



MAY 27–30, 2026

V MEETING ON COGNITION AND MUSICAL ARTS

FEDERAL UNIVERSITY OF SERGIPE

**MUSIC COGNITION,
HUMAN DEVELOPMENT, AND
LEARNING**

PROMOTION:

BRAZILIAN ASSOCIATION OF COGNITION AND MUSICAL ARTS

ORGANIZATION:

FEDERAL UNIVERSITY OF SERGIPE

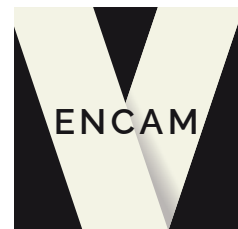




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<https://abcogmus.com/encam-v/>

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 2026, the 5th edition of ENCAM will take place from **May 27 to 30**, organized by ABCM in partnership with the Department of Music of the Federal University of Sergipe (DMU/UFS), in a **hybrid format**. This event will serve as a forum dedicated to research in music cognition that investigates musical practices related to human development and learning. The official languages of the conference are Portuguese, Spanish, and English.

Event Theme

ENCAM 5 offers a space for reflection and debate on music cognition, human development, and learning across different research contexts in music. Within each thematic symposium, participants will have the opportunity to examine, from the perspective of human development, the role of music in the constitution of the subject, including perceptual, sensory, affective, cultural, creative, and reflective capacities. Musical education, across its diverse trajectories, highlights how learners construct specific forms of knowledge and develop modes of participation within local cultures and musical communities of practice throughout the lifespan. In the domain of musical learning, learning processes are not limited to the acquisition of technical skills, but rather involve continuous processes of meaning-making, creative management, self-regulation, and the development of expertise.

Thus, research that articulates **music cognition, human development, and learning** contributes to a broader understanding of how individuals learn, think, and become musically constituted. ENCAM 5 invites submissions that explore theoretical and empirical perspectives aimed at understanding music as a structured form of knowledge that is fundamental to human development, fostering 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 in-person and virtual participation. The inclusion of remotely presented papers will broaden the reach of ENCAM 5, making it accessible to a larger number of senior researchers and early-career researchers, while also expanding access for the general interested audience.

The program will include keynote lectures, roundtable discussions, and research communication sessions (oral and artistic).

Keynote Lectures

The keynote lectures will address themes related to human development and learning from the perspective of music cognition, based on research conducted by nationally and internationally recognized scholars.

Roundtable Discussions

The roundtable discussions will promote debate on topics related to the conference theme, bringing together converging lines of research that offer different analytical and reflective perspectives. These sessions will include nationally and internationally recognized researchers.

Oral and Artistic Communication Sessions

In the Oral Communication and Artistic Communication modalities, researchers may submit abstracts presenting the results of their investigations for in-person or online presentation.

Call For Papers

The Brazilian Association of Cognition and Musical Arts (ABCM) and the Federal University of Sergipe (UFS) invite researchers, faculty members, undergraduate and graduate students in Music and related fields who conduct research in Music Cognition to submit papers for evaluation by the scientific-artistic committee of the **V Meeting on Cognition and Musical Arts (ENCAM 5) – Music Cognition, Human Development, and Learning**, in accordance with the present Call.

Abstract proposals will be accepted for Oral Communication and Artistic Communication. All submissions must present unpublished results from completed or near-completion research. Submitted works should contribute to advancing knowledge on the ways in which music is created, perceived, experienced, shared, and/or the effects it produces.

All submissions will be evaluated by the ENCAM 5 scientific-artistic committee through a double-blind peer review process. Submissions will be handled via an **online system**. All accepted works will have their abstracts published in the **Abstracts Book** (an indexed publication available online).



MAY 27–30, 2026

V MEETING ON COGNITION AND MUSICAL ARTS

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Authors whose abstracts are accepted and who present their work at the event may submit their full papers for publication in ABCM indexed publications (ISBN), such as a chapter in the **Music Cognition Meetings** book series or an article in the **Revista Percepta**. Authors interested in these publication options must indicate this during submission and submit their full manuscripts by June 30, 2026. Papers accepted but not presented by the submitting author or at least one co-author will not be eligible for publication.

Submission

The submission period runs from **February 9 to March 9, 2026**, via the online submission system available on the ABCM website (<https://abcogmus.com/encam-v/>). Authors must strictly follow all instructions provided in the submission system.

Each author may submit up to two abstracts as first author. All co-authors must be identified at the time of submission. It will not be possible to add co-authors after the evaluation process.

Templates for Oral and Artistic Communication abstracts will be available on the submission system homepage and on the ABCM website (<https://abcogmus.com/encam-v/>). **Submissions that do not comply with the template will not be evaluated.**

Research Paper Modalities

Submissions may be made in the **Oral Communication** or **Artistic Communication** modalities and are open to doctoral researchers, undergraduate and graduate students, and professionals in the field. At submission, authors must indicate the intended **modality** and preferred presentation **format** (in-person or virtual).

All submissions must be linked to academic research (empirical, theoretical, and/or review) and present: **(a)** discussions of conclusive results; **(b)** consistent analyses of partial results from research in its final stage; or **(c)** artistic production (performance or composition) explicitly resulting from the research. Descriptions of research projects or reports of intermediate stages without consistent analysis will not be accepted.

Artistic Communication submissions must include, as specified in the template, a link to an audio recording hosted on a non-public channel (e.g., YouTube or SoundCloud), ensuring that authorship is not identifiable. The audio must contain the complete work to be presented. Performance videos will be made available on the ABCM website and may be included in the artistic program, at the discretion of the organizing committee.



Presentation

Oral Communication

Oral communications may be presented in person or remotely and must not exceed **15 minutes**. After all presentations in each session, the session chair will moderate a **discussion** lasting up to **20 minutes**, prioritizing interfaces among the presented works.

Artistic Communication

Artistic communications consist of in-person or remote presentations of up to **15 minutes**, focusing on the submitted paper and the associated audio/video material. After all presentations in each session, the session chair will moderate a **discussion** lasting up to **20 minutes**, prioritizing interfaces among the presented works.

Thematic Sessions

MUSIC COGNITION, HUMAN DEVELOPMENT, AND LEARNING

The Thematic Sessions of ENCAM 5 aim to bring together research as well as theoretical and applied reflections addressing the relationships between music cognition, human development, and learning processes.

Axis 1. Cognition, Perceptual Processes, and Musical Learning

Studies investigating cognitive and perceptual mechanisms involved in listening, comprehension, and musical production. Experimental, theoretical, and applied research addressing auditory perception, musical memory, attention, self-regulation, metacognition, and language in diverse musical contexts are welcome.

Axis 2. Music Cognition, Neurosciences, and Human Development

Research exploring the neurocognitive foundations of musical experience, addressing the relationships between musical practices and cognitive, affective, and social development across the lifespan. This axis includes studies on educational and therapeutic dimensions of music in childhood, adolescence, adulthood, aging, and well-being.

Axis 3. Creative, Compositional, and Cultural Processes

Research addressing musical experience through perspectives of cognition, culture, semiotics, and creativity, exploring interfaces between cognitive and creative processes, cultural contexts, human development, and learning.

Axis 4. Performance Practices, Emotions, and Musical Experiences

Studies on the interrelations between cognitive, affective, and social processes in the development of musical expertise, including research on deliberate practice, emotions, motivation, and self-regulation in musical learning.



MAY 27–30, 2026

V MEETING ON COGNITION AND MUSICAL ARTS

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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.

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).

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.

Paper outline

Adequacy of the title, consistency between the abstract and keywords in relation to the topic, clarity in the presentation of objectives, theoretical-methodological characterization, description of procedures and results, as well as compliance with the linguistic requirements specified in the templates: papers submitted in English or Spanish must include a Portuguese translation of the title, abstract, and keywords; papers submitted in Portuguese must include the corresponding English version.

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 5 are detailed in the table below:

	STAGE	PERIOD / DATE
	Publication of the Call for Papers	January 26, 2026
	Submission period (via online submission system)	Feb 9 – Mar 9, 2026
	Evaluation by the scientific-artistic committee	Mar 17 – Mar 31, 2026
	Notification of acceptance	April 6, 2026
	Deadline for submission of the final version of abstracts	April 27, 2026
	Registration for authors and co-authors of accepted papers	Apr 6 – Apr 27, 2026
	Registration for attending participants	Mar 19 – May 26, 2026
	Announcement of the program with dates and times of the Sessions	May 5, 2026
	Deadline for submission of full papers*	June 30, 2026

*As established in the [Call For Papers](#).



MAY 27–30, 2026

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FEDERAL UNIVERSITY OF SERGIPE

Registration

All interested in participating in **ENCAM 5** must register for the event. The registration fees as well as the payment procedure are available on the ABCM website (<https://abcogmus.com/encam-v/>).

Certificates

Certificates will be issued electronically. Individual certificates of **participation** in the event will be issued to all participants who attended the event, either in person or remotely, and will include their names and the modality of participation. Certificates for the **presentation of papers will be issued to authors and co-authors, as well as to performers and interpreters** (in the case of artistic presentations), and will include their names, the title of the work presented, and the modality of presentation, as indicated in the event program.

More information:

ABCM website: <https://abcogmus.com/encam-v/>

Contact us:

contato@abcogmus.com



MAY 27–30, 2026

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