

SYMPOSIUM

Crosswinds: collaborative creativity as transformative practice

Book of Abstracts

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Crosswinds: Collaborative Creativity as Transformative Practice
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Crosswinds: Collaborative Creativity as Transformative Practice

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Organização | Organization

Associação Portuguesa de Flautas (APF)
Departamento de Comunicação e Arte (DeCA)
Instituto de Etnomusicologia Centro de Estudos em Música e Dança (INET-md)
Instituto de Investigação em Design, Media e Cultura (ID+)
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Crosswinds: Collaborative Creativity as Transformative Practice

‘Crosswinds: collaborative creativity as transformative practice’ is an international Symposium that was included in the 2nd edition of the festival ‘Flute Ensembles Across Europe 2023’ promoted by the European Flute Council (EFC) in close collaboration with and hosted by the Portuguese Flute Association (APF), University of Aveiro, INET-MD and ID+. The event takes place at the Aveiro Congress Centre in Aveiro, Portugal, from January 26 to 29, 2023. Thus, adjacent to the Symposium, the event includes performances by Flute ensembles from all over Europe as well as by major artists together with lectures, workshops, seminars and masterclasses.

The general theme of this edition is "Creativity as Interaction", so a new strand of academic reflection has been included, open to all performing areas, as an off-festival reflection activity aiming to bridge the gap between artistic production and academic research. Artists researchers were thus invited to submit proposals to this international Symposium, their presentations taking place on 26 and 27 January leading up to and introducing the festival. Presentations that advocated change regarding diversity, equality and inclusivity, with a particular interest in new formats and performing concepts were prioritized.

9:30-11:00	COSSWINDS REGISTRATION DESK	MASTERCLASS/WORKSHOP RACHEL BROWN	
11:00-12:30	KEYNOTE ADDRESS CAMILLA HOITENGA <i>Parallel Pieces: Visual Art as Inspiration for Musical Improvisation</i>	MASTERCLASS/WORKSHOP ANDERS HAGBERG	
LUNCH		LUNCH	
14:00-14:30	ARTIST TALK FELIPE B. ALVARES <i>"Um lugar seguro": expansão das possibilidades do baixo elétrico como solista</i>	PERF. PRESENTATION LEÓN SALCEDO <i>Improvisation and mechanism. Development of a model and digital tools for classical guitar</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RACHEL BROWN PATRICK GALLOIS
14:30-15:00	ARTIST TALK XAVIER MUÑOZ <i>Tuning: a creative tool for interaction in collective musical practice</i>	PERF. PRESENTATION CRISTINA IOAN <i>New levels of the Singing and flute playing technique</i>	
15:00-15:30	ARTIST TALK IVALDO MOREIRA & SVEA KRONER <i>Toques musicais: experiências artísticas e colaborativas muito além da sala de aula</i>		
COFFEE BREAK		COFFEE BREAK	
15:45-16:15	ARTIST TALK LETICIA DURANTE <i>Experience report: Laboratory of Performance as Creation at the University of Aveiro</i>	PERF. PRESENTATION RENATA KAMBAROVA <i>Approaching Nola, Shashmaqom, and Western contemporary art music through intercultural exchange and artistic research</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG CAMILLA HOITENGA KAZUNORI SEO
16:15-16:45	ARTIST TALK INE VANOEVEREN <i>Breaking the 5th wall - live performances within virtual environments</i>		
16:45-17:15	ARTIST TALK HENRIQUE PORTOVEDO <i>Les Lumières: A Collaborative work for Contemporary Ensemble and Multimedia</i>	PERF. PRESENTATION EILÍS O'SULLIVAN <i>Deconstructing a flautist's relationship to Sequenza 1 for solo flute by Luciano Berio (1958)</i>	
CHILL OUT BAR		CHILL OUT BAR	
18:00	EVENING RECITAL RACHEL BROWN ZACHARIAS TAPARGOS ANDERS HAGBERG		

9:15-9:45	ARTIST TALK HELENA NEVES <i>Vanguarda na Aldeia. Um projecto de música contemporânea em contexto rural</i>	PERF. PRESENTATION MAFALDA CARVALHO <i>A Report of an experience of collaborative creativity in the construction of the performance of "Ego"s by Bruna Santander</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RACHEL BROWN RUTH MEDINA JOSÉ-DANIEL CASTELLON MATTHIAS ZIEGLER SIBEL PENSEL
9:45-10:15	ARTIST TALK SAMUEL POMPEO <i>Choro hodierno: an alternative practice in brazilian music</i>	PERF. PRESENTATION SÉRGIO ELISEU, PAULO BASTOS, GILVANO DALAGNA & JORGE SALGADO CORREIA <i>Sound furniture: New approaches to audience involvement in interactive installations</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RACHEL BROWN RUTH MEDINA JOSÉ-DANIEL CASTELLON MATTHIAS ZIEGLER SIBEL PENSEL
10:15-10:45	ARTIST TALK MAIRA ALEJA G. PÉREZ <i>Social appropriation through artistic research</i>		
COFFEE BREAK			COFFEE BREAK
11:00-11:45	PERF. PRESENTATION LENIN FELIPE GARCIA <i>El bambuco: acercamientos a la praxis y su interpretación</i>	PERF. PRESENTATION FILIPE LOPES <i>Music Lessons Plants Teach Me</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RACHEL BROWN RUTH MEDINA JOSÉ-DANIEL CASTELLON MATTHIAS ZIEGLER CAMILLA HOITENGA
11:45-12:30	PERF. PRESENTATION KATRINA PENMAN <i>Creation of new music for flute and other instruments, to be used in multidisciplinary contexts and/or for inclusive educational purposes</i>	PERF. PRESENTATION MARISA PONCE LEÓN & ANNA WENNERBECK <i>Challenging "human centrim": Creatively connecting with plants and trees through performance</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RACHEL BROWN RUTH MEDINA JOSÉ-DANIEL CASTELLON MATTHIAS ZIEGLER CAMILLA HOITENGA
LUNCH			LUNCH
14:00-14:45	PERF. PRESENTATION JORGE GONÇALVES <i>Emancipated musical interpretation: a Portuguese view on Chopin's Nocturnos</i>	PERF. PRESENTATION RITA VILHENA <i>Nether Ballerina – the autobiographical in performative arts</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RUTH MEDINA CAMILLA HOITENGA RUTH WENTORF PATRICK GALLOIS
14:45-15:30	PERF. PRESENTATION ANNA MARIA TABACZYŃSKA <i>Pelvic floor and its function in the breathing process for wind instruments</i>	PERF. PRESENTATION ALEJANDRO LAGUNA <i>Collaborative Artistic Reconfiguration of the Tango Dance towards Fado</i>	MASTERCLASS WORKSHOP ANDERS HAGBERG RUTH MEDINA CAMILLA HOITENGA RUTH WENTORF PATRICK GALLOIS
COFFEE BREAK			COFFEE BREAK
15:45-17:15	KEYNOTE ADDRESS CARLOS GUEDES <i>Taming the fear of crossing over: new possibilities for transdisciplinary work</i>		
CHILL OUT BAR			CHILL OUT BAR
18:00	EVENING RECITAL SIBEL PENSEL JOSÉ-DANIEL CASTELLON MATTHIAS ZIEGLER		

FLUTE ENSEMBLES ACROSS EUROPE

JANUARY 28TH 2023			
9:00-10:00	MASSIVE FLUTE ENSEMBLE SOPHIE DUFEUTRELLE <i>1st rehearsal</i>		
10:00-10:30	CONCERT MÅLARDALENS FLÖJTENSEMBLE SWEDEN	MASTERCLASS WORKSHOP ANDERS HAGBERG	
10:30-11:00	CONCERT TRANSVERSALMENTE FLUTE ENSEMBLE PORTUGAL	RUTH MEDINA	OPEN TRIBUNE
COFFEE BREAK			
11:15-11:45	CONCERT ENSEMBLE SIPIF COLOMBIA	MATTHIAS ZIEGLER SIBEL PENSEL	CONDUCTORS AND ARTISTIC DIRECTORS TALK ABOUT FLUTE ENSEMBLES ISSUES
11:45-12:30	CONCERT THE MUNICH FLUTE ENSEMBLE GERMANY	CAMILLA HOITENGA	
LUNCH		LUNCH	
14:00-14:30	CONCERT 'LES VENTS BLANCS' ET 'LES PICCOLO' SWISS	MASTERCLASS WORKSHOP	OPEN TRIBUNE
14:30-15:00	CONCERT FLUTUA Orquestra de Flautas da Universidade de Aveiro PORTUGAL	ANDERS HAGBERG RUTH MEDINA	CONDUCTORS AND ARTISTIC DIRECTORS TALK ABOUT FLUTE ENSEMBLES ISSUES
15:00-15:30	MICRO MIXED ENSEMBLES	RUTH WENDORF	
COFFEE BREAK			
15:45-16:15	CONCERT LES FLÛTES D'AZUR FRANCE	MASTERCLASS WORKSHOP ANDERS HAGBERG	OPEN TRIBUNE
16:15-16:45	CONCERT ORQUESTRA DE FLAUTAS DE BARCELONA SPAIN	RUTH MEDINA CAMILLA HOITENGA	CONDUCTORS AND ARTISTIC DIRECTORS TALK ABOUT FLUTE ENSEMBLES ISSUES
16:45-17:15	CONCERT TURKISH FLUTE ENSEMBLE TURKEY	RUTH WENDORF	
CHILL OUT BAR		CHILL OUT BAR	
18:00	EVENING RECITAL CAMILLA HOITENGA PATRICK GALLOIS KAZUNORI SEO		

JANUARY 29TH 2023			
9:00-10:00	MASSIVE FLUTE ENSEMBLE SOPHIE DUFEUTRELLE <i>2nd rehearsal</i>		
10:00-10:30	CONCERT CONCERT ÖFG ENSEMBLE AUSTRIA	MASTERCLASS WORKSHOP ANDERS HAGBERG	
10:30-11:00	CONCERT CONCERT FLAUSTAFF SPAIN	PATRICK GALLOIS KAZUNORI SEO	OPEN TRIBUNE
COFFEE BREAK			
11:15-11:45	CONCERT ISRAEL FLUTE CHOIR ISRAEL	CAMILLA HOITENGA PETER VERHOYEN	CONDUCTORS AND ARTISTIC DIRECTORS TALK ABOUT FLUTE ENSEMBLES ISSUES
11:45-12:30	PRESENTATION OF THE ENSEMBLES from the WORKSHOPS by Matthias Ziegler, Anders Hagberg & Peter Verhoeyen		
LUNCH		LUNCH	
13:30-14:30	COFFEE LOUNGE SOCIAL INTERACTION NETWORKING EXCHANGE OF BEST PRACTICES		
14:30-16:00	FARWELL RECITAL RUTH MEDINA PETER VERHOYEN MASSIVE ENSEMBLE by SOPHIE DUFEUTRELLE		



1st day
26th January 2023

Keynote Address



Parallel Pieces: Visual Art as Inspiration for Musical Improvisation

Camilla Hoytenga

D.M.A. Flute Performance/Ethnomusicology, University of Illinois, USA

Concert Artist, Performance Coach

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Parallel Pieces: How by considering Visual Art, classically-trained musicians can be inspired —and equipped —to enjoy the Art of Improvisation (Visual Art as Inspiration for Musical Improvisation). During our years of study, we classical musicians spend countless hours of honing our craft in the service of interpreting written music. We develop the ability of creating coherent phrases out of notes and symbols written on pages which pass under our sharp eyes. We learn to discern a wide range of styles and to successfully render a French Baroque sonata distinctly from an Ibert concerto. With all this concern for the detail in the scores and the resulting respect for the composers who produced them, what most of us haven't learned is how to improvise, or, in other words, how to make (our own) music by producing appropriately lucid sounds from our instruments in real time. The Cambridge dictionary defines improvisation as “a performance that an actor, musician, etc. has not practiced or planned”. For a classically trained musician, the thought of performing without practicing or planning can be terrifying! How can one even get started? In my case, I stumbled on a solution while playing for an art opening in 1984. I had been asked to play Debussy and Stockhausen, which seemed appropriate for two of the painters, but in the presence of a third painter's

work I suddenly heard completely different music. This music came to me not via the painting as a “score”, but through the substance of the work itself: the combination of its form, its colors, its textures and its particular “energy”. I immediately grabbed my alto flute and spontaneously created a kind of “parallel music”, then and there. Subsequently I reflected on what actually transpired and whether or how I could be able to re-create this “inspiration” for future art openings or similar situations. Was there a “method” I could draw upon to help me improvise? In short, yes. In this presentation I will share the various creative processes that I developed over the years, as I continued to be commissioned by galleries and museums and even by the artists themselves to present “parallel music” for their shows. These “methods” enabled me not only to improvise successfully in relation to visual art works but also to overcome my fear of improvising in other situations.

Biography

As a concerto soloist, Camilla has had the privilege of working with conductors such as Jukka-Pekka Saraste, Marin Alsop, Susanna Mälkki, Vladimir Jurowski, Christoph Eschenbach, Alan Gilbert, Ernest Isquierdo Martinez, Robert Spano with the symphony orchestras of London, Chicago, Stockholm, Berlin, Kyoto or Helsinki and the radio orchestras of Paris, Hamburg, Frankfurt, and Freiburg. As one of the first Westerners to be invited to perform with- in the walls of China’s Forbidden City, (1996, 1998) she has since then performed in the

Beijing Performing Arts Center with the Shenzhen Symphony Orchestra.

In addition to the classics, Camilla Hoitenga performs a large selection of music written especially for her, for example solos by Karlheinz Stockhausen, Pèter Eötvös, Donnacha Dennehy, and duos and trios with harp by Anne LeBaron, Miyuki Ito, Christophe de- Coudenhove, music featuring live video and electronics by Jean-Baptiste Barrière, flute and percussion music by Lei Liang, José Hurtado, Peter Gilbert and concertos by Ken- Ichiro Kobayashi, Pèter Koeszeghy, Alex Nante, and Kaija Saariaho.

Her ongoing collaboration with Kaija Saariaho has produced much solo and chamber repertoire for flute, as well as CD and DVD recordings, shared residencies at festivals and universities, and most recently, featured piccolo- and bass flute parts in the opera “Only the Sound Remains”, staged by Peter Sellars in Amsterdam (March 2016), Helsinki (2017), Paris and New York (2018).

Current projects include a new flute concerto being written for her by Manuel Burgos, premieres of new works by Miika Hyytiäinen for flute and kantele and by Pèter Koeszeghy for flute and piano, as well as European premieres of Kaija Saariaho’s Som- bre and Jean-Baptiste Barrière’s Korean Suite.

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Performative presentations

Improvisation and mechanism. Development of a model and digital tools for classical guitar

León Salcedo

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Since the XX century and compared to other universal musical traditions, improvisation as a field of practice in western classical music, and specifically in the field of classical guitar is a relatively little frequented subject. This happens even with a growing interest among performers. When one is asked about the reason for this state of affairs, many answers can emerge from the point of view of philosophy, history, music pedagogy and even economics. For this work, this question has been addressed from the thesis that states that unlike the classical tradition, in styles such as jazz and rock, musicians approach improvisation from an audiotactile matrix for learning and practice, as opposed to the visual matrix - literacy, score- used in western classical music (Caporaletti , 2018). In this sense, this work intends to use the potential that underlies on the mechanism (defining it as the set of acquired biomechanical operations that allows performers to play) to propose a theoretical and practical model for improvisation. As an ongoing doctoral thesis, this work aims to develop this model, proposing theoretical, practical, and technological tools. This proposal is presented in in the frame of a lecture recital presentation and conjugates, the exposition of theoretical concepts and technological tools developed and proposed as solutions for the question of how to transform and link the mechanical and auditive memory that the performers already have, to turn them into vocabulary and material that can be used for improvisation?

Performative presentations

New levels of the Singing and flute playing technique

Cristina Ioan

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The use of singing in the flute technique and repertoire has been mentioned by quite a few performers like Pierre-Yves Artaud, Robert Dick, Peter-Lukas Graf, and it was incorporated in works for flute by quite a few composers, like Kaija Saariaho, Brian Ferneyhough, Tōru Takemitsu. The singing technique as a resource for improving the flute technique and its repertoire has been also the focus of the research done by Walker (1995), Wilcocks (2006), Lavoie, Traube, and Breault (2008), and Schwartz (2018). The goal of my research was to look even further for ways of symbiotically using these two techniques and explore their expressive qualities from different compositional approaches with a more singing-oriented approach. For this research I have commissioned and performed 5 new solo pieces for flute which are using singing, each of them exploring a different expressive paradigm. For each of these pieces, I have worked closely with the composers familiarizing them with the singing and playing technique and giving them performative advice on what is technically achievable and how to incorporate the singing into the flute playing while further exploring the use of singing while playing the flute. For these pieces the role of the flutist gains a new status, it becomes the “Singing-Flutist”, as I have previously mentioned singing is highly incorporated in the compositional approach, reaching a new level of fusion between these two techniques, therefore enriching not only the compositional vocabulary but also raising the bar for the advancement of the flute technique. As a secondary result of this research, I have developed a few technical exercises for flutists, which can be used to train aspects related to the singing and playing technique such as: strengthening the internal ear, developing polyphonic thinking, working on musicality and expressiveness and developing their singing voice.

Performative presentations

Approaching Nola, Shashmaqom, and Western contemporary art music through intercultural exchange and artistic research

Renata Kambarova

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I am exploring ways to create meaningful, transformative musical relationships between flute and nay players through my own example, while conducting an intensive study of the technique of nola, the traditional ornamental technique between vibrato and trill, used in both vocal and instrumental performances in Shashmaqom. With Shashmaqom I mean the classical genre and pieces that are mainly played and taught in Uzbekistan and Tajikistan. At the same time, I will investigate the transverse nay, learn about its most representative repertoire within the tradition of Shashmaqom from experts in the field, as well as its history and nowadays practice. After developing my own transcultural expressive techniques, I plan to work with composers and musicians from both cultures to develop mutually influenced ways and means of making music and to express a third place between two musical backgrounds. Then I expect to be able to transfer the insights gained to Western concert flute practice and make them accessible to Contemporary Art Music composers. I ask: How can a Western-trained instrumentalist approach Shashmaqom and the tradition of nola and blend it with Western contemporary music in a balanced and respectful way? In doing this, how can the sonic/musical exchange between actors of both genres be mutual and imply a learning process based on instrumental practice and an artistic creation process that runs in two directions between two cultures? What will the result look like in newly created repertoire in either genre?

* * *

Performative presentations

Deconstructing a flautist's relationship to Sequenza 1 for solo flute by Luciano Berio (1958)

Eilís O'Sullivan

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Sequenza 1 for solo flute by Luciano Berio (1958) has been notoriously dogged by the contentious issues of prescription and communication of artistic voice amongst performers and composer alike since its conception. The existence of two scores has further provoked discussions amongst performers. This presentation asks how can I make my voice explicit in and through performing Sequenza 1 transforming my performances from a prescriptive to creative oriented practice? Based on the premise that creativity resides in “social interaction” (Cook 2018, p. 8) this project explores the potential of engaging with dialogue in performance as a route to individuality. Created in collaboration with composer Solfa Carlile, a process of deconstruction unfolding in a performance of Suite, based on Sequenza 1, experiments with performer relationships to venue, audience, music and self. Across five movements the performer reflects, re-evaluates, and acts upon these relationships in multiple and sometimes playful ways. Movements II, IV and V are presented. Echoes (Movement II) forefronts performer-self relationship. Dialoguing with a creative video collage the current ‘I’ interacts in performance with past performing ‘I’s, mining their oppositions. Movement IV is an audience constructed piece based on excerpts from both scores. Navigating between the scores in performance their binaries are explored, shifting in playful conversation with each other, performer, and audience, enlightening the performer’s attitude towards Sequenza 1. Synthesising aspects encountered in earlier movements, the music theatre piece Mirror is a performing of my research journey with Sequenza 1. It problematises cultural gestural expectations through processes of subversion and exaggeration. I argue the insights drawn from the collaborative creative process of deconstruction validate understanding the performer’s relationships in performance with an open attitude, embracing diversity, equality and inclusivity through displacing hierarchies. It offers flautists a new perspective and approach to the performance of Sequenza 1 in which multiple interpretative possibilities are encountered.

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Artists talk

“Um lugar seguro”: uma proposta de expansão das possibilidades do baixo elétrico em direção a uma condição de solista

Felipe Batistella Alvares

Professor do Instituto Federal do Rio Grande do Sul

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Desde a sua invenção em 1955, o contrabaixo elétrico é um instrumento que predominantemente assume a função de acompanhamento de cantores (as) e/ou de outros instrumentos. Esta forma de atuação é digna e fundamental para um baixista, porém condiciona a uma construção de carreira coadjuvante, menos expressiva, menos criativa, menos autoral. Esta é uma das razões que limita as potencialidades criativas do baixo elétrico, principalmente no âmbito da Música Instrumental Gaúcha (MIG), no qual situo este trabalho. É a partir da necessidade de superar esta condição que nasceu a ideia de responder a esta inquietação por meio da criação autoral e interpretativa, centrada na vontade de experimentar outras formas de me conectar com as pessoas e de me projetar enquanto artista. Assim, surgiu este trabalho, que consiste na produção de um álbum, o qual propõe a expansão das possibilidades do baixo elétrico em direção a uma condição de solista. Minha proposta para atingir este objetivo passa pelo desenvolvimento de uma abordagem que designo como aproximação idiomática, a qual consiste na exploração de recursos técnico-expressivos do violão, da guitarra elétrica e do piano (instrumentos frequentemente tratados como solistas) no contrabaixo. As obras que compõem este registro foram inspiradas em ritmos como o chamamé, a chacarera e a milonga, bem como nos elementos harmônicos e melódicos de gêneros como a MPB, o Jazz e o Tango. Em síntese, o que estou propondo neste trabalho é uma criação musical constituída a partir das articulações entre os modos de soar que a MIG tem colocado em movimento, influências externas ao gênero e a apropriação, a adaptação, a releitura, a hibridação e a ressignificação que eu faço destas sonoridades.

* * *

Artists talk

Tuning: a creative tool for interaction in collective musical practice

Bryan Xavier Muñoz Narváez

Investigador del Lapsos Laboratorio, Bogotá, Colombia

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This proposal aims to describe, within the international symposium “Crosswinds conference” 2023, the research process and creation of our teaching material “Cuerpos multifónicos: Herramientas corporales para la práctica musical”¹ (Multiphonic bodies: Corporeal tools for musical practice) in February of 2022 in Bogotá - Colombia. In 2021 Lapsos Lab was formed by music and theater practitioners interested in generating knowledge, creativity, critical thinking and healthier musical practices through interdisciplinary research. As a starting point, Lapsos Lab team centered their research on exploring the intersections of these concepts; listening, rhythm (A. García, B. Villada, B. Muñoz, 2020, p, 36) and tuning (B. Muñoz, 2019, p, 6). The team perceived tuning as a psycho-physical process that implies a bodily transformation (Gruhn, 2007, p. 122)⁴ in a deep kinesthetic dialogue marked by its own history and identity, (Seitz, 2000, 2001, 2005, 431, on Dalcroze, 1930)⁵. The team aimed to study these notions taking as a starting point its place of origin: the body. (Greenhead, 2005, 2010, p. 5). In 2022, the team was awarded with the research grant "Investigación-creación para el desarrollo de materiales pedagógicos musicales" (research/creation for the development of teaching music materials) of the “Ministerio de Cultura ” of Colombia. As part of our research, the team designed a lab “Cuerpos multifónicos” to invite 18 musicians to collectively investigate the notion of tuning as a bodily fact guided by 5 experts; 3 music facilitators (experts on strings, woodwinds and brasses) and 2 experts facilitating in the bodily practices Feldenkrais and “Apropiación Orgánica del Ritmo - AOR”. In this artistic talk I will share the findings of this exploration on the art of tuning to further expand on the musical and theatrical pedagogies. I will present the research used to develop the practical workshops and to share the teaching material produced as response to “Cuerpos multifónicos”. I will conclude by highlighting the Lapsos Lab methodology as an adequate and healthy way to train tuning as a performative and creative interaction.

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Artists talk

Toques musicais: experiências artísticas e colaborativas muito além da sala de aula

Ivaldo Moreira

Universidade de Aveiro / Portugal

Paulo Bernardino Bastos

id+ Instituto de Invest. em Design, Media e Cultura, / U. Aveiro

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O “Toques Musicais” nasceu de um projeto com temas relacionados ao universo da música, desenvolvido dentro de um curso livre de audiovisual. Os temas eram sugeridos pelos alunos sob orientação das docentes e geravam três vídeos de um minuto com apresentação do músico Ivaldo Moreira. Mesmo não tendo sido exibidos em emissoras de TV, tiveram um potencial transformador na atuação de seus protagonistas. Como exemplo, apresentamos o “Ballet para cegos” da bailarina Fernanda Bianchini e a Sinfônica de Heliópolis, na cidade de São Paulo. Dois projetos de inclusão que, a partir da produção destes programetes, foram capazes de despertar o interesse de outras instituições no Brasil e no mundo, desde o apoio à difusão até a celebração de contratos e realizações a nível internacional.

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Artists talk

Experience report: Laboratory of Performance as Creation at the University of Aveiro

Letícia Maia Durante

PhD candidate at University of Aveiro

Research Unit member at INET – MD | Pólo da Universidade de Aveiro

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This is an account of my experience at the Laboratory of Performance as Creation at the University of Aveiro from march to may 2022. This laboratory brought together three researchers from the doctoral program in music at the University of Aveiro and the meetings were held weekly in presential and online formats. The objective was to encourage creativity in the performative process and to emphasize the body as an instrument and means of expression. From this, we experienced and reflected on several common elements of disciplines such as body awareness, meditation, yoga, improvisation, dance and breathing that could bring benefits to the interpreter during public performances. We believe that having confidence in our body and in our abilities to create is fundamental for artistic development. This space offered an opportunity for discussion, experimentation and reflection on several essential aspects of artistic activity and, through collaboration with the other researchers, it fostered my ongoing doctoral research. To demonstrate the laboratory's influence on my research, videos of projects carried out will be presented. At the end of three months of joint work in the laboratory, a workshop was held at the University of Aveiro through the program "From students to students". The workshop was a way of applying and disseminating these tools with undergraduate students from the Department of Communication and Arts.

* * *

Artists talk

Breaking the 5th wall – Live performances within virtual environments

Ine Vanoeveren

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XR-performance, artistic research

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Unlike most concerts and artistic performances in traditional Western settings, XR-performances¹ place the audience at the center of the artistic creation - they put the spectator in the driver's seat for their own, unique experience. With my research, I want to facilitate the artistic immersion for the audience from the first moment they enter a virtual environment – a true *sense of wonder*.² For artists, 'what the audience feels' - the *experience* - is an important factor. This goes beyond how the work sounds or looks like. Since the early days of computers and the internet, extensive attention has been paid to the 'user experience' (UX) and 'user environment' (UI). This is a necessary part of 'human-technology-interaction'(HTI), allowing the user to engage (interact) with the technology one uses. This issue is also being experienced recently within the field of (live) digital arts, where the use of and interaction with technology is a primary stumbling block in the perception of the audience towards a digital artwork.³ The facilitation of intuitive UX within XR-performances will automatically increase the connectivity of the spectator to the artwork, the performer(s), the other audience members, and the virtual surroundings. If an audience member is no longer occupied with the concerns of how to move around and interact with the artwork, there is room and openness to be fully immersed into the artistic experience.

In what ways can the virtual performer(s) influence participants in making (collective) decisions (agency)? From what point onwards do performers and/or spectators feel part of a digital/virtual reality? To what extent does the dynamic interaction between the physical and virtual audience determine the level of engagement towards an XR-performance?

Through examples of my own digital performances, I will share my vision on the enormous potential of live performances within virtual environments.

¹ Extended Reality (XR), the umbrella term for virtual reality (VR), augmented reality (AR), mixed reality (MR) and other immersive technologies, offers the possibility of connecting the physical world and the digital world.

² *SENSE OF WONDER: a feeling of awakening or awe triggered by an expansion of one's awareness of what is possible or by confrontation with the vastness of space and time, as brought on by reading science fiction.* Prucher, Jeff (ed.). *Brave New Words. The Oxford Dictionary of Science Fiction* (Oxford University Press, 2007)

³ Edmonds, E.A. (2014). Human Computer Interaction, Art and Experience. In: Candy, L., Ferguson, S. (eds) *Interactive Experience in the Digital Age*. Springer Series on Cultural Computing. Springer, Cham.

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Artists talk

Les Lumières: A Collaborative work for Contemporary Ensemble and Multimedia


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The equation of musical creation has been reformulated, not only because of the post-modernistic contribution for the fasten general interest on technological mediums, associated with artistic and musical creation, but as well because electronic and mixed music has never been so proliferous, at the same time erudite contents on sound and timbre are arriving from different underground and experimental cultures, non-exclusive of formal education institutions. The body of work presented here is based on the last production premiered by Ensemble 23 Milhas, entitled Les Lumières. This one hour piece explores a collaborative process of creation that goes from the abstract thinking to the structural exaggeration. As a sound based multimedia and multidimensional piece, it explores patterns of Loops causing the alternation between the contemplative conscious and the unconscious anamorphosis. Electro-acoustic structures of timbre development generate long-exposure visual relationships in which noise, silence, proximity and distance are inserted. Technology is moving faster than musical practices and we are taking some snapshots of technics applied in musical composition and performance, technics whose materialities will be quickly replaced with new ones, but whose embodied structures continue and become re-implemented in later technical objects as a recycling of skills. Understanding how emerging digital musical technologies trace their concepts, design and functionality to collaborative practices in the current cultural epoch will bring to light a study of new-media archeology, conceptual epistles and performative paradigms, directed, in other words, to the study of how the new technologies of mixed music-making trace their design to the practices of material, symbolic, signal inscription and how collaborative practice is transforming and leading to creation.

* * *



2nd day
27th January 2023

...ALGUMA COISA QUE A MÃO USES, PRA DOAR ? ...

Performative presentations

Report of an experience of collaborative creativity in the construction of the performance of “Ego’s” by Bruna Santander

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“Ego’s” was composed by Bruna Santander at the current year of 2022 and was premiered at the concert “Presente(em)mente”, part of the 18th Edition of Festivais de Outono, at November 16. The composer indicates that the piece is inspired by the painting of Dorothea Tanning “Door 84”, and delves into the duality of selves present in every self. This piece has moments that allude to a dissociation, alternation, or even conflict in each ego, in each person. But at the end, the two flutes play with "air" being this to finally merge both characters in the desire to demonstrate that the essence is the same. Santander says that Ego(s) is “equally cyclical, like everything, like everyone.” The creation of the performance was developed from the score for two flutes, by two flutists, Mafalda Carvalho and Marisa Ponce de León, working in a laboratorial work of experimentation and creation, searching from symbols and gestures that emphasizes the music and making the music less abstract. Apart from the inspiration of the composer and the painting, the performers created a performance using musical gestures, trying to show their subjective understanding of the piece.

The present submission consists of the presentation of the performance of Ego’s by Bruna Santander and an oral presentation that will focus on the creative process, the performative options and the relevance of this artistic research in the process of collaborative creativity as meaning making.

* * *

Performative presentations

Sound furniture: New approaches to audience involvement in interactive installations

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Sound furniture is an art installation that emerges as a response to a current problem affecting artistic production in different fields: the public's involvement is passive and usually restricted to the manipulation of materials and uncritical interaction with a given stimulus. Sound furniture transforms the various objects and places in a house into sound stimuli that invite the public to create content from interacting with them. The project uses an open hardware Arduino Uno board and several sensors. It allows to create real time electronic sound waves through the interaction of the public when using the furniture. The novelty of this project lies in the changing status of the audience, i.e. from a passive or interactive agent to a creative and responsible one. Unlike other creative experiments in the field of interactive art, Sound furniture confronts the audience with everyday life situations beyond the art venue, stimulating the creation and recreation of perceptions of lived experiences.

* * *

Performative presentations

Music Lessons Plants Teach Me

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Clara Saleiro - Performer

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What knowledge about musical composition is presented to me by bringing plants into the mystery of music creation and performance? With this article I present the conscious traces that making music with plants caused in me when it rubbed against my knowledge and intuitions about Music, that is, I will trace a geometry of learning experiences and how these resized my knowledge and taught me about composition and musical performance. Approaching plants on an artistic level is sinuous because their silence and blindness towards us, blurs the construction of a relationship of trust, something necessary to penetrate their interiority and thus allow the possibility of *otherness*. *Otherness* is both the possibility of listening to the Music of the other and of misaligning our inner garden, therefore, the methodology becomes evident: allow myself to be penetrated by plants, as it happens to the cracks in the sidewalks we walk along and where the plants erupt from the ground up. It is an activist endeavor of the plants. A voice, perhaps. A new question follows: what intersubjectivity is it possible to build with plants? Perhaps the silence. Silence as a hypothesis. Silence as an instrument. Silence as a panorama. Silence myself and become a motionless traveler through my internal Music, constructing an inclination that invites plants to visit this inner place, and making this the focus of my artistic research. It is about clashing accumulated and worn-out intuitions with the wisdom of plants. Formal aspects of musical composition such as tempo, harmony, noise and the relationship between Music and my body, are concepts and intuitions that were put into motion in this research and that have found in my musical practice and philosophical thought a real hospitality. I will share the lessons that plants taught me about musical composition.

* * *

Performative presentations

Challenging 'human centrism': Creatively connecting with plants and trees through performance

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Biodiversity loss is closely linked to climate change and needs to be more acknowledged. Climate researchers stress the value of reconnecting to nature as an important change in mindset that needs to be done. Performing arts could be a powerful tool to remind us of the importance to counteract the self-centred human position and the destructive tendency we have as a consuming and devastating species. Our collaboration emerges from two different artistic disciplines and research projects. One is a completed Master's project; a choreographic exploration with trees through a tactile and somatic approach. The other is a PhD project, to be completed, in music, which works with electrical activity from plants translated into digital signals and graphs, using this information to create a musical dialogue between flute and plants. Nevertheless, we have a common ground in this project and an intuitive understanding of each other while improvising. Allowing both of us to meet in a common space, share it as one, and let our expressions be transformed, in the moment. The mutual connection to the movements of trees and the sounds of plants is beginning to transform into a new performance practice, where e.g. the musician uses movements as an expressive resource. The performance hopefully leads the audience into imagining a place where the plants become co-choreographers and co-composers, so to speak, creating an aesthetic experience with dance, flute, sounds of plants and video footage. Through immersion in musical and dance performance contexts with plants, we seek to contribute to a re-sensitising experience of nature and a better understanding of plants. We intend to amplify the centre of attention from 'humans' to 'human and plants' in a context of performance, challenging the relationship between humans and more-than-humans, and giving plants and trees more agency.

* * *

Performative presentations

Nether Ballerina – the autobiographical in performative arts

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This performative presentation reflects upon artistic appropriation and raises questions related to experience, memory and representation, life history and place of speech (*lugar de fala*), which are particular to this project and at the same time transversal to projects with the same theme: autobiography. This work reveals emancipation and the power of women's artistic creation, appropriating the never concluded film "Nether Ballerina of Rottingdam" which had as creative motive the exchanges and tensions between two worlds: that of the filmmaker Demetri Estdelacropolis and that of the contemporary dancer Rita Vilhena. The lenses of the filmmaker's camera explored the image of the young woman, highly eroticized, in mundane tasks and precarious work, in order to survive in her condition as an artist. From a collection of more than 150 hours of images, Rita will re-edit this period of her life to give way to a new reading of the rays that the filmmaker left in her. In 2022, after seven years, there was a meeting with the filmmaker who collected the images that feed this project. This reencounter brought new looks and reflection about the past, and left questions for the future: What is this space where the images recorded on video and the body on stage will be related? How can artistic creation (re)write a life story? How far can the dancer (re)write the narrative of her images? Creating 'Nether Ballerina' is more than a settling of accounts with the past, it is generating a new poetic-sensitive discourse on what can be the construction of memory and, successively, the possibility of contaminating a freer and more inclusive future.

Hereby some of the references that will be in used:

- Subjectivity and truth: Judith Butler (2021), Luiz Alfredo Garcia-Roza (1985).
- Subject and Power: Judith Butler (1993, 1997, 2017), Michel Foucault (1992)
- Empowerment and resignification of human relations: Philippe Lejeune (1996), Paul de Man (1979), Janaina Fontes Leite (2014), Leonor Arfuch (2009, 2010), Paula Sibilia (2013)

* * *

Performative presentations

Collaborative Artistic Reconfiguration of the Tango Dance towards Fado

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Fado began to be known as a musical genre in the taverns and brothels of Lisbon in the middle of the 19th century. Chronicles of the time refer to the fact that Fado had a danced expression with a marked bodily sensuality (Pais 2012; Carvalho 1903). At the beginning of the 20th century, these bodily expressions of which we have no records were censored. In 1999 the author of this work began to promote the dance of Tango with the music of Fado in a recreational club in the Madragoa neighborhood where there was regularly Fado. This practice that was born in the milonga was gaining popularity among Portuguese dance couples and Fado musicians. The former argue that from the steps and the embrace of tango they can give a corporal expression to the meaning of the poem and the music of Fado (something that does not happen to them with tango text lyrics). The latest report the pleasant feeling of playing while watching the dance and listening to the rhythmic shuffling of the feet, without missing the ritual of the Fado houses "which asks for absolute silence, mysterious gloom, and a certain dose of sadness in the heart" (Pimentel 1903). The author, in his double perspective of researcher and dancer, observes that when Fado is sung in the milonga, the couples adapt their movements to the narrative of the story and the musical cadence of Fado. This two-decade experience corroborates the idea that there is a relationship between Fado and Tango, and that from the crossing of both cultures, reconfigurations of Tango dance and new body gestures towards Fado music emerge. In this work, a couple of professional dancers who dance in Fado houses and develop collaborative research with fadistas will show examples where tango movements are reconfigured towards ways of moving that adapt to the expressive musical characteristics of Fado.

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Artists talk

Vanguarda na Aldeia. Um projecto de música contemporânea em contexto rural

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As obras contemporâneas são referidas, não raras vezes, como difíceis de compreender, quer por falta de atenção ou indiferença do ouvinte, quer por “preguiça ou inércia, ou vontade de não sair da zona de conforto no que respeita às experiências de audição” (Foucault, M., e Boulez, P., 1983). O problema que parece existir relativamente à recepção da música erudita contemporânea, por parte do público, estende-se aos contextos onde esta é apresentada, maioritariamente no meio urbano, em salas de espetáculo convencionais. O presente estudo encontra-se numa fase inicial e consiste em criar música na comunidade, utilizando obras contemporâneas encomendadas a compositores portugueses, concebidas para uma formação de músicos profissionais, e audiência. A preparação contempla o intercâmbio entre populações rurais selecionadas, os compositores e músicos, salvaguardando características dos lugares, alinhadas com a identidade das populações, em articulação com a escrita contemporânea. O estudo parte de dois projetos implementados em 2019 e 2021, na Aldeia do Bispo (concelho da Guarda), com a participação do ensemble Síntese – Grupo de Música Contemporânea. O projeto transcendeu a ideia de arte participativa, na medida em pareceu criar um contexto propício ao desenvolvimento da relação com a identidade e a inclusão (Veblen, 2013). Com base nas experiências citadas, este projeto estender-se-á a mais localidades rurais do país, e serão abordadas novas obras, que conjugam os interesses estéticos de cada compositor, e as características geográficas, antropológicas, sociais e culturais das populações envolvidas. Pretende-se o surgimento de criações artísticas e momentos performativos que contribuam para inclusão das populações rurais nos processos criativos, desmistificando a música contemporânea enquanto linguagem musical acessível a todos os públicos, mais concretamente a um público não iniciado. Na qualidade de cantora do ensemble participante e mentora do projeto, pretendo gerir a articulação entre populações e compositores, quer na procura, seleção e valorização das características específicas de cada comunidade, quer no processo criativo de construção da performance resultante, envolvendo todos os intervenientes, assumindo um papel de co-criadora, conjuntamente com os compositores.

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Artists talk

Choro hodierno: an alternative practice in brazilian music

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During the last ten years, I have been involved with Choro, a musical practice that emerged in Brazil in the nineteenth century, as an active performer. In this period, I was directly concerned with the excessive inflexibility in the existing interpretive approaches. Such a characteristic has been recognized in the literature as stagnation in Choro performance (Cazes, 1998; de Souza, 2016; Fabris, 2005). In this paper, I present a creative reaction to this challenge. My purpose is to bring back an essential characteristic that was somehow lost throughout the twenty century: transgressiveness. In its origins, Choro was open to dialogue with other musical expressions (Almeida, 1999; Coelho & Koidin, 2005; Garcia & Livingston-Isenhour, 2005). However, the excessive concern in keeping conventions alive has restricted such a dialogue (Fabris, 2005; Pompeo, 2020). Therefore, in the presentation here proposed, I explore Choro as a transgressive (and not repetitive) musical practice. In order to do that, I have developed a new typology of Choro, which is here designated as 'Choro hodierno'. This typology results from the articulation of three dimensions, namely: the improvisational episteme of jazz; the epistemological complexity of western art music, and the structural matrix of Choro. These three dimensions were explored through a theoretical and practical model that supported me in creating new musical compositions or arrangements. The focus of discussion in this talk will be on one of these creations, through an arrangement in a masterpiece of Pixinguinha called "Descendo a Serra". Implications related to Choro hodierno concern the possibility of reconfiguring existing artistic and pedagogical imaginaries in this field, as well as the development of new possibilities of dialogue in Brazilian music.

* * *

Artists talk

Social appropriation in artistic research

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The Social Appropriation of Science, Technology and Innovation -ASCTI, is an intentional process of understanding and intervention of the relationships between science, technology and society, built from the active participation of the various social groups that generate knowledge (MinCiencias, 2022). This paper addresses the processes of research training at the University of Fine Arts and Sciences of Bolivar located in the department of Bolivar, Colombia. It seeks to show the processes of research, formulation and implementation of artistic projects within the framework of the degree projects of some of the students in the university training. Problems specific to the region can be identified: few spaces for artistic experiences in the outskirts of the city, the decontextualisation of music in the territory, the lack of training for audiences, the loss of popular and traditional musical traditions, the lack of pedagogical models that encourage the development of critical and creative thinking in artistic intervention, etc. Therefore, this proposal aims to share the processes that, in a transdisciplinary way, produce knowledge from performative practices in the Bolivarian context. Thus, it seeks a model based on the creative work of the students, who, from the aesthetic field, explore their subjective impressions while simultaneously becoming aware of their surroundings from a critical perspective. This results in artistic interventions that contribute to the reconfiguration of both individual and collective practices (Correia & Dalagna, 2020).

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Performative presentations

El bambuco: acercamientos a la praxis y su interpretación

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En este artículo se realiza una aproximación a las diferentes formas en que los intérpretes ejecutan y apropian el bambuco. Se establece una discusión abierta sobre los acercamientos a este ritmo tradicional colombiano y el significado que se le otorga en la práctica. También se enumeran los diferentes tipos de aproximaciones que realizan los instrumentistas para ejecutar el bambuco, con lo cual se evidencia la falta de sistematización del repertorio y sus formas de apropiación dentro del contexto multicultural de Colombia. A grandes rasgos, este trabajo encuentra que los principales acercamientos a la interpretación se basan en modelos adoptados de la tradición europea que permiten la homologación de prácticas performáticas, sumado a las prácticas culturales locales, la tradición oral y las emociones aportadas desde la creación hasta la ejecución del bambuco.

* * *

Artists talk

Creation of new music for flute and associated instruments, to be used in multidisciplinary contexts and/or for inclusive educational purposes

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A need exists for the creation of new music that can transcend classical barriers and extend into the multidisciplinary fields of performance. According to composer Álvaro Carrillo, *“the interdisciplinary component is more attractive to the public and is a means of interacting and increasing the sincerity of the project”* (Gallego Serrano, 2022). This project addresses the ongoing compositions of the author, and my preoccupation with reaching a wider audience through music. I will also address the importance of creating music that appeals to students, whether in musical, mainstream or special education, allowing them to interact better both with their companions and the public. My investigations have led me to collaborate with artists of different disciplines in order to create performances that embrace a wider audience, such as dance and art (Giménez, Penman, Zatarain & Dominguez, 2022, *Efímero*) or indeed female poetry (Penman & Peña de Prada, 2022, *Suite Memorias*), and of course theatre, (Penman, 2021, *Socially Distant*) especially in the case of young audiences (Gallego Redondo, Penman, Pérez & Sánchez, 2021, *Aletas*); (Jarabo, Penman, Pérez & San Miguel, 2019, *Donde nace la música*). As a teacher, I believe in introducing student collaboration at a young age through multi-level ensemble performance and activities such as composition, improvisation, theatrification and dance, and in sharing these activities with the wider community, including minority groups and people with disabilities, as seen in the *Miradas* outreach project run by the Centro Cultural Miguel Delibes in Valladolid. I argue that these collaborative, creative actions are transformative both for the professional musicians and students involved in the activities, as well as for the community, since they improve the self-esteem and well-being of all participants, creating new links of affection between students of different ages and abilities, teachers and members of the different collectives with whom they interact.

* * *

Artists talk

Interpretação musical emancipada: um olhar português sobre os Noturnos de Chopin

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When I studied and lived in Poland, I felt that the educational and cultural institutions of that country monopolised the ideological approach to the performance of Chopin's music in only one vision. This vision was linked to the idea of the national composer - the character who, in exile, represented in music the soul of a people oppressed by foreign occupation. And in trying to create and add elements from my context, my interpretations were rejected as departing from the official and acceptable line of thought. However, as the great Chopin biographer Alan Walker reminds us, the practice of performing and listening to Chopin's music today is a global phenomenon that necessarily communicates with a variety of audiences. As a Portuguese who lived abroad for several years, I progressively observed a content of nostalgia and pain caused by the distance that in Portuguese we call *saudade*, which is an element so present in this music. Feeling that Chopin's music also communicates with my deepest emotions and not being Polish myself, there is a need to build a space of inclusion where I can offer my input as a foreign performer. And my view on this music shows me the pertinence of including elements of the music from my context. Being Portuguese, I was influenced by the music I was listening to like *fado* and others. Having disappeared the 19th century concept of the score being seen as a script that required the addition of elements from the performer's context, I believe there are many possibilities for innovation if this concept is recovered. My proposal is, in this performance, to add elements of *fado* to Chopin's *Noturnos* in the form of improvisations. The main goal is to open doors of inclusion to the performance of Chopin's music, demonstrating the infinity of possibilities in the approach of this repertoire.

* * *

Artists talk

Pelvic floor and its function in the breathing process for wind instruments

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Pelvic floor plays an important role in many processes in life, for instance: sexual activities, standing and sitting postures, breathing process, urinary process and many others. It is a group of muscles that can help us to control better our breath and posture during playing wind instrument. By knowing the possibilities of the body we can emerge the practise results and increase the sense of the relaxation. Work with those muscles can be really interesting journey in once emotions as well, since the pelvic floor is psychosomatic area. In which we can feel all the tensions connected to our position during playing an instrument and breathing, as well as those emotional. It is proven that singing can affect the strength of the muscles and help to realise stress. Recently the position of a urogynecological physiotherapist has been gaining popularity. Also because the pathology of the pelvic floor can bring some of the really heavy injuries of all body and make the phrenic breathing process impossible. Pelvic floor and diaphragm are connected by a nerve that is critical for the breathing not only during playing wind instrument but also in general. There are many theories of how to learn to breath correctly using our diaphragm but also many of them are false. Urogynecological physiotherapist, as well as regular physiotherapist can give us indication on how to breath correctly. This article is consulted with urogynecological physiotherapist to give an example of the good methods of breath practice.

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Keynote Address



Taming the fear of crossing over: new possibilities for transdisciplinary work

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Abstract

We live in times where there seems to be a fear of radically experimenting new things and cross over to other domains. This seems a regression from something that can be traced back to the mid 19th century, from the times of the Wagnerian notion of *Gesamtkunstwerk* where there was a progressive increase in the intersection between the arts, and arts and other disciplines. The notion of interdisciplinarity grew substantially after the second world war and one may ask if we are still in the same expanding trajectory. In this talk, I will provide an overview of the ways in which this regression seems to be happening and what can possibly be done in order to continue expanding transdisciplinarily.

Biography

Carlos Guedes has a multifaceted activity in composition counting numerous commissioned projects for dance, theatrical performance, film and interactive installations besides conventional concert music. In 2019 he counted his 80th international premiere, having presented work in places such as Expo'98, Expo 2020, European Capital of Culture 2001 and 2012, ArCo, De Waag, Ars Electronica, ICMC, SMC, SIGGPRAH, Judson Church, Shanghai eArts, The Kitchen, National Theater S. João, Casa da Música, Beijing Modern Music Festival, and Asia Culture Center. His music is eclectic, combining influences that range from industrial to world music, from western erudite traditions to trans-cultural free improvisation, always using computational technologies as a tool for further expanding musical expression. Recent collaborations include "Fragile ecosystems" (2019) for bass drum and fixed-media electronics commissioned by (and dedicated to) João Dias; "Uma coisa longínqua" (Teatro de Ferro, dir. Igor Gandra); "Neve" (2022, Balletatro, choreography by Né Barros); "Jardineiro imaginário" (2022, Teatro de Marionetas do Porto, dir. Isabel Barros); and "Psychedelic industrial" (2022) for two prepared drum sets, crotales, drum pad, fixed-media electronics, and custom-built hardware, commissioned by RePercussion trio. In 2021-2022 Carlos Guedes is the composer-in-residence with Drumming GP where he is developing a cycle for percussion and fixed-media electronics entitled "Time poetries" with total the duration of 50 minutes, to be premiered in its entirety in 2023. His duo Chess (with Danish pianist Nikolaj Hess) released album "Shadows and Reflections" in 2021 (Copenhagen, Gateway records). Some of his music is available on most streaming platforms like Spotify, Apple Music, YouTube, Bandcamp, etc.

In parallel, Carlos Guedes develops and activity as a researcher focusing on the development of generative computational technologies for music performance, composition and improvisation. He is one of the founders of the Music and Sound Cultures (MaSC) research group at New York University Abu Dhabi (NYUAD), a group that develops hybrid methodologies blending computational and humanistic approaches for the understanding of the musics from the Gulf, East Africa, and South India.

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