Guest Editors' Introduction to the SBCM 2025 Dossier

Apresentação dos Editores Convidados ao Dossiê SBCM 2025

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This special issue of Música Hodie presents a dossier dedicated to SBCM 2025, the 19th Brazilian Symposium on Computer Music, hosted by NICS/UNICAMP. Held in a context of growing international visibility and internal diversification, the symposium brought together contributions from different regions of Brazil as well as from Italy, the United States, Argentina, and Colombia. It also brought together an intellectually heterogeneous community of artists, composers, performers, researchers, and technologists. The symposium's scientific panel received 36 submissions, 29 of which were accepted. It was precisely in response to this heterogeneity that the scientific panel was organized into seven tracks. These tracks sought to articulate some of the questions that currently shape the field: the growing presence of AI in musical creation and analysis, the relationship between digital technologies and ecological forms of listening, the continuing relevance of computational musicology, and the role of tools, systems, and real-time practices in contemporary musical work.

From the papers accepted to the scientific panel, seven were selected as the basis for original articles developed specifically for this dossier. These expanded and revised versions were subsequently submitted to Música Hodie's editorial workflow and underwent a double-blind peer-review process in accordance

with the journal's standards. The dossier should therefore be understood in relation to that broader landscape, reflecting both the diversity of contributions presented at SBCM 2025 and the journal's editorial criteria.

The seven papers published here should be read in that light. More than offering a representative sample of the event, they advance a common argument about the present state of computer music: technical development becomes more relevant when it remains accountable to musical practice, cultural context, and the needs of the communities in which it is produced and used. That is what gives this special issue its coherence. The selected papers do not merely display methodological variety; they show, in different ways, that current work in AI, musicology, software, synthesis, and performance becomes more compelling when it is tested against concrete musical materials and against questions that matter to Brazilian and Latin American research communities.

This is evident, first, in the papers that place computational methods in direct contact with music of particular relevance to Brazilian research. *Investigating genre similarity boundaries in Brazilian music using deep learning models* engages machine learning through the study of Brazilian regional genres, while *A Hybrid Symbolic–Acoustic Computational Framework for the Analysis of Choros: The Case of Garoto* combines symbolic and acoustic descriptors to investigate compositional and performative dimensions of Brazilian choro. Although quite different in approach, both papers show that computation matters here not as an autonomous technical achievement, but as a way of producing knowledge about music that is central to our own context and still insufficiently represented in many international research agendas. This is one of the strongest aspects of the issue: it shows that local musical materials do not limit the scope of research, but sharpen its questions.

A related point emerges in the papers devoted to synthesis, modeling, and software. *Development and evaluation of PATRICIA: a real-time singing synthesizer for the Brazilian Portuguese*

language addresses a problem whose importance is both technical and musical, showing that the design of a system changes when Brazilian Portuguese becomes the language of reference. *Synthesizing Tradition: Physical Modeling and Composition with the Colombian Gaita* likewise shows that modeling an instrument is not only a matter of acoustic description, but also of responding to a specific musical and cultural history. *MNT2: A Longitudinal Evaluation of an Open-Source Mapping Software*, in turn, brings the discussion of software closer to artistic practice itself, shifting attention from novelty alone to sustained use, adaptation, and uptake by musicians and sound artists. Read together, these papers suggest that tools, models, and interfaces become more relevant when they are shaped by actual practices of music-making and concrete artistic demands.

This same line of thought helps illuminate the papers that address contemporary technological environments more directly. *Collaborative Dynamics in Electroacoustic Music Creativity: Telematic Dialogues Across Apparatuses* explores how telematic systems reshape performance, collaboration, and the social conditions of musical exchange. *Seizing the means of machine listening/learning and agentic AI: creative practices with conTorchionist and vibe composing* addresses the growing presence of AI in creative workflows by focusing on appropriation, tool-making, and artistic agency. In different ways, both papers respond to a question that has become unavoidable in the field: how pervasive technologies alter not only what musicians can do, but also how they collaborate, compose, perform, and position themselves critically in relation to technical systems. It is also here that the broader ecological and social dimensions of the issue become clearer, not as isolated themes, but as part of a wider concern with the conditions under which musical creation takes place today.

Taken together, the seven papers give a clear picture of a field that is expanding without losing contact with musical practice. They address AI, music information retrieval, computational analysis, real-time systems, sound synthesis, telematic collaboration, and

open-source software, but they do so through problems that emerge from Brazilian regional music, Brazilian choro, Brazilian Portuguese, the Colombian gaita, and the practical conditions of contemporary artistic work. This is ultimately what unifies the special issue. The papers are not linked only by their technical topics, but by the fact that they insist, each in its own way, that computer music research must remain accountable to the musical worlds in which it operates.

In this sense, the present volume reflects an important quality of SBCM itself. The symposium has become a space where international exchange and local relevance need not be opposed. On the contrary, one of its strengths is precisely the capacity to bring broader methodological discussions into contact with the materials, practices, and questions that matter in our own context. The seven papers collected here make that capacity visible with particular clarity.

We thank all authors who submitted their work to SBCM 2025, as well as the track chairs, reviewers, and the editorial team of *Música Hodie*. Their work made possible not only a successful symposium but also a volume that shows, with precision and coherence, how computer music research today can bring together technical development, artistic practice, and situated musical knowledge.

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Música Hodie – Guest Editors