

Music Signification: Retrospective and Perspective.” He also is an associate professor of music theory, music technology, and music production at the Academy of Music of Vytautas Magnus University. He is a supervisor of a master’s thesis at the LMTA.

In 2014 Mickis composed music and produced a soundtrack for the animation-feature film *Gustavo nuotykių* [The Adventures of Gustavus]. In 2015 his opera for children *Zuikis Puikis* [Rabbit the Haughty], was staged at the Lithuanian National Opera and Ballet Theatre. Mickis is the keyboard player and arranger in the projects *Paskutiniai Brėmeno muzikantai* [The Last Musicians of Bremen], *Musė* [The Fly], and *Naktis teatre* [A Night at a Theater]. In 2021, the second children’s opera *Mamulė Mū* [Mummy the Moo], was staged at the Lithuanian National Opera and Ballet Theatre.

Henrique Portovedo • University of Aveiro, INET-md

Ângelo Martingo • University of Minho (Portugal)

The Performer as a Sound-Based Composition Method

The equation of musical performance has been reformulated, not only because of the pandemic situation as a 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. Technology is moving faster than musical practices and we are taking some snapshots of techniques applied in musical composition and performance, techniques 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 practices in the current cultural epoch will bring to light a study of new-media archaeology, 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 practice is transforming and leading to creation. Drawing on the development and technical possibilities of Hybrid Augmented Saxophone of Gestural Symbioses (HASGS) as a case study, this paper aims at discussing the optimization of augment instruments and the role of the performance in creating a new repertoire. In the context of a performance practice in which the interpreter is required to be a creative agent within a multidimensional context of sonic manipulation, improvisation and expressive extension and augmentation, HASGS is shown both as a contribute to the optimisation of this new virtuosity and as a result of its repertoire.

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 performer and intermedia artist has presented multidisciplinary creations in festivals 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 Guest PhD supervisor at the Universidad Politecnica de Madrid.

Federico Favali • Conservatorio di Alessandria (Italy)

A World of Lines and Colours. Music From a Painting by Pompeo Batoni

In 1746 the Italian painter Pompeo Batoni (1708–1787) drew “Time Orders the Old Age to Destroy Beauty”. In such a wonderful painting there are three characters (the Time, the Old Age and the Beauty are personified), many colours and several lines. I was struck by this work from the very first time I saw it in London. Thus, I started to think how it could be possible “to transpose” it to music. Indeed, for many years I’ve been working on the relations between forms, colours and music. Thus, this paper will investigate this procedure in order to show a way to write new music today and to establish links among different arts. Although I was aware that other composers tried to do something similar in the past and also nowadays, my goal has been to find a personal way to investigate the point.

In 2016 I wrote a composition for an 11 instruments ensemble with the same title. My aim was not to merely reproduce figures of the painting; rather, to set in music the internal dynamics of the work by Batoni. To do this, I prepared some empty musical systems for my ensemble and I then superimposed them on the painting. After that, I have drawn the lines of the characters on my empty systems. Thus, I could have lines on my systems and also areas with different colours. The following part of the process has been composing the piece. I used chains of notes to reproduce these lines in my score and I “coloured” the figures with different harmonies. I also made some modifications where I thought they were needed in order to make the composition work. This connects two different communicative spaces.