

IV MEETING ON COGNITION AND MUSICAL ARTS

CREATIVITY, CONNECTIVITY, EXPERTISE:
CHALLENGES OF MUSICAL COGNITION IN THE 21st CENTURY

SEPTEMBER 10TH TO 13TH, 2024

PROMOTION: BRAZILIAN ASSOCIATION OF
COGNITION AND MUSICAL ARTS • ABCM

ORGANIZATION: ABCM, FEDERAL UNIVERSITY OF BAHIA, SÃO
PAULO STATE UNIVERSITY "JÚLIO DE MESQUITA FILHO", AND
FEDERAL UNIVERSITY OF PARANÁ

IV MEETING ON COGNITION AND MUSICAL ARTS • ENCAM 4

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www.abcogmus.com

INTRODUCTION

The Meetings on Cognition and Musical Arts (ENCAMs) are events promoted by the Brazilian Association of Cognition and Musical Arts (ABCm) and carried out in partnership with scientific institutions. In 2024, the 4th edition of ENCAM will take place from **September 10th to 13th** and will be organized by ABCm in partnership with the Federal University of Bahia (UFBA), São Paulo State University "Júlio de Mesquita Filho" (UNESP), and the Federal University of Paraná (UFPR), in a hybrid format with hubs in Salvador, São Paulo, and Curitiba. This event is a forum dedicated to discussing research in musical cognition focusing on *Creativity, Connectivity, Expertise: Challenges of Musical Cognition in the 21st Century*. The official languages of the conference are Portuguese, English, and Spanish.

EVENT THEME

Guided by the theme *Creativity, Connectivity, Expertise: Challenges of Musical Cognition in the 21st Century*, this multidisciplinary forum provides a space for reflection and debate on the intersections between cognition, technology, health, and musical experience. Through various thematic symposia, participants will have the opportunity to explore how connectivity - from brain function to computational algorithms - contributes to understanding musical cognition. Additionally, issues related to musical expertise will be addressed, investigating how musicians develop musical skills over time and how these skills are studied by cognitive psychology. Finally, the event is also dedicated to culture and creativity, offering a platform to discuss the cognitive dimensions of musical creativity and its relationship with culture, encompassing processes of composition, performance, improvisation, and teaching. With a wide range of topics and perspectives, this conference aims to enrich the understanding of the challenges faced by musical cognition in contemporary times and promote significant advances in the field of music cognition research in Brazil.



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PROGRAM

The event will be held in a **hybrid** format, combining both in-person and virtual participation. Each hub will host the program for one day of the event, with in-person sessions live-streamed to the other hubs and online participants. The program on the first day will be entirely virtual. The inclusion of remotely presented papers will expand the reach of ENCAM 4, making it accessible to a broader range of senior researchers and those in the early stages of their research careers, while also allowing for broader access by interested audiences.

The event's program will consist of keynote lectures, roundtable discussions, and research communication sessions (both oral and artistic), as outlined below:

Keynote lectures

The keynote lectures will foster discussions on relevant and current issues regarding creativity, connectivity, and expertise, through the presentation of research conducted by nationally and internationally recognized researchers.

Roundtable Discussions

The roundtable discussions will facilitate debate on topics related to the three thematic areas of the event, including the participation of nationally and internationally recognized researchers.

Oral and Artistic Communication Sessions

In the *Oral* and *Artistic Communication* sessions, researchers may submit the results of their investigations in the form of abstracts for presentation either in person or in virtual sessions.

CALL FOR PAPERS

The Brazilian Association of Cognition and Musical Arts (ABCAM), UFBA, UNESP, and UFPR invite researchers, professors, undergraduates, and graduates in Music and related fields, who conduct research in Musical Cognition, to submit papers for evaluation by the scientific-artistic committee of the *IV Meeting of Cognition and Musical Arts - ENCAM 4 - Creativity, Connectivity, Expertise: Challenges of Musical Cognition in the 21st Century*, as specified in this Call.

Abstract proposals will be accepted for both oral communication and artistic communication. All submissions must present unpublished results from completed or near-completion research. All papers should have the potential to enhance understanding of how music is created, perceived, experienced, shared, or how it affects us.

The scientific–artistic committee of ENCAM 4 will evaluate all submitted papers through a double-blind peer review process. The submission process for oral communication sessions will be completed using an online system. All papers selected for ENCAM 4 will have their abstracts published in the *Abstracts Book* (an indexed publication available online for download).

Those who have their abstracts accepted and present their work at the event may have their full papers published in indexed publications (ISBN) of the ABCM, such as a chapter in the *Musical Cognition Meetings* book series or an article in the *Percepta Journal*. Authors interested in these publication modalities should indicate that during the submission process and submit their full texts, following the requested format, by October 15, 2024. Works accepted but not presented by the submitting author or at least one co-author cannot participate in the aforementioned publications.

Submission

The deadline for submitting papers (via online system) extends from **April 5th to May 20th, 2024**. Authors must strictly follow all instructions provided in the submission platform – which will be available on the ABCM website (www.abcogmus.com).

Authors may submit up to two abstracts as the first author. Authors must indicate, at the time of submission, the names of all co-authors of the work (if any). It will not be possible to add co-authors after the evaluation of the papers.

Templates for formatting the abstracts for oral and artistic communications will be available for download both on the submission system's homepage and on the ABCM website (www.abcogmus.com). Works submitted in disagreement with the template will not be evaluated by the scientific–artistic committee of ENCAM 4.

Research Papers Modalities

Submissions may be submitted for presentation as *Oral Communication* or *Artistic Communication* and are open to doctoral researchers, undergraduate and graduate students (master's and doctoral), and professionals in the field. At the time of submission, the author must indicate the intended communication modality (oral or artistic communication), as well as their preferred format for presentation (virtual or in-person presentation). All submitted abstracts must be linked to academic research (empirical, theoretical, and/or review) and present **(a)** discussions of conclusive results, **(b)** analyses of partial results from research in its final development stage, or **(c)** artistic production, whether in performance or composition, explicitly resulting from a research project. Papers that consist of a description of research projects or that present results of projects in the intermediate stages without a consistent analysis will not be accepted for presentation at ENCAM 4.

Authors must strictly follow all instructions provided in the submission platform. Note that *Artistic Communication* proposals should also include, as per the template, a link to an audio recording of the production, made available on a non-public channel of platforms such as YouTube or SoundCloud (ensuring that the authorship of the work is not identified in the channel name used). The provided audio should contain the full recording of what will be presented at the event, and, preferably, with the same performers. The performance videos will be made available on the ABCM website and may be included in the artistic program of the hubs, according to each hub's organization committee.

Presentation

1. Oral Communication

Oral communications may be presented in person or remotely and should last up to **15 minutes**. After the presentation of all scheduled papers for each communication session, the session coordinator will moderate a **debate** between the authors and the audience, lasting up to **20 minutes**, prioritizing the possible interfaces between the presented papers.

2. Artistic Communication

Artistic communications will consist of in-person or remote presentations, lasting up to **15 minutes**, and should focus on the paper submitted and the composition/performance in video/audio available on the ABCM website. After the presentation of all scheduled works, the session coordinator will moderate a **debate** between the authors and the audience, lasting up to **20 minutes**, prioritizing the possible interfaces between the presented works.

THEMATIC AREAS OF SUBMISSION

1. CULTURE AND CREATIVITY

COORDINATOR: GUILHERME BERTISSOLO • UFBA

Studies on creativity represent a growing area of interest since the advent of pioneering approaches in the first half of the 20th century, exemplified by the influential model of Graham Wallas. More recently, however, issues in traditional approaches to the study of creative processes have been delineated through an interdisciplinary confluence, drawing primarily on advances in creativity studies, musical cognition, and culture. In this sense, the focus has been on creative behavior or acts.

This problem analysis leads to a growing interest in creative acts, seeking to understand the behaviors involved in the creative process – considering the various spheres of musical knowledge, such as composition, performance, improvisation, and teaching. The challenges in studying creative acts lie, on one hand, in the limits of introspection, since reports on what to do, do not tell us the whole story and the dimension of consciousness itself imposes limits on discerning the mechanisms involved in these processes. On the other hand, it is urgent that we establish models for understanding our experience with music.

Some of the possible answers have been offered by the contributions of cognitive creativity in the creation processes, articulating the individual, social, and cultural dimensions of creative processes. In this sense, creative acts involve various dimensions, mobilizing implicit, tacit knowledge, which is culturally shared, taking into account an extended conception of the mind and its inseparability from the body, the environment, and culture. The convergence between cognitive and cultural theories has enabled a distributed notion of creativity, overcoming the paradigm that treated acts as purely individual phenomena.

In this thematic symposium, papers discussing the various cognitive dimensions of creativity in processes of composition, performance, improvisation, and teaching, considering its articulation with culture, are welcome. This thematic symposium aims to contribute to the consolidation of this field of research in Brazil.

2. CONNECTIVITY: FROM THE BRAIN TO ALGORITHMS

COORDINATOR: MARCOS MESQUITA • UNESP

The word connectivity is becoming recurrent in neuroscience research, media communication, and virtual networks. Similar to the Human Genome Project, active between the 1990s and 2003, which sequenced all human genes, the Human Connectome Project, initiated in 2009 by the United States National Institutes of Health, aims to establish a map of neural connections that has already brought new contributions and understandings about the anatomical and functional relationships of the human brain.

The term connectome was suggested simultaneously in 2005 by the German neuroscientist Olaf Sporns and the Swiss doctor Patric Hagmann. From 2010, the project was expanded to two major consortia, one led by the University of Washington in Missouri and the University of Minnesota, with the participation of the University of Oxford, and another led by Harvard University, the University of California in Los Angeles, and the Massachusetts General Hospital.

The future consequences of these contributions to research in mental health, cognition studies, and even the development of algorithms for various application areas are unpredictable and extremely optimistic.

In this thematic symposium, hosted by the Institute of Arts of the São Paulo State University, we hope to receive papers contributing to the discussion on these topics aiming for new perspectives on research in musical cognition and computer science, as well as to foster a fruitful exchange of ideas from current perspectives in neuroscience, computer science, and related fields.

3. EXPERTISE AND PERFORMANCE

COORDINATOR: DANILO RAMOS • UFPR

Expertise refers to specialized knowledge or a set of skills in a specific area, usually acquired through experience, formal education, or training. Scholars in the field of expertise psychology seek to understand how the minds and bodies of experts function. Experts are individuals recognized socially and especially by their peers as those who have achieved excellent and consistent performance over a certain period in the domain they have devoted themselves to throughout their lives.

In the field of music, an increasing number of studies have been developed, primarily in the last three decades, aiming to investigate the ability of musicians to intrinsically organize themselves to perform certain tasks effectively and proficiently based on their deep understanding of how their musical activity should be carried out, regardless of what it may be. This is an area of research fueled by the traditional nature-nurture debate, in which new findings have brought forth questions that continue to intrigue researchers from various domains, including music.

In this sense, the areas with the highest number of publications in Brazil and abroad from the perspective of cognitive psychology of music are on musical development, motivational aspects, and metacognitive strategies of musical practice (such as deliberate practice), research on the role of attention and memory in musical learning, investigations into the cognitive and motor resources acquired by musicians throughout their lives regarding expressiveness and instrumental interpretation, works on the creative aspects of musical performance (such as composition and improvisation), as well as research on anxiety control in musical performance, among others.

Thus, theoretical, empirical, or demonstrative works that seek to investigate these themes or other related topics will be welcome at this thematic symposium, which aims to contribute to ENCAM 4 with valuable presentations and rich critical-reflexive debates.

Evaluation Parameters

Abstracts submitted for both Oral Communication and Artistic Communication will be evaluated by at least two reviewers based on the four parameters indicated below.

1. *Structure and Content*

Objectives, fluency and coherence of the text, consistency of argumentation, rigor in theoretical-methodological approach, congruence between objectives, development, and results, spelling and grammatical correctness, stylistic adequacy, quality of graphical elements (for oral communication), technical quality of the provided audio file (for artistic communication).

2. *References*

Consistency of the dialogue with specialized literature, relevance and update of the references, and the link between the referenced papers with the framework of the project.

3. *Paper outline*

Adequacy of the title, appropriateness of the abstract and keywords in relation to the topic of the paper, presentation of objectives, theoretical-methodological characterization, procedures, and results, as well as the quality of translations to Portuguese (title, abstract, and keywords).

4. *Relevance*

Explicit connection with the indicated thematic area, contribution to the advancement of knowledge, theoretical or methodological innovation.

IMPORTANT DATES AND DEADLINES

The dates to be considered for submission, evaluation, selection, and publication of papers presented as *Oral Communication* or *Artistic Communication* at ENCAM 4 are detailed in the table below:

Publication of the Call for Papers	April 5th, 2024
Submission period (via online submission system)	April 5th to May 20th, 2024
Evaluation of the abstracts by the scientific-artistic committee	May 28th to July 9th, 2024
Announcement of the accepted papers (via electronic communication)	July 10th, 2024
Deadline for authors to submit the final version of abstracts for publication in the <i>Abstracts Book</i>	By August 10th, 2024
Deadline for affiliation to ABCM	By September 10th, 2024
Registration for authors and co-authors of accepted papers	July 10th to September 1st, 2024
Registration for attending participants	July 10th to September 10th, 2024
Announcement of the program with dates and times of the Communication Sessions and Publication of the <i>Abstracts Book</i> (in electronic format)	September 8th, 2024
Deadline for submission of full papers (template available on the ABCM website) for publication in the <i>Musical Cognition Meetings</i> book series or <i>Percepta Journal</i>	By October 15th, 2024

**DEADLINE FOR SUBMISSION:
MAY 20, 2024
11:59 PM (Brasília time)**

REGISTRATION

All interested in participating in ENCAM 4 must register for the event. The **registration fees** as well as the payment procedure are available on the ABCM website (www.abcogmus.com).

CERTIFICATES

Certificates will be sent electronically. **Individual participation** certificates will be sent to all attendees, whether they have attended the event in person or remotely, containing their names and the mode of participation. Certificates for **paper presenters**, co-authors, and performers (in the case of *artistic communications*) will include their names, the title of the presented work, and the mode of presentation as listed in the event program.

For more information:

ABCm website www.abcogmus.com

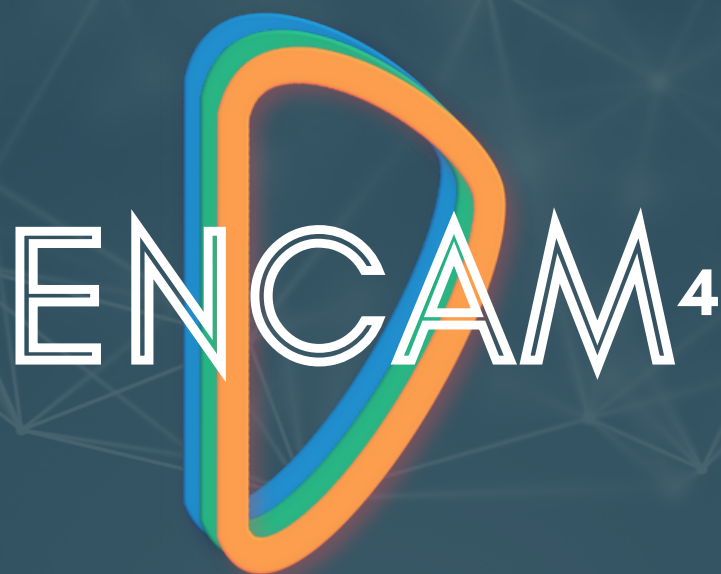
Contact:

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