cultural symbol. In the first piece. In the first work, an acousmatic work, the creative process involved developing different tracks from recordings of the Bumba meu boi cultural event, which were recorded in 2024 in the state of Maranhão. The work used recordings from voices and percussion instruments from the groups Santa Fé, Maioba and Boi de Maracaná. In addition, the work features recordings of traditional instruments that were electronically transformed. In the second work, the creative elements are based on different uses of percussion instruments, electronically modified, dialoguing with free improvisation with a Boi Pandeirão, a traditional instrument of the manifestation.

**KEYWORDS:** BUMBA MEU BOI | CREATIVE PROCESS | PERFORMANCE

### **Creative and interpretive possibilities based on the aural model concept**

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For the last centuries Western music has maintained the tradition of using notation systems, in which a composer elaborates a sound discourse and transmits it through a graphic or textual score. The interpreter has the role of interpreting the information, recognizing the symbols written on the document. We observed that these processes are based on visual sensory stimuli and the interpreter's experience in translating the same symbols. This observation leads to a question: are there interpretative possibilities beyond the visual ones? Our previous research pointed out that the composer Rick Nance developed a concept called aural model or auditory model, in which the composer composes a piece electronically (using fixed sounds) presenting an auditory score that must be heard by a performer and reproduced on his or her instrument for an audience. According to Nance (2007), this concept introduces the "aural primacy of the compositional process, now applied to both the composer and the performer" (Nance, 2007, p. 40), in other words the composer aims to show to the performer his intentions and compositional motivations through listening instead of using a written score. The objective of this research is the description of an interpretative process. We used the piece entitled *Aurora*, composed by Vitor Lyra Biagioni in 2021. In this composition, different electronically modified percussive sounds were used, as well as timbres from various extended techniques applied to different Brazilian tambourines. The use of these timbres creates different challenges for performers of other instruments, in the case of this performance, a guitar. As a method, we created a mental interpretative guide, in which we first listened to the piece, looking for segmentation points. In the second step we imagined a possible sound discourse based on segmentation, selecting sounds and timbres that should be played during each session, using traditional instrument techniques and extended techniques. In this process, the interpreter tried to get closer to the sounds presented by

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the composer and then we recorded the interpretation. To analyze the record, we used the methodological concepts of autoethnography as described by Cano and Opazo (2014). The first video shows an initial version of the piece, in which the instrumentalist performs the interpretation listening to the aural model, but the audience listens just to the performance, without access to the model. The second video shows the performance and the aural model at the same time, so that the audience could hear the model and the interpretation and compare the versions. We observed that, using the method of elaborating a mental guide, the performer was able to get closer to the composer's initial idea, preparing a performance with sounds similar to those of the composition. Based on that perception, we conclude that the compositional concept of the aural model may be an interesting resource for composers, as it manages to expose to the performer a guideline closer to the initial idea. For the performer, it becomes a valuable tool to a more precise performance, linked to the author's main intentions.

**KEYWORDS:** AURAL MODEL | CREATIVE PROCESS | PERFORMANCE

**Vitor Lyra Biagioni** works as a symphonic and popular percussionist and has toured several countries such as Norway, Malawi, Germany and the Netherlands. He has attended classes and masterclasses with several renowned musicians such as: Javier Calvino, Carlos Tarcha, Clarissa Severo, Ney Rosauero, Stephan Froleys, Luiz Fernando Teixeira, Brett Jones, among others. He graduated in symphonic percussion at USP Ribeirão Preto under the guidance of professor Eliana Sulpício, holds a degree in music from Centro Universitário Claretiano, a specialization in music education from the Federal University of São Carlos, a master's degree in music from the Federal University of Uberlândia, under the guidance of Cesar Traldi and a specialization in popular percussion from Faculdade Santa Marcelina. He is currently a music educator at the GURI project and is pursuing a doctorate in music at the State University of Campinas, under the guidance of professors Jônatas Manzolli and Danilo Rossetti.

**Daniel Nogueira Parente** is a musician, teacher and music producer. He is currently studying for a master's degree in music at UNICAMP, and teaches guitar online and at Escola Drumfeel. He also works as a sideman, recording guitars and making arrangements for other artists. As a solo guitarist, he has released 3 albums and is a member of the groups Celtic and O Miolo.

**Standardizing timbral and movement based graphical notation: Conveying the expressivity and idiomaticity of effect pedals, amplification and amplified/electric instruments**

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Within Western Art Music, various orchestration, instrumentation and organology treaties

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have served as standardized pedagogical guides for composers to adequately understand the sonic dimensions and capabilities of musical instruments to enrich the soundscape of their compositions.

In the 20th and 21st century, various composers such as Sofia Gubaidulina, Alfred Schnittke, Tristan Murail and Steve Reich have utilized amplified electric instruments such as the electric guitar and electric bass in their own compositions to enrich their soundscapes. Within these compositions, a resonant, non-resonant or semi-resonant instrument is amplified through an analogue or digital amplification system using microphones or electromagnetic pickups, which are then typically paired with effect pedals that change the tonal quality of the instrument.

There is an innumerable amount of accessible effect pedals on the market. These pedals typically have common construction formats and usage methods that modify/modulate the sound to the performer's/composer's desire. Effect pedals are almost always a part of an amplified instrument setup.

This presentation will introduce compositional methodologies/strategies employing graphical and movement-based notation to elicit full tonal, dynamic, expressive and technical control, as well as an idiomatic understanding of the tripartite signal processing system: instrument – effect pedal(s) – amplification. I will explore how this system interacts with its sonic and instrumental environment within the framework of Western Art Music.

**KEYWORDS:** ELECTRIC INSTRUMENTS | EFFECT PEDALS | IDIOMATIC APPROACH | GRAPHICAL NOTATION


**Yanis El-Masri** is a PhD candidate at the University of Aveiro, holding an FCT studentship (2024.06603.BD) to complete his doctorate studies in music composition. He has completed both his licentiate (2021) and master's degree (2023) in music composition at the University of Aveiro under the tutelage of Professor Doctor Evgueni Zoudilkine. His most relevant academic work has been his master's thesis/artistic project *Chamber concerto for augmented electric guitar and mixed ensemble: An exploration of timbre and extended techniques*", in which he implemented the electric guitar, as well as its augmentations/expansions, within an original music piece written in the scope of Western Art Music, with emphasis on sonic experimentation and polystylism. Beyond that, he has composed various orchestral and chamber pieces for award-winning short films, as well as having his chamber and orchestral works premiered in various countries in Asia, Europe and South America.



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