

Editorial Dossier Brazilian Symposium on Computer Music

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The 18th SBCM (acronym for Brazilian Symposium on Computer Music in Portuguese) was sponsored by the Federal University of Pernambuco (UFPE) in 2021, and it was a totally online event aimed for a varied music technology community. Within this approach, music, its creative practices, and its resources/instruments advanced through technology and computer music comprise an artistic ecosystem whose atmosphere is closely related with the environment and the will of individuals. The principle then is to break down barriers, discover intersections, and bring communities together.

The Art part of this conference was, for the first time, named as a Computer Music Festival, a space to bring together musicians and tech people that intend to exchange information about music and technology. In the Call for Papers, the Festival could choose Music Papers, articles centered on artistic and musical activities related to the conference theme, discussing artistic/creative processes description, aesthetics on digital music, computational musicology, or practice-based research approaches. The conference also called contributions with Performances and artworks, to be presented in the Festival, comprising installations, telematic performances, videos, interactive artworks centered on the boundaries between computers, music, and possibly other forms of art and technology. The works were presented in formats that were feasible to be accessed remotely.

The SBCM Committee strongly encouraged and supported the participation of authors from diverse backgrounds, including and encouraging women, people from outlying areas, black men and black women, LGBTQI+ and even more. In doing so, being able to discuss and exhibit particular proposals in this field is both critical and a manifestation of opposition to the current quasi-serious politicians (between 2016 and 2022) who are planning to destroy art, science, and the public institutions. Without getting into the issue about denial in the face of one of the deadliest previous pandemics caused by COVID-19, against the vaccination and other disease-prevention efforts.

Music, its creative practices and its resources/instruments advanced through technology and musical computing constitute an artistic ecology whose atmosphere is directly associated with environments and the will of individuals within this perspective. Considering that there are topics within the musical creative universe that must be consistently present in all artistic dialogue environments, including within the context of the university and its academic and scientific events, SBCM 2021 invited all interested to the session of two panel talks. On both occasions, despite approaching apparently distinct subjects, they are not disjoint and represent an important initiative to dialogue important perspectives of musical practices in broad and inclusive spheres. On Panel 01, we will have the dialogue about “The use of technology in peripheral musical productions”. Then, panel 02 will be centered on the theme of “Gender in the musical computing spot”. Like it!

From that broaden wide perspective of work the current edition of this Dossier contains scientific and musical studies focusing on a myriad of activities relevant to the conference subject, such as artistic/creative process descriptions, aesthetics on digital music, computational musicology, or practice-based research techniques. This intertwining represents a continuous interchange between the domains of music, computer science, and engineering, among others, and their contributions to the growth of scientific and creative practices.

A total of seven recommended papers were addressed to this present Dossier. Seufitelli, Oliveira, Silva, Barbosa, Melo, Botelho, Melo-Gomes and Moro argued about the music consumption from the perspective of the massive bulk of data from the digital revolution. Based on this information, we do cross-era comparison with earlier streaming platforms such as the vinyl, cassettes, and compact discs.

An alternative perspective using audio feedback networks, mainly with frequency modulation and pre-recorded audio samples algorithms for playback and transformation, is proposed by Monteiro towards computer music systems for electroacoustic practices. Correspondingly, de Oliveira and Padovani discuss an inventive application of Machine Listening and Musical Information Retrieval tools in the production of live-electronics works by categorizing interesting compositional approaches paradigms. Following the real-time perspectives for interactive systems, analysis and composition issues, Kuuskankare advanced to implement a library in PWGL for function analysis of interactive scores written in conventional Western music notation. His findings are also focused on the development of extendable and interactive visualization capabilities.

Following a canonical background reference from Schaeffer's typomorphology, the study proposed by Freire, Padovani and Campos outlines the methods and tools for acoustic feature extraction and qualitative description of percussive sounds. Another proposal, this time from the perspective of audiovisual interaction, Amstalden, Tavares, Costa Neto and Camarini provide a web-based composition tool that does not demand the use of usually specialized hardware and software. The authors introduced the audiovisual display Homino-Idea as a practical consequence. Succeeding the web-based interfaces for artistic practices, Vasilakos presented an ongoing project from which an interactive system may be utilized in different contexts, such as an onsite installation or to provide raw data for live coding performances, making it an adaptable component for a wide range of creative processes.

This collection of works and their contents demonstrates the breadth and depth of computer music technology' uses in a variety of musical practices and research. As a result, each of the specific projects are associated with singular but not isolated perspectives. In one way or another, those projects share a plethora of computer techniques, scientific and creative methodologies, bibliographical references, and thoughts that contribute somehow to the growth of our research field in a unique and promising way.

Ultimately and above all, the whole SBCM 2021 organizing committee would like to express its heartfelt gratitude to the organizers of *Vórtex Music Journal*, particularly to Felipe de Almeida Ribeiro, who worked tirelessly to ensure this multimodal integration. Revisiting an *Vórtex Music Journal* Editorial from 2020, "We are alive" and, beyond that we claim: "the music sounds", "the

science advances” “the art express”, “the university resists” and “the myth is going to crumble”. We hope you will benefit from it!

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