



**THE 5TH
INTERNATIONAL
CONFERENCE
TRACKING THE
CREATIVE PROCESS
IN MUSIC 2019**

**NOVA FCSH
LISBON**

PROGRAM

Wednesday, 09 October

09:00

Registration

10:00

Opening Session : Auditorium

Institutional Presentation

NOVA School for Social Sciences and Humanities (FCSH): New University of Lisbon
 CESEM: Centre for the Study of Sociology and Aesthetics of Music,r
 INET-md : Institute of Ethnomusicology – Centre for Studies in Music and Dance,
 NOVA School for Social Sciences and Humanities (FCSH): Department of Musical Sciences

Conference Presentation

Nicolas Donin (IRCAM, CNRS)
 Isabel Pires (CESEM: NOVA FCSH)
 Maria de São José Côrte-Real (INET-md: NOVA FCSH)

10:30

Coffee Break

11:00

Panel 1: Auditorium

Moderated by: **Michael Clark** (Huddersfield University, UK)

Margaret Barrett

Learning collaborative creativity in Chamber Music: perspectives from eminent and emerging chamber musicians

Laura Zattra et al.

How do they work? An analysis of the creative process in Sound Design obtained through an online questionnaire

Inja Stanovic

The Creative Processes in (Re)construction of Early Recordings

12:30

Lunch

13:30

Panel 2: Room CAN 209

Panel 3: Room CAN 217

Panel 4: Room CAN 219

Moderated by: **Ivan Moody**

Moderated by: **Robert Hasegawa**

Moderated by: **Laura Zattra**

Sarah Lucas

A "Haunting Blend of Sensibility and Violence": Fritz Reiner's Interpretations of Béla Bartók's The Miraculous Mandarin

Guillaume Boutard

Data reuse and creative processes

Michelle Ziegler

Not Just For Safekeeping – Composers' Sketchbooks As Working Tools

Mark Ferraguto

Beethoven's Coriolan and its Creative "Moment"

Emmanuelle Olivier

Profession arranger: emerging figure in musical creation and digital audio knowledge production in Mali

Elena Minetti

Visual and Operative Strategies in Compositional Processes around 1960

Lucy Turner

Beyond Sketch Studies: The Autograph Manuscripts of Beethoven's Opp. 74 and 127 as Records of Stylistic Innovation

Amandine Pras

Improvising vocals, samples and VST plugins in a loop - The production process of a Reggae Mandingue track

Carolin Ratzinger

Breathing and writing in 20th century flute music

Cláudio de Pina

Convolution and convoluted acoustic spaces

Adam Patrick Bell

Comparing DIY Music Production Methods in New York City and Bamako

Filipa Magalhães

"Rewriting" Constança Capdeville's works through documentation production

15:30

Coffee Break

16:30

Panel 5: Room CAN 209

Panel 6: Room CAN 217

Panel 7: Room CAN 219

Moderated by: **Joël Bensoam**

Moderated by: **Robert Hasegawa**

Moderated by: **Vicent Debut**

Amy Mallett

A mixed method approach to auto-ethnographic study of the compositional process

Zubin Kanga

WIKI-PIANO: Realising an internet-composed solo piano work by Alexander Schubert

Julie Mansion-Vaquie

Shaka Pongk on stage: stakes of multiple creative processes

Sara Carvalho

Spinning Yarns: Gesture and indeterminacy in collaborative composition

Anton Pyvovarov

Artistic Inspiration - a state of effortless creativity as An effect of being connected to the own Self

Mark E. Perry

From Disco to Rave: DJ Set as Improvisation

Monika Karwaszewska et al.

Krzysztof Knittel's chamber opera and Agnieszka Stulgińska's music theatre – examples of new syncretistic medium in contemporary Polish music

Amanda Bayley et al.

Interactive Software as a Means of Researching the Creative Process in Free Improvisation

Thursday, 10 October

08:30	Panel 8: Room CAN SE3	Panel 9: Room AN 217	Panel 10: Room AN 219
	Moderated by: Rui Pereira Jorge	Moderated by: Isabel Pires	Moderated by: Filipa Magalhães
	Katarzyna Bartos	Laura Emmery	Lauro Pecktor
	<i>Are creative processes reflecting the personality of an artist? Examining Grażyna Pstrokońska-Nawratil's music and personality</i>	<i>Gender, Identity, and Gesture in Jonathan Harvey's String Quartet No. 2</i>	<i>The study of creative processes as a method for composing</i>
	Natalia Copeland	François-Xavier Féron	Carlo Diaz
<i>Illumination in a form of musical imagery – new cognitive concept</i>	<i>Le son d'une voix (1964) by François-Bernard Mâche: the introduction of the Sona-Graph in the composer's workshop</i>	<i>Historical Imaginaries: Composing The Past</i>	
Sofia Serra	Maureen Carr	Robert Hasegawa	
<i>The involvement between musician and music score: an analysis of musical skill acquisition process in accordance to Adult Attachment Theory.</i>	<i>Climbing the Tower of Additive Construction: The Final Movement of Stravinsky's Symphony in Three Movements</i>	<i>Compositional constraints and creative process in solo works by George Benjamin</i>	
10:00 Coffee Break			
10:30	Panel 11: Room CAN SE3	Panel 12: Room AN 217	Panel 13: Room AN 219
	Moderated by: Rui Pereira Jorge	Moderated by: Riccardo Wanke	Moderated by: Filipa Magalhães
	João Fernandes	Shigeru Fujita	Nena Beretin
	<i>Creative processes in electroacoustic musical improvisation - The duos in the Unmapped collective</i>	<i>Matrix and choice: A consideration of Henri Dutilleux's working practices</i>	<i>Tracking the Creative Process in Music: Luciano Berio's use of gesture to enhance the reception of his Sequenza series</i>
	Jacob Hart	Olena Dyachkova	Caitlyn Trevor et al
	<i>The creative process as instrument making: a case study of four electronic musicians</i>	<i>"Playing with sound...": features of the Ukrainian Free Jazz in the 1990's" (the creative practice of Oleksandr Nesterov)</i>	<i>Analyses of the Musical Motivations Behind Expressive Left-hand Performance Practices of Classical String Players</i>
Manuel Neysensas	Alexandre Damasceno	Maryam Farshadfar	
<i>The using of electronic devices in industrial metal and the consequences on its sound aesthetic</i>	<i>Instrumental Adaptations of Brazilian Rhythms: A Reflection on the Possibilities of Adaptation of Brazilian Popular Percussion to the Drums</i>	<i>An overview of the creativity process in the practice of Persian piano</i>	
Danilo Rossetti et al.	Sander van Maas	Celso Loureiro Chaves	
<i>Analyzing Shifting Mirrors: Emergence in a Collaborative Network between Composer and Performer</i>	<i>Capturing Contingency: Anecdote in Jazz Creativity Research</i>	<i>Translating Invented Signs Into Music. The Compositional Processes In A Point To The South (2011)</i>	
12:30 Lunch			
13:30	Panel 14: Room CAN SE3	Panel 15: Room CAN 217	Panel 16: Room CAN 219
	Moderated by: Luisa Cymbron	Moderated by: Isabel Campelo	Moderated by: José Luis Besada
	Aggeliki Kordellou	Adam Fairhall	Rita Torres
	<i>Euripide's Electra from MikisTheodorakis' perspective: an approach to philosophical, esthetic and compositional sources of the opera</i>	<i>Jazz Thinking' in the Accompaniment of Silent Comedy Film: Reflections on Practice-as-Research</i>	<i>Echos from Granada: Setting to music Lorca guitar-related poetry by revisiting Falla's Homenage</i>
	Maria Birbili	José Dias	Stephanie Jordan
	<i>Tracking Multimediality in the Creative Process in French grand opéra: The Cases of Meyerbeer and Verdi</i>	<i>Stubborn Pencils: composing music for animation film and television through an improviser's perspective</i>	<i>Re-making Chopin through Dance: The Collaborative Process of Richard Alston</i>
Martin Knust	Petter Frost Fadnes	Agata Kubiak	
<i>Transferring Speech and Gesture into Music: Historical Examples</i>	<i>Improvising the Deluge: Live film scoring and improvisational practices</i>	<i>Creativity - a problematic definition</i>	
Diogo Alvim	Chloé Huvet	Christian Benvenuti	
<i>Composing with real world programmes</i>	<i>Collaborative Creative Process in Film Music Editing at the Digital Age: Kenneth Wannberg and John Williams' Scores for Star Wars Second Trilogy (1999-2005)</i>	<i>Toxic Masculinity, Death, and Becoming: An autoethnographic account on grief and creativity</i>	
15:30 Coffee Break			
16:00	Panel 17: Room CAN SE3	Panel 18: Room CAN 217	Panel 19: Room CAN 219
	Moderated by: Marco Freitas	Moderated by: João Pedro Cachopo	Moderated by: Riccardo Wanke
	Scott Mc Laughlin	Ewa Schreiber	Jose Luis Besada
	<i>'Enrolling Forces': Non-Hylomorphic strategies for Composition</i>	<i>Memory and autobiography in György Ligeti's notes on his works</i>	<i>NewMusic #composer_performer: The influence of social media and virtual reality in Óscar Escudero's creative practices</i>
	Elder Oliveira et al.	Ana Cristina Bernardo	Floris Schuiling
<i>Composing A Sound Installation To A Specific Outdoor Place Employing Soundwalking As A Methodology</i>	<i>Performative creativity in 21st century piano music: Ombres as a case study</i>	<i>Braille music and spoken scores: inscribing musical abilities for blind musicians</i>	
Stephanie Schroedter	José Oliveira Martins et al		
<i>Permanent Negotiations of Translation Processes – Exemplified by "Eadweard's Ear. Muybridge extended" (2017/18)</i>	<i>The creation-action process in the Portuguese guitar music of Carlos Paredes: oral tradition, performance style, and interpretative transcriptions</i>		

Friday, 11 October

08:30	Panel 20: Room CAN 217
	Moderated by: Bart Vanspauwen
	Nathan Fleshner
	<i>Analysis as Creative Process: A Psychoanalytic Perspective</i>
	Rafael Barbosa
	<i>Theoretical grounds for creative music analysis</i>
	Iryna Paliy
	<i>Intertype interaction as a new paradigm in the principles of musicological terms</i>
10:30	Coffee Break
11:00	Panel 21: Room CAN 217
	Moderated by: Ernesto Donoso
	Yuriko Takakura
	<i>Analysis of the Compositional Processes in Toshio Mayuzumi's Nirvana Symphony (1958) and Mandala Symphony (1960) using the Campanology Documents</i>
	Małgorzata A. Szyszkowska
	<i>Following the Process of Improvisation in Music Performance: the example of Gabriela Montero</i>
	Clément Canonne
	<i>Compositional processes, improvisatory explorations and instrument-making in the creation of Spat' Sonore</i>
12:30	Lunch
14:30	Travel to Mafra
National Palace of Mafra	
15:00	Round Table and Conference Closing
	<i>'Unmovable' instruments and the creative processus</i>
	Moderated by: Nicolas Donin (Ircam, CNRS, France)
	Invited speaker: Ingrid Pustijanac (University of Pavia, Italy)
	<i>Sound-based Composition and Organ in the late 20th Century Music: Elective Affinities?</i>
With the participation of	
	Clément Canonne (STMS — Sciences et Technologies de la Musique et du Son: CNRS-IRCAM-Sorbonne Université)
	Carlos Marecos (Lisbon School of Music, Polytechnic of Lisbon)
16:00	Guided tour in the National Palace of Mafra
	Royal Rooms, Nursery & Library <i>With the support of the National Palace of Mafra</i>
19:30	Concert of the Six Organs at the Basilic of the National Palace of Mafra <i>With the support of the City Council of Mafra</i>
20:30	Gala Dinner in the South Cloisters of the National Palace of Mafra <i>With the support of the City Council of Mafra</i>

CLOSING CONCERT

National Palace of Mafra
October 11th, 2019

The 5th International Conference Tracking the Creative Process in Music is proud to end with the Closing Concert for six organs in the Mafra Basilica. The National Palace of Mafra was ordered by King John V of Portugal as a vow for heir in the early 18th century. The Closing Concert takes place at 7:30 pm and the Gala Dinner follows.

Basilica and Palace by the architect João Frederico Ludovice (1717-1730). Organs by António Xavier Machado e Cerveira and Joaquim António Peres Fontanes (1806 e 1807).

Ouverture – Music for the Royal Fireworks (1749) **Georg Friedrich Haendel (1685-1759)**
(Arrangement for 6 Organs by João Vaz)

Sinfonia para a Real Basílica de Mafra (1807) **António Leal Moreira (1758-1819)**

3 Pontos no Espaço [In 3 Movements] (2017) **António Pinho Vargas (1951) (Ordered by Mafra's City Council)**

Study 6 (2011) **Andreas Pappas (1975)**

Fantasia for Six Organs (2017) **Luigi Del Prete (1977)**