

**Conference time zone: GMT+1:00 (Lisbon)**

Wednesday, 5 May

Morning

**08:30 Registration**

09:00	<b>Opening session: Room CAN 217</b>
	<p>Conference Presentation  <i>Isabel Pires (CESEM: NOVA FCSH)</i></p> <p>Institutional Presentation  <i>CESEM: Centre for the Study of Sociology and Aesthetics of Music</i>  <i>NOVA School for Social Sciences and Humanities (FCSH): Department of Musical Sciences</i></p>
09:30	<b>Keynote Speaker: Room CAN 217</b>
	Moderated by: Isabel Pires
	<p>Carlos Alberto Augusto  <i>Music and responsible design</i></p>
10:30	<b>Break</b>
10:45	<b>Panel 1: Room CAN 217</b>
	Moderated by: Isabel Pires
	<p>Christine Esclapez, Jean-Marc Montera  <i>Free Improvisation as Interpretation?</i></p>
	<p>João Fernandes  <i>The Free Music Improvisation Performance and the Emergence of New Musical Creations</i></p>
	<p>Bruno Pereira  <i>Innere Gesang: The Voice as an Expressive Device of an Inner Sound, an Inner Song</i></p>
	<p>Fellipe Martins &amp; al.  <i>Collaboration and distance: the challenges on the collective creation of Nácar, an audiovisual improvisational piece for cello and electronics</i></p>
12:45	<b>Lunch</b>

Afternoon

**Parallel Sessions**

14:00	<b>Panel 2: Room CAN 217</b>	<b>Panel 3: Room CAN 209</b>
	Moderated by:	Moderated by: Ivan Moody
	<p>Bibiana Bragagnolo  <i>Musical Performance as a Creative and Political Act: Decolonial Practices and Artistic Research</i></p>	<p>Mariachiara Grilli  <i>How to Analyse Scelsi's Music? – Methodological Inadequacies and a Possible Approach</i></p>
	<p>Chiara Antico  <i>Visualization, Technical Mastery and Ethical Responsibility in Performing Music from the Holocaust: between Creation and Commemoration</i></p>	<p>Alexandre Damasceno  <i>Divertimento para 6 Instrumentos: analysis and reflection on Luciano Perrone's performance</i></p>
	<p>Camila Alves  <i>Afrobeats in the Lusosphere: Social Discourse and Language reframed in Rhythm &amp; Poetry</i></p>	<p>Cláudio de Pina  <i>Ligeti's organ studies</i></p>
	<p>Fernando dos Santos  <i>Ibero-American contemporary music ensembles: "ABSTRAI ensemble" as a case stud</i></p>	<p>Gabriel Jones  <i>Empirical Performance Analysis as a Means of Creation in Stockhausen's Klavierstück X</i></p>
16:00	<b>Break</b>	
16:15	<b>Panel 4: Room CAN 217</b>	<b>Panel 5: Room CAN 209</b>
	Moderated by: João Pedro Cachopo	Moderated by: Paula Gomes Ribeiro
	<p>Agnieszka Draus  <i>New Musicology / New Music Theory – the Paradigm Shift from the Turn of the 21st Century in Reflection on music (and its Spatiality) – PART I</i></p>	<p>Rachel Becker  <i>The gendered physical narrative of wind virtuosity: Pasculli, the opera fantasia, and the female oboe</i></p>
	<p>Marcin Strzelecki  <i>New Musicology / New Music Theory – the Paradigm Shift from the Turn of the 21st Century in Reflection on music (and its Spatiality) – PART II</i></p>	<p>Ryan Lambe  <i>Performative/Transformative: Performance and Participation in Queer Amateur Community Music</i></p>
	<p>Karolina Dąbek  <i>New Musicology / New Music Theory – the Paradigm Shift from the Turn of the 21st Century in Reflection on music (and its Spatiality) – PART III</i></p>	<p>Nicola Bizzo  <i>The music of Queen between movies and videogames</i></p>

# Program

Thursday, 6 May

Morning

Parallel Sessions

09:00	<b>Panel 6: Room AN 217</b>	<b>Panel 7: Room AN 209</b>
	Moderated by: Filipa Magalhães	Moderated by: Riccardo Wanke
	<b>João Ricardo</b> <i>Image-Music-Text: Operatic Experiments in the Age of the Audiovisual Essay</i>	<b>Haize Lizarazu</b> <i>Bodies in musical performance: a gestural approach</i>
	<b>Sara Belo</b> <i>The voice as creation – Pre-voice and Vocal Theater</i>	<b>Abigail Sin</b> <i>On The 100% Perfect Collaboration</i>
	<b>Carmen Noheda</b> <i>Elena Mendoza and Matthias Rebstock's La Ciudad de las Mentiras: Composed Theater in the Plural</i>	<b>Jonathan Heilbron</b> <i>Composed Bodies: Incorporating Fernando Grillo's Instrumental Practice through Paperoles</i>
<b>10:30 Break</b>		
10:45	<b>Panel 8: Room AN 217</b>	<b>Panel 9: Room AN 209</b>
	Moderated by: José Oliveira Martins	Moderated by: Riccardo Wanke
	<b>Pavlos Antoniadis &amp; all.</b> <i>Dwelling Xenakis. An augmented reality project on Evryali for piano solo</i>	<b>Henrique Portovedo, Paulo Ferreira Lopes, Luís Neto Costa</b> <i>Multidimensional Contemporary Music Performance as Creation: SaxMultis, a system of Multiphonic Permutations</i>
	<b>Alfonso Benetti &amp; all.</b> <i>Gendering the Piano: Avec Picasso Ce Matin... and Valse, Valsa, Vals; Keuschheits Waltz by Constança Capdeville</i>	<b>Annini Tsioutis</b> <i>Reflections on Re:Mains for Multi-Pianist: An Interview with the Composer Christina Athinodorou</i>
	<b>Benjamin Duinker</b> <i>Rebonds: Structural Affordances, Negotiation and Creation</i>	<b>Daniel Santos Rodríguez, Henrique Portovedo</b> <i>The Electric Guitar. Forms of augmentation and their use in the contemporary repertoire</i>
<b>Nuno Fonseca</b> <i>Music in the white cube: music exhibited as sound art</i>	<b>Mariana Miguel, Ana Telles</b> <i>Become One: An experience in prepared piano, live electronics, and creativity within a minimalistic framework</i>	
<b>12:45 Lunch</b>		

Afternoon

Parallel Sessions

14:00	<b>Panel 10: Room CAN 217</b>	<b>Panel 11: Room CAN 209</b>
	Moderated by:	Moderated by: Joana Gama
	<b>Serge Lacasse</b> <i>The Three (Confusing) Modes of Existence of Music: Composition, Performance, Phonography</i>	<b>Felipe Rodrigues Ferreira Perez</b> <i>New Music, New Vocality: The Music-Text Continuum in the Second Half of the XX Century</i>
	<b>Serge Lacasse, Sophie Stévançe</b> <i>Research-Creation in Music as an Interdiscipline: From Definition to Action</i>	<b>Fernando dos Santos, Guilherme Ribeiro, Laiana Oliveira</b> <i>Musical creation based on images of the composer-performers on 'El ojo de la mujer', for singer and saxophonist</i>
	<b>Caroline Wilkins</b> <i>Music Performance in the Making</i>	<b>José Neto &amp; all.</b> <i>Evoking a landscape through the encounter of the voices of performer and composer</i>
		<b>Ana Telles</b> <i>Collaborative Composer/Performer Creative Processes: A Practice-Based Research on the Genesis of João Madureira's Solo Piano Works</i>
<b>16:00 Break</b>		
16:15	<b>Panel 12: Room CAN 217</b>	<b>Panel 13: Room CAN 209</b>
	Moderated by: Filipa Magalhães	Moderated by: Ana Telles
	<b>Maria Inês Pires</b> <i>Portuguese musical groups dedicated to the erudite contemporary music repertoire: new research directions</i>	<b>Guilherme Ribeiro, Fabio Simão, Silvio Ferraz</b> <i>Acoustic bubbles in the telematic performance of "Ceci n'est pas une trompette"</i>
	<b>Gabriel Trottier</b> <i>The inventory and development of new performance tools in the horn repertoire of the XXth and XXIst centuries</i>	<b>Teresinha Prada</b> <i>Blirium (1965) by Gilberto Mendes: new perspectives</i>
<b>Joevan de Mattos Caitano</b> <i>Isao Nakamura as an intercultural percussionist and his activities in the Internationale Ferienkurse für Neue Musik in Darmstadt: new perspectives</i>	<b>Dimitris Andrikopoulos, Nuno Aroso</b> <i>Composer-Computer-Interpreter. A three-way collaborative process in the creation of two new works for multipercussion</i>	

# Program

Friday, 7 May

Morning

## Parallel Sessions

09:00	<b>Panel 14: Room CAN 217</b>	<b>Panel 15: Room CAN 209</b>
	Moderated by: <b>Benoit Gibson</b>	Moderated by:
	<b>Emma Spinelli</b> <i>Method for the analysis of a musical detournement: Reinterpretation, authenticity and intertextuality of the baroque music in Yngwie Malmsteen's work</i>	<b>Caroline Boë</b> <i>The Polluted Soundscape as Music</i>
	<b>Tiago Sousa</b> <i>Style and individuality in performance – from Hanslick's formalism to contemporary perspectives of authenticity</i>	<b>Isotta Trastevere</b> <i>The energetic perspective of musical form in sound art. Understanding the sense of duration in a sound art event</i>
	<b>Basem Zaher Botros, Mohamed Rashed</b> <i>How to Discuss Intertextuality and Authenticity in the Context of Contemporary Music, and What Issues Should Be Considered</i>	<b>Federico Favali</b> <i>Qwalala, a river of colorful sounds</i>
<b>10:30 Break</b>		
10:45	<b>Panel 16: Room CAN 217</b>	<b>Panel 17: Room CAN 209</b>
	Moderated by: <b>Rui Penha</b>	Moderated by: <b>Eduardo Lopes</b>
	<b>Diogo Alvim, Matilde Meireles</b> <i>Campo Próximo</i>	<b>Simonetta Sargenti</b> <i>Creative performance and technology evolution: an example of analysis</i>
	<b>Nuno Torres</b> <i>SPECTRUM: Autonomous Robotic Gesture and Processes of Deconstruction of a Human-Centred Performance Practice</i>	<b>Martin Laliberté</b> <i>Electroacoustic performance as an act of creation: networking with technology with musical imperatives</i>
	<b>Monika Karwaszewska, Beata Oryl, Michał Garnowski</b> <i>N44n – Circulating echo of an action as an interactive repetition – in contemporary music, choreography and visual live performance</i>	<b>Christian Benvenuti</b> <i>Compositional Variability as a Measure of Musical Complexity</i>
		<b>Filipa Magalhães</b> <i>Music, performance and preservation: current perspectives for the documentation of works involving performance</i>
<b>12:45 Lunch</b>		

Afternoon

## Parallel Sessions

14:00	<b>Panel 18: Room CAN 217</b>	<b>Panel 19: Room CAN 209</b>
	Moderated by: <b>Carla Fernandes</b>	Moderated by:
	<b>Stephen McAdams &amp; all.</b> <i>Composer-performer orchestration research ensembles</i>	<b>Jorge Graça &amp; all.</b> <i>Syncretic Musical Experiments #19: developing a live performance during a pandemic</i>
	<b>Yuval Adler, Robert Hasegawa, Joshua Rosner</b> <i>Documenting Composer-Performer Collaborations on Orchestration Problem Solving</i>	<b>Késia Decoté Rodrigues</b> <i>A recital of your own – digital strategies for piano performances in pandemic times</i>
	<b>Justine Maillard &amp; all.</b> <i>Orchestration thinking and composer-performer relationships in the context of a collaborative creation process</i>	<b>Maria de Fátima Lambert, Paula Freire</b> <i>From Home Towards a World...</i>
	<b>Eliazer Kramer</b> <i>E-Rock: Creating Blend, Combing Styles, and Composing through Collaboration</i>	<b>Robert Jędrzejewski</b> <i>What, where, when and why it is happening?</i>
<b>16:00 Break</b>		
16:15	<b>Keynote Speaker: Room CAN 217</b>	
	Moderated by: <b>Isabel Pires</b>	
17:30	<b>Philip Auslander</b> <i>Musical Persona as Creation</i>	
	<b>Conference closing</b> <i>including the announcement of main subject to the 3rd NCMM edition</i>	