

SBCM 2025 Programme

	15/09	16/09	17/09
08:30	Registration		
09:00 - 10:30	Abertura (30 min) (+) (SDA 1 (P) ASP)	MCCM	MLC
10:30–11:30	Markus N.	Marcelo Q.	Artemis M.
11:30–13:00	Lunch	Lunch	Lunch
13:00–15:00	RT AI Creat	RT Music Eco	RT Comp. Music
15:00–15:30	Coffee Break	Coffee Break	Coffee Break
15:30–16:30	RTMI	ENCM	CM
16:30–17:30	MIR 1 (P) SDA 2	MIR2	AG + Closing Ceremony
18:00–19:00	ENCM (NICS)	ENCM (NICS)	ENCM (NICS)
19:30–21:00	Concert	Concert	Concert

P = Paralela
 + = Sequential
 RT = Round table

Scientific communication programme

All scientific communications (full papers) will be presented in English. Each presentation is allocated 20 minutes, consisting of 15 minutes for delivery and 5 minutes for discussion.

MIR1 Machine Learning, Artificial Intelligence, and Music Information Retrieval – Session 1

MIR2 Machine Learning, Artificial Intelligence, and Music Information Retrieval – Session 2

SDA1 Software Development for Musical Applications – Session 1

SDA2 Software Development for Musical Applications – Session 2

CM Computational Musicology

MCCM Musical Cognition and Computer Music

RTMI Real-Time Musical Systems for Improvisation and Telematic Performance

MLC Machine Listening and Musical Creation

ASP Audio Signal Processing, Sound Analysis, Digital Audio Effects and Physical Modeling

15/09, 9h30-10h30

Software Development for Musical Applications – Session 1

- Note Block Studio: A Music Creation Application for Minecraft Note Block Songs
- MNT2: A Longitudinal Evaluation of an Open-Source Mapping Software
- Mixed Reality Approach to Serious Games in Developing Musical Intelligence: A Systematic Mapping Study

Audio Signal Processing, Sound Analysis, Digital Audio Effects and Physical Modeling

- Toward Expressive Timbre Modeling: Convergence of DDSP and Neural Voice Synthesis
- PATRICIA: proof-of-concept implementation and validation of a real-time singing synthesizer
- Synthesizing Tradition: Physical Modeling and Composition with the Colombian Gaita

15/09, 15h30-16h30

Real-Time Musical Systems for Improvisation and Telematic Performance

- Telematic Music: Performance, Somax2 Co-improvisation, and Pedagogical Aspects
- Projetopê: a guided free improvisation co-organized through the interactions between human musicians and a digital machine
- Collaborative Dynamics in Electroacoustic Music Creativity: Telematic Dialogues Across Apparatuses

15/09, 16h30-17h30

Machine Learning, Artificial Intelligence and MIR 1

- Understanding genre similarity in Brazilian music through Vision Transformer embeddings
- Representation Matters: Evaluating MEL, CQT, and Alternatives for Beat Tracking
- Performance Analysis of a Convolutional Transformer-Based Automatic Chord Recognition Model for Extended Chord Qualities

Software Development for Musical Applications – Session 2

- From Beat to Bit: Open Music Production in the Underground Scene
- eScore: An MVP for Solving the Page Turning Problem in Musical Scores
- Enabling Interactive Music Performance through Web Browsers for non-Programmers

16/09, 9h00-10h30

Musical Cognition and Computer Music

- The Mobile Phone Orchestra as a Classroom: Teaching Music with Mobile Devices
- Dimensions on the Perception of Users Towards AI Generated Music

- Challenging cognitivism: computational versus embodied and embedded creativity in AI generative music
- A speaking choir of dead people: the making of Recordare

16/09, 16h30-17h30

Machine Learning, Artificial Intelligence, and Music Information Retrieval – Session 2

- From Programmer to Composer: A Survey of Creative Authorship in the Age of AI
- ARTEUS: an Algorithmic Rating Tool for Educating Untrained Singers
- Evaluation of Fréchet Audio Distance with Bass Sounds

17/09, 9h00-10h30

Machine Listening and Musical Creation

- Exploring Teia : Designing Musical Textures for Live Electronic Music
- ECHO: Shards of Sound
- cusp — energy-based synthesis through cusp catastrophe in Max/MSP
- conTorchionist: A flexible nomadic library for exploring machine listening/learning in multiple platforms, languages, and time-contexts

16/09, 15h30-16h30

Computational Musicology

- Graph theory tools applied to the harmonic analysis of J. S. Bach: towards an integration of network models and conventional analytical approaches
- From Symbolic Representation to 2D Spatial Manipulation: A Transcription of Fractal Models from OpenMusic to Max
- Computational Modeling in Python for the Analysis of Choros: Hybrid Techniques for Pattern Extraction in Brazilian Popular Music.