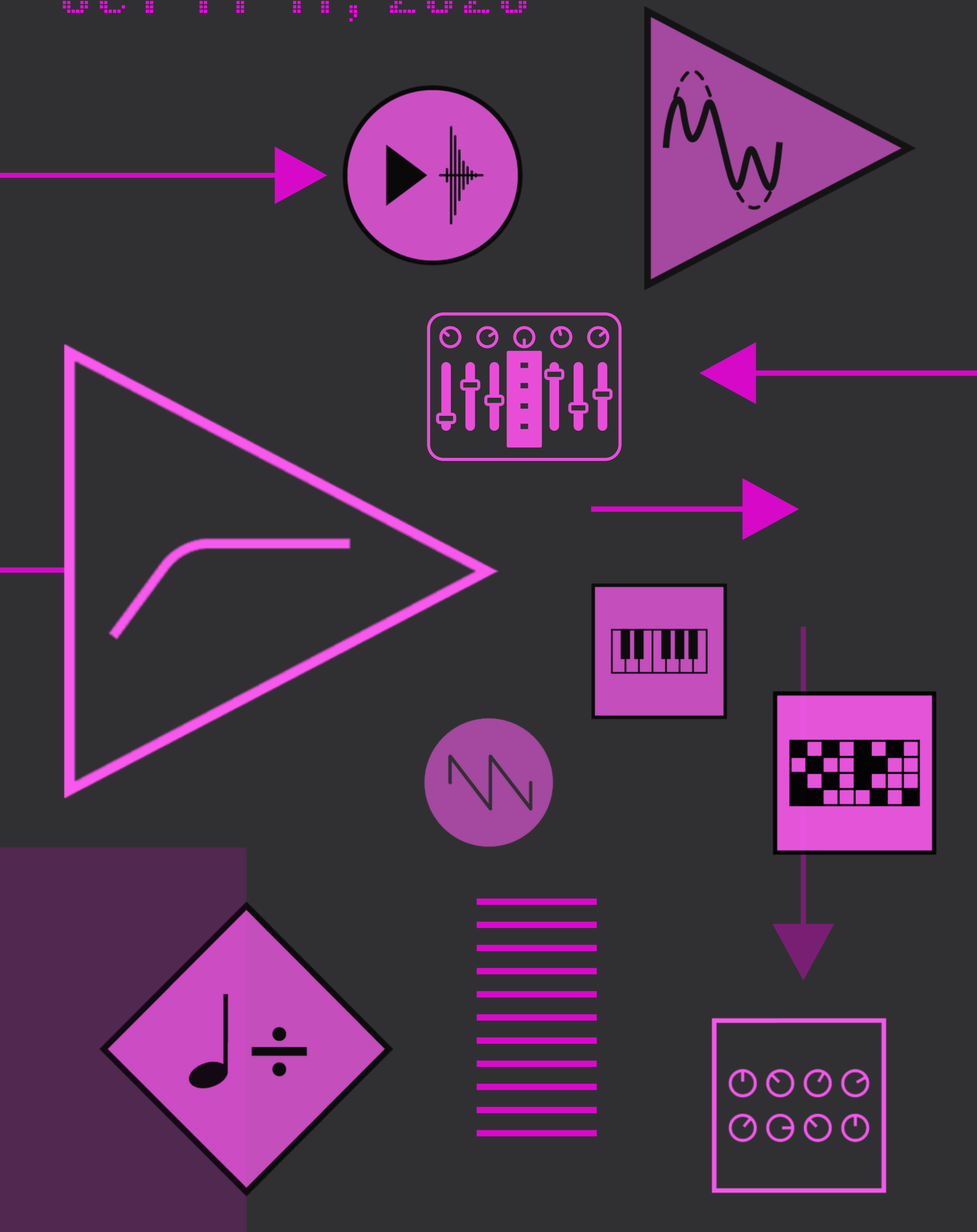


KNOB DETON

EXPERIMENTAL MUSIC AND ELECTRONIC-DIGITAL ARTS COLLOQUIUM

OCT 14-17, 2026



UNIVERSIDADE ESTADUAL DO PARANÁ

WWW.NUCLEOMUSICANOVA.COM.BR

▶▶▶ SCHEDULE

KNOB DETOX	WED 14	
	Auditório Tiradentes	Sala Botteri
8:00		
8:30		
9:00		
9:30		
10:00		
10:30		
11:00		
11:30		
12:00		
12:30		
13:00		
13:30		
14:00	OPENING	Video and Sound Installation (runs continuously)
14:30	KEYNOTE - Francisco Colasanto	
15:00		
15:30		
16:00		
16:30	Paper Session #1 Aesthetics, History, and Philosophy of Electroacoustics	
17:00		
17:30		
18:00		
18:30		
19:00		
19:30		
20:00		Performance nº1
20:30		
21:00		
21:30		



SCHEDULE

KNOB DETOX	THU 15				
	Auditório Tiradentes	LAMUSA	Auditório Barão	Sala Botteri	
8:00					
8:30					
9:00	Paper Session #2 Composition and Analysis of Works	Paper Session #3 Software, AI & Infrastructure			
9:30					
10:00					
10:30					
11:00					
11:30					
12:00	LUNCH BREAK				
12:30					
13:00					
13:30					
14:00				KEYNOTE Cássia Carrascoza	Video and Sound Installation
14:30					
15:00					
15:30					
16:00					
16:30					
17:00			Performance nº2		
17:30					
18:00					
18:30					
19:00					
19:30					
20:00			Piano, Percussion & Electronics		
20:30					
21:00					
21:30					

►►► SCHEDULE

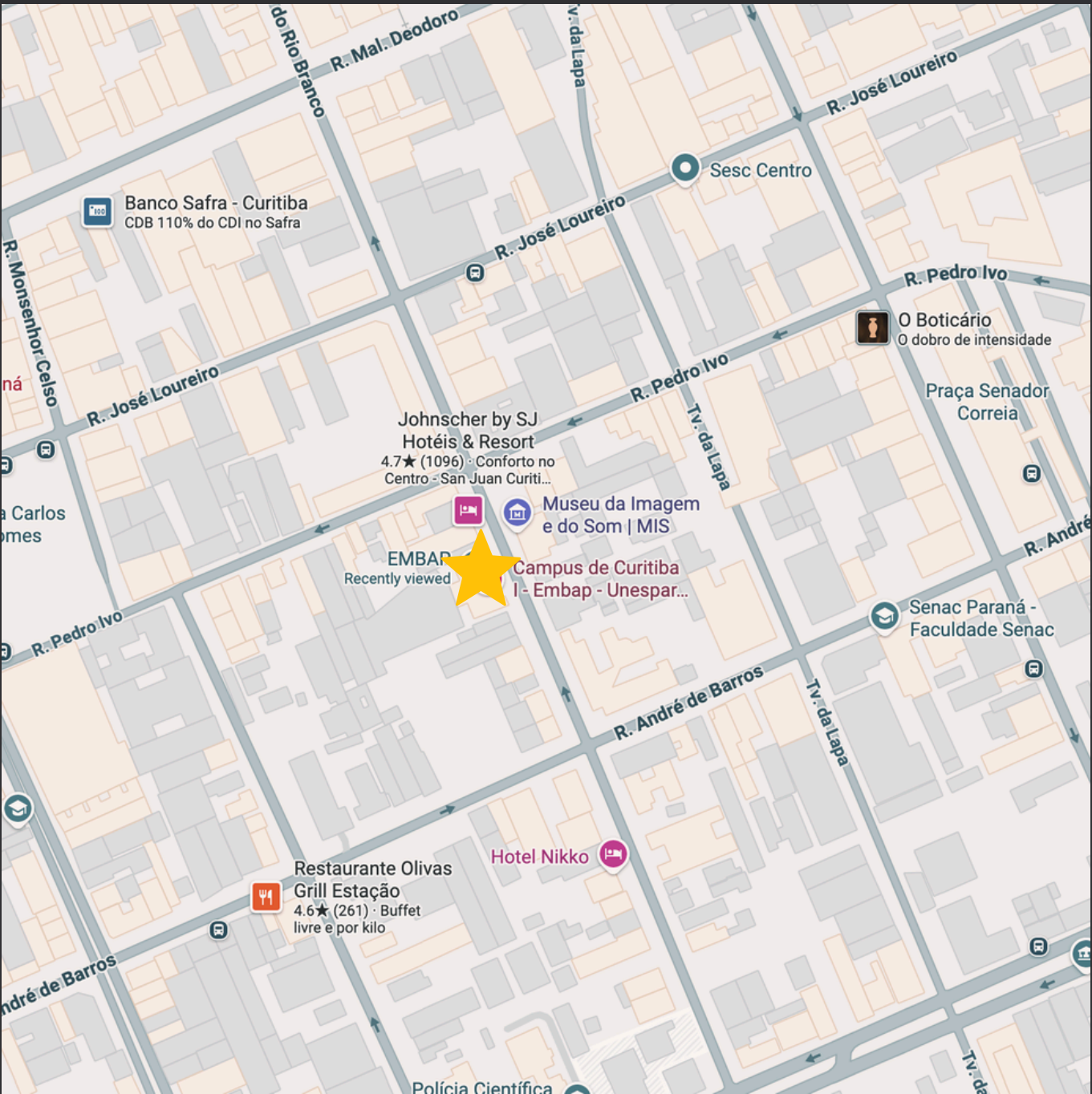
KNOB DETOX	FRI 16		
	Auditório Tiradentes	LAMUSA	Sala Botteri
8:00			
8:30			
9:00		Workshop Francisco Colasanto (part 1)	
9:30			
10:00			
10:30			
11:00			
11:30			
12:00	LUNCH BREAK		
12:30			
13:00			
13:30			
14:00	Paper Session #4 Performance, Interaction & Instruments		Video and Sound Installation
14:30			
15:00			
15:30			
16:00			
16:30			
17:00	Assembleia KNOB DETOX		
17:30			
18:00			
18:30			Tape Concert #1
19:00			
19:30			
20:00			Performance nº3
20:30			
21:00			
21:30			

▶▶▶ SCHEDULE

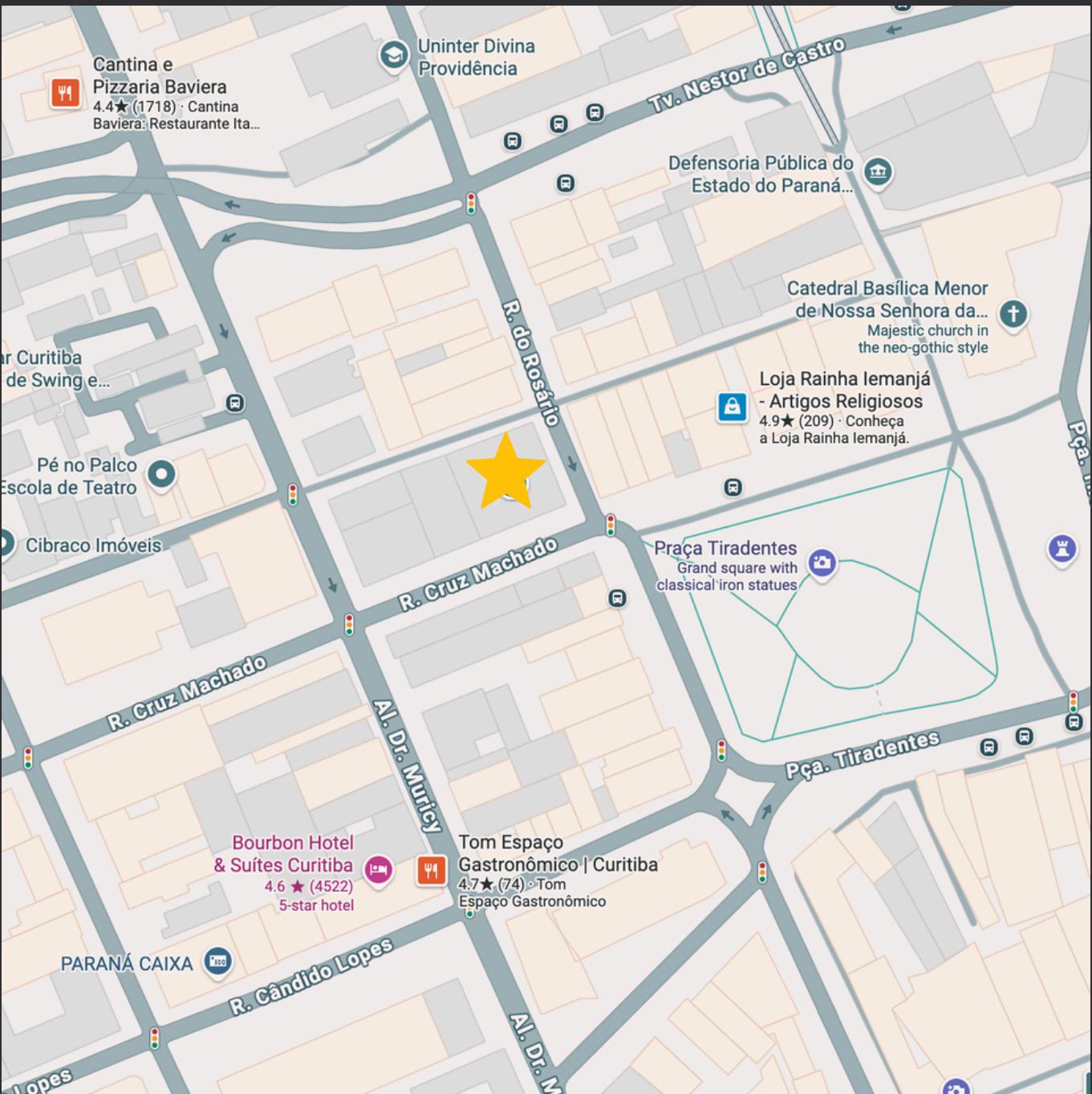
KNOB DETOX	SAT 17		
	Auditório Barão	LAMUSA	Sala Botteri
8:00			
8:30			
9:00		Workshop Francisco Colasanto (part 2)	
9:30			
10:00			
10:30			
11:00			
11:30			
12:00	LUNCH BREAK		
12:30			
13:00			
13:30			
14:00	Tape Concert #2		Video and Sound Installation
14:30			
15:00			
15:30	CIM Concert		
16:00			
16:30			
17:00			
17:30			
18:00			
18:30			
19:00			
19:30			
20:00	Feldman @100		
20:30			
21:00			
21:30			

▶▶▶ VENUES

AUDITÓRIO BARÃO – M. SCHOEMBERGER
RUA BARÃO DO RIO BRANCO, 370 | CURITIBA, PARANÁ, BRASIL



AUDITÓRIO TIRADENTES | LAMUSA | SALA BOTTERI
RUA SALDANHA MARINHO, 131 | CURITIBA, PARANÁ, BRASIL



▶▶▶ KEYNOTE SPEAKER

FRANCISCO COLASANTO

UNIVERSIDADE NACIONAL AUTÔNOMA DO MÉXICO | UNAM

October 14, 2026 – 14:30 (2:30 PM)

Local: Auditório Tiradentes

Formalization and Music

Creation: Three Perspectives on Algorithmic Composition



The growing presence of computational systems in music creation has expanded the possibilities for formalizing compositional processes, but has also raised theoretical and methodological questions about the relationship between model, representation, and sound material. This lecture discusses algorithmic thinking in musical composition through three environments widely used in research and creation—Max, OpenMusic, and Wolfram Mathematica—viewed not merely as tools, but as expressions of different paradigms for organizing musical knowledge. Based on these, the lecture examines issues such as the translation of structures between symbolic and sonic domains, the transfer of materials between heterogeneous systems, the role of mathematical models in the production of musical forms, and the limits of computational representation of creative processes. By bringing together perspectives from computer-assisted composition, music and technology, and computational modeling, the paper proposes a reflection on composition as a research practice, in which algorithms function simultaneously as a method, an object, and a medium of creation.

▶▶▶ AUDIOVISUAL WORKS

Audiovisual Works*

October 14-17, 2026

Local: Sala Botteri

:(){ :|:& };; – Henrique Vaz

Ai all – Hui Kim

Linha tênue – Tassio Caetano

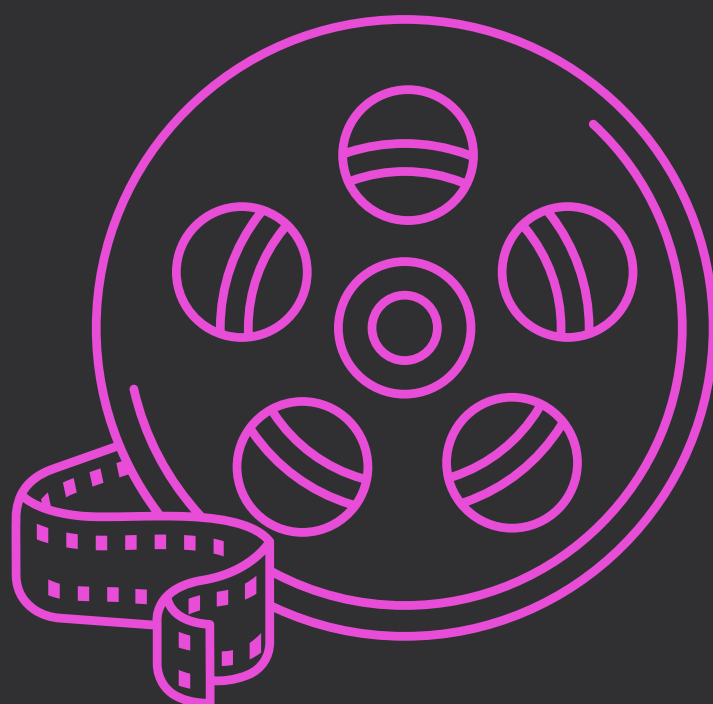
Moss on Granite– George Pritzker

Plight of the Monarch– Salvatore Siriano

Reading The Wound – Erich Borganier

Traços – Samuel Alves

**runs continuously throughout the event.*



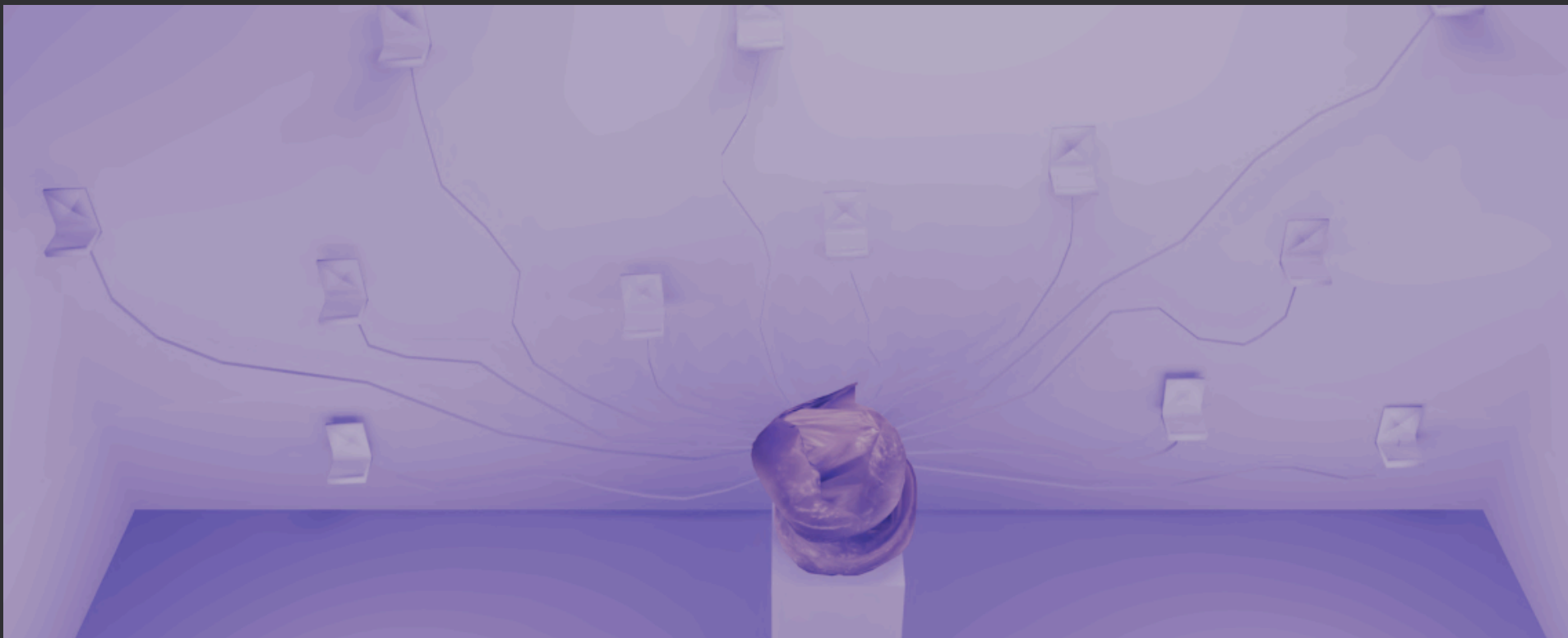
▶▶▶ SOUND INSTALLATION

DE/RE:GERAÇÃO

Rafaela Pires / Adriano Claro Monteiro

October 14-17, 2026

Local: Sala Botteri



De/Re:Generation is a sound installation that raises awareness of more-than-human ways of listening by speculating on the perceptions of cicadas during their underground and aerial cycles. At the center of the work, rounded sculptures made of cassava starch-based biomaterials evoke nymphs and exuviae: hollow exoskeletons suggest both absence and a moment of metamorphosis—the transition from subterranean to aerial life. The materials deform over time, responding to humidity and dryness like living skin. Integrated with touch interfaces, the sculptures mediated interactions with vibrating surfaces and low-frequency sound fields, blurring the boundaries between touch, hearing, organic matter, and inorganic technology.

**runs continuously throughout the event*

▶▶▶ SOUND INSTALLATION

Imarginar

Milene Duenha, Rael Gimenes Toffolo, Ricardo Thomasi, Sarah Margarith da Costa Luz

October 14-17, 2026

Local: Sala Botteri



The Imarginar project is dedicated to creating the conditions for sustaining a sensitive performance ecosystem, drawing on the term “echo” in its multiple meanings (microphone echo, the echo of a repeated signal, resonance

echo, and the echo of adhesion)—all of which relate to the act of listening. The group approaches its practice as research, articulating the concepts of transduction, as proposed by Gilbert Simondon; “minor gesture,” as proposed by Erin Manning; and “affordance,” as proposed by Eleanor and James Gibson. The neologism “imarginar” conveys the degree of attentional engagement that real-time composition demands—the invitation to create images by inhabiting what is marginal, peripheral, and minimal—and also expresses a questioning of human protagonism in relation to the other elements of the ecosystem.

▶▶▶ SOUND INSTALLATION

Pêndulo-Cidade

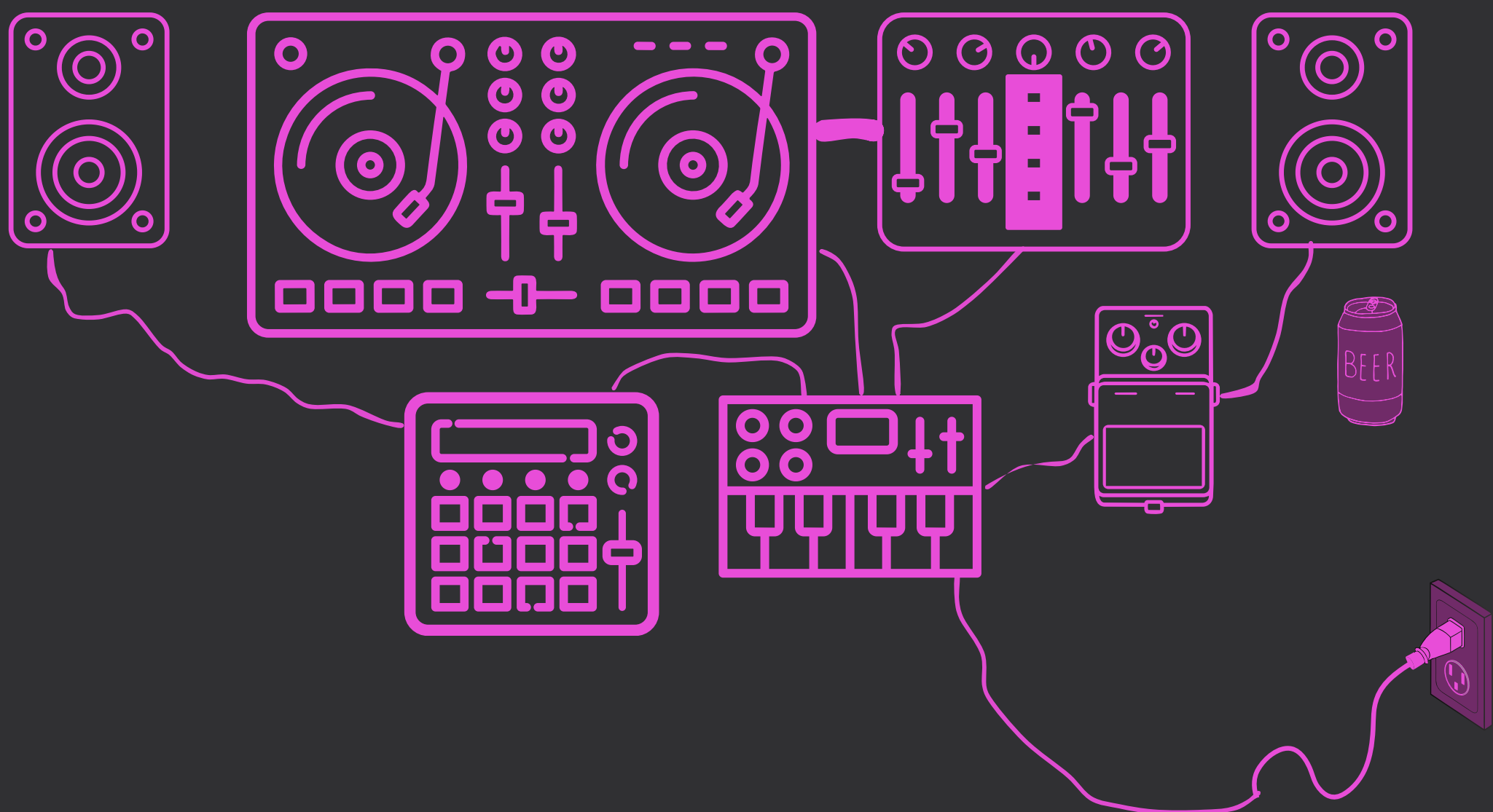
Rael Gimenes Toffolo, Ricardo Thomasi, Flávio Krüger,
Fliblio Ferreira de Souza, Lucas Mateus, Tassio Caetano
October 14-17, 2026

Local: Barão – Hall Ground Floor



Pêndulo Cidade is an immersive and interactive audiovisual installation that invites the public to rethink the urban landscape through spaces that resist the city's uninterrupted development: revitalized woodlands and dissident organisms that thrive on the fringes of the concrete jungle. The installation draws on field recordings and documentation of physical and architectural oscillations visible in the daily life of the capital of Paraná, seeking to provoke a critical and poetic reflection on the tensions between urban development and the preservation of native nature—both of which are integral parts of the ecosystem in which we live. The work is the result of the activities of the group EcoMúsicas: Sounds, Technologies, and Critical Ecology.

▶▶▶ CONCERT



Live Performance #1

October 14, 2026 – 20:00 (8 PM)

Local: Sala Botteri

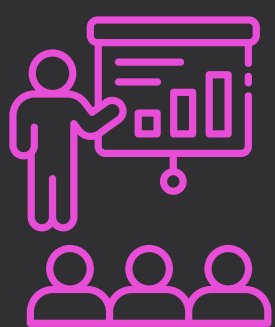
Báratro

Yersiniose & Bukabog

Patch Shop Boy

Alexandre Porres

▶▶▶ PAPER PRESENTATION



Session #2

COMPOSITION AND ANALYSIS OF WORKS

October 15, 2026 – 9:00 (9 AM)

Mediator: Ricardo Thomasi

Local: Auditório Tirantes

O espaço como agente musical em Stuck, para clarone e eletrônica

Levy Oliveira

Memória e espelhamento: relato composicional da peça Sortir (2025–26)

Thayná Bonacorsi Xavier, Rogério Costa

Regimes de articulação audiovisual e organização formal a partir da obra Linha tênue

Tássio Caetano, Ricardo Thomasi

Some things stay the same only by changing: performing-composing interactions and co-creativity emergence in a research-creation project

Bibiana Bragagnolo, Danilo Rossetti

Report: We Mixed 32 Years of Audio Art into One EPIC Track!

Arthur Kauffmann Novas, Damian Razny, Stéphan Schaub

▶▶▶ PAPER PRESENTATION



Session #3

SOFTWARE, AI AND INFRASTRUCTURE

October 15, 2026 – 9:00 (9 AM)

Mediator: Daniel Quaranta

Local: LaMuSA

O instrumento musical enquanto máquina e a máquina enquanto instrumento musical

Cássia Carrascoza Bomfim, Charles Klippel Neimog

Geração de sintetizadores mediada por LLMs e significado musical

Bruno Gazoni, Victor Afonso Wanderley de Oliveira, Claudiney Rodrigues Carrasco e Stéphan Schaub

Patch Shop Boy && / || Dr. Porres' Fantastic Patch Factory

Alexandre Porres

Proyecto “Creación de Obras Interdisciplinarias a Partir de Sensores de Presión Textiles”: Análisis de una Experiencia de Investigación-Creación entre Artes e Ingeniería desde la Literatura sobre Investigación Interdisciplinaria

Andrés Rivera, Francisco Pizarro

▶▶▶ KEYNOTE SPEAKER

CÁSSIA CARRASCOZA
UNIVERSIDADE DE SÃO PAULO | USP

October 15, 2026 – 14:00 (2 PM)
Local: Sala Botteri

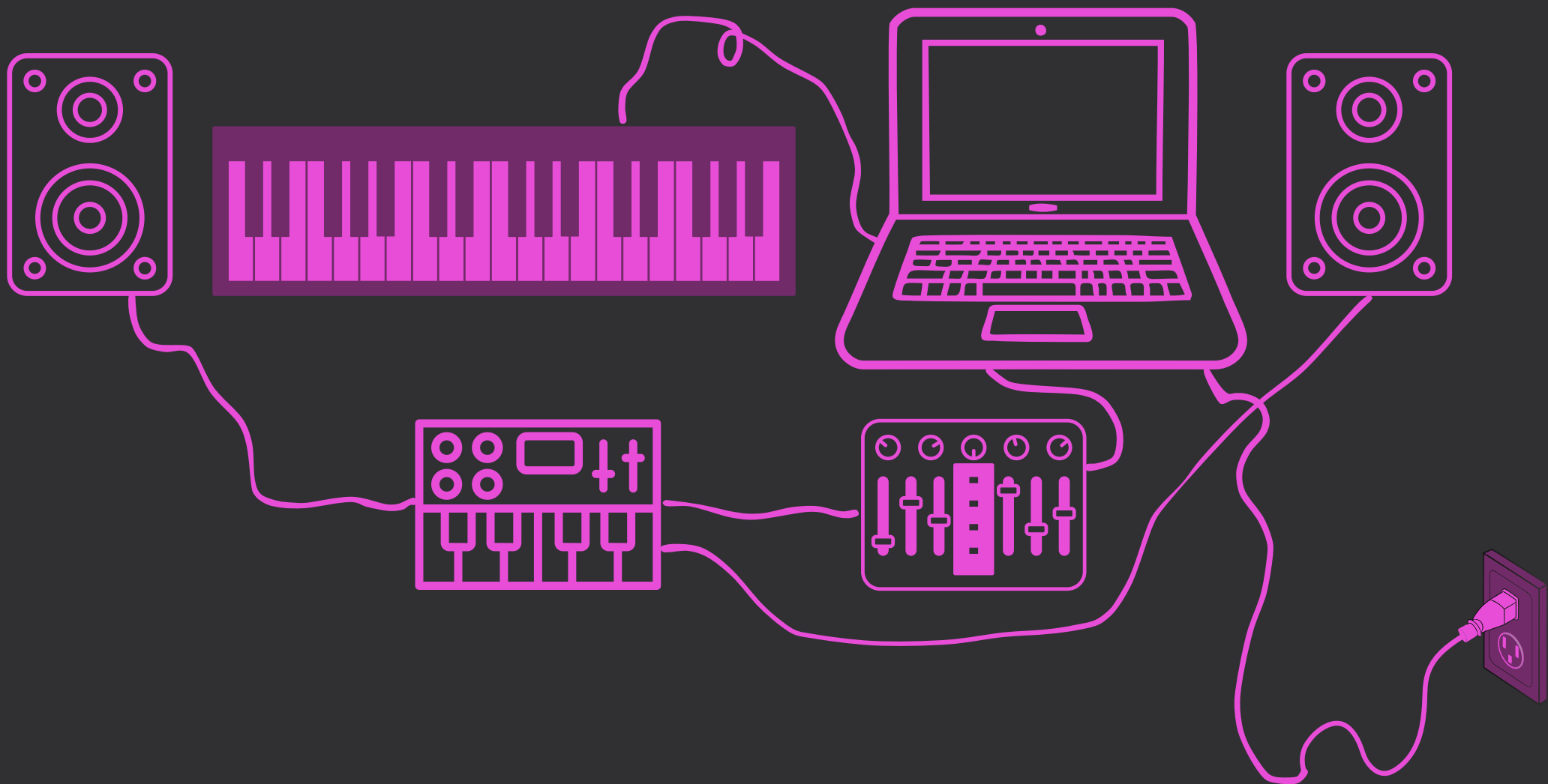


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Mediated Performance: Creative Processes and Interaction in Digital Environments

In this presentation, we will discuss issues related to performance in digital environments. We will address performance parameters in environments where musical practices are mediated by devices. We will explore issues of presence (Flusser, 2011) and the possibilities of using audiovisual expressive mechanisms for performance on the virtual stage. We will demonstrate processes for intensifying listening and interaction between devices in telematic chamber music (Bomfim and Rossetti, 2024), where sound and image latency are decisive in the construction of musical discourse. In this way, we will address mediated performance as a catalyst for creative practices and musical expressiveness.

▶▶▶ CONCERT



Live Performance #2

October 15, 2026 – 17:00 (5 PM)

Local: Auditório Barão

>>> Duo Bragagnolo-Rossetti

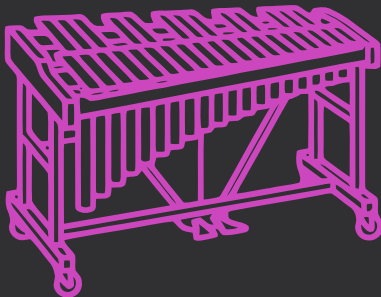
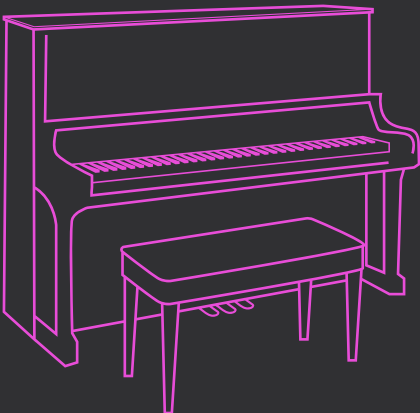
Some things stay the same only by changing

Bibiana Bragagnolo (piano)

Danilo Rossetti (electronics)

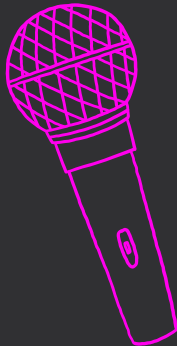
▶▶▶ CONCERT

PIANO + PERCUSSION + ELECTRONICS



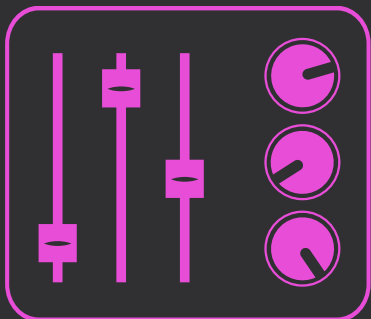
October 15, 2026 – 20:00 (8 PM)

Local: Auditório Barão – M.
Schoemberger



>>> Duo Schulz-Demarchi

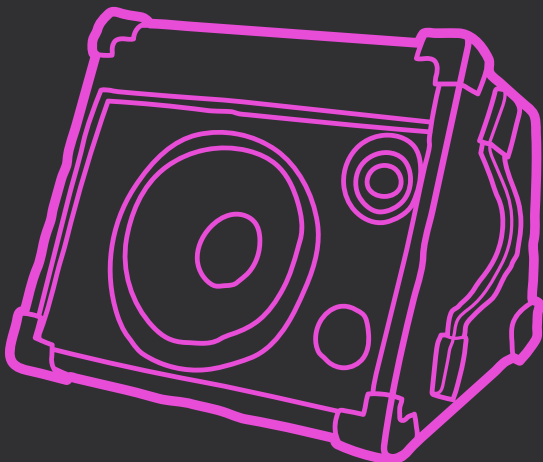
Echoes from solar storms
Tassio Caetano



Toy Phantasy
Vera Ivanova

Carmina Simulacra
Flavio Monteiro

Sabrina Schulz (piano)
Paulo Demarchi (percussão)



▶▶▶ WORKSHOP

FRANCISCO COLASANTO

UNIVERSIDADE NACIONAL AUTÔNOMA DO MÉXICO | UNAM

October 16, 2026 – 9:00 (9 PM)

Local: LaMuSA

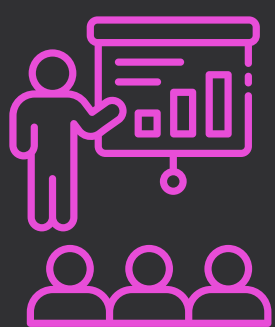


DAY 1

Algorithmic Techniques for Musical Creation.

This course offers an exploration of algorithmic thinking applied to musical composition through three environments that represent complementary paradigms. More than just software training, the course focuses on understanding how the formalization of processes—rules, mathematical models, data structures—can become musical material and form. Aimed at researchers and composers in the fields of computer-assisted composition, music and technology, and related areas. The course emphasizes problem-based discussion, the exchange of approaches, and experimentation based on participants' research practices. Day 1 — From Real-Time Processes to Symbolic Representation Introduction to algorithmic thinking in composition. Max: generation, control, and interactive processes. OpenMusic: musical structures, lists, and processes applied to notation.

▶▶▶ PAPER PRESENTATION



Session #4

PERFORMANCE, INTERACTION AND INSTRUMENTS

October 16, 2026 – 14:00 (2 PM)

Mediator: Charles Neimog

Local: Auditório Tirantes

Precisamos realmente do RIM? Três propostas para a articulação entre arte e tecnologia digital no Brasil
Guilherme Zanchetta, Arthur K. Novas, Stephan Schaub

A Grandeza que Habita nos Pequenos Detalhes: uma investigação em dança interativa com sonificação do movimento e objetos cotidianos
Isadora Faustino, Daniela Gatti

Gesto-Tempo: improvisation, gesture, and audiovisual hybridity in the NLI project as a transdisciplinary sound practice
Luam Nunes, Indionei Rodrigues

Ecossistemas Gerativos: Agência, Aleatoriedade e Performance na Recriação de Paisagens Sonoras do Pantanal
Flávio Krüger, Ricardo Thomasi

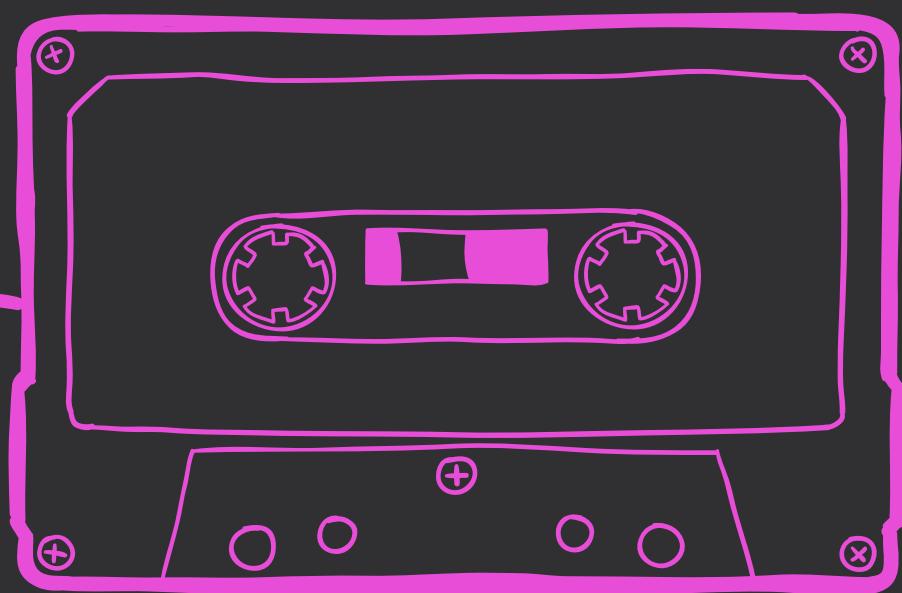
Percurso Telemático: Conexões Mediadas
Igor Caixeta, Cássia Bomfim

▶▶▶ CONCERT

Tape Music

October 16, 2026 – 19:00 (7 PM)

Local: Sala Botteri



Au Creux Des Dents –

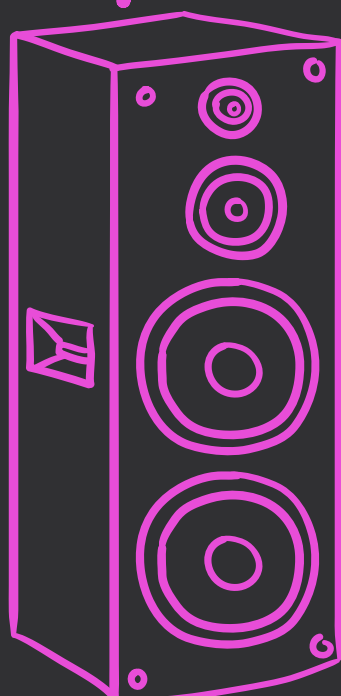
Nicola Cappelletti

Hidro-Maquínico – Murilo
Silva

Postales Voces – Sergio
Rincon

Noctivox: Neblina –
VorticeX

*On the beginnings of music,
dance and witchcraft –* Gero
von Randow

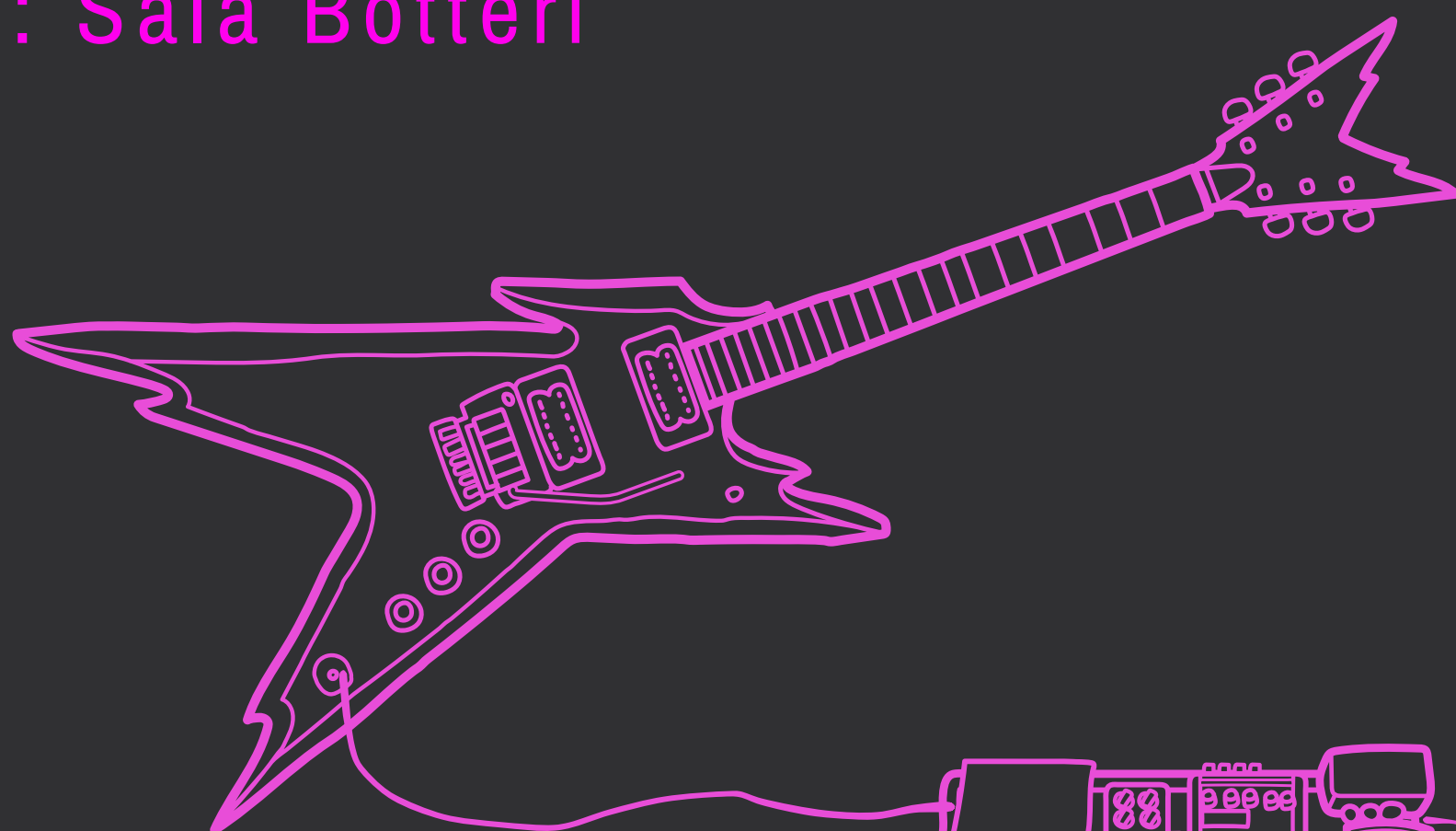


►►► CONCERT

Live Performance #3

October 16, 2026 – 20:00 (8 PM)

Local: Sala Botteri



Personas Trabajando

Vol. 4

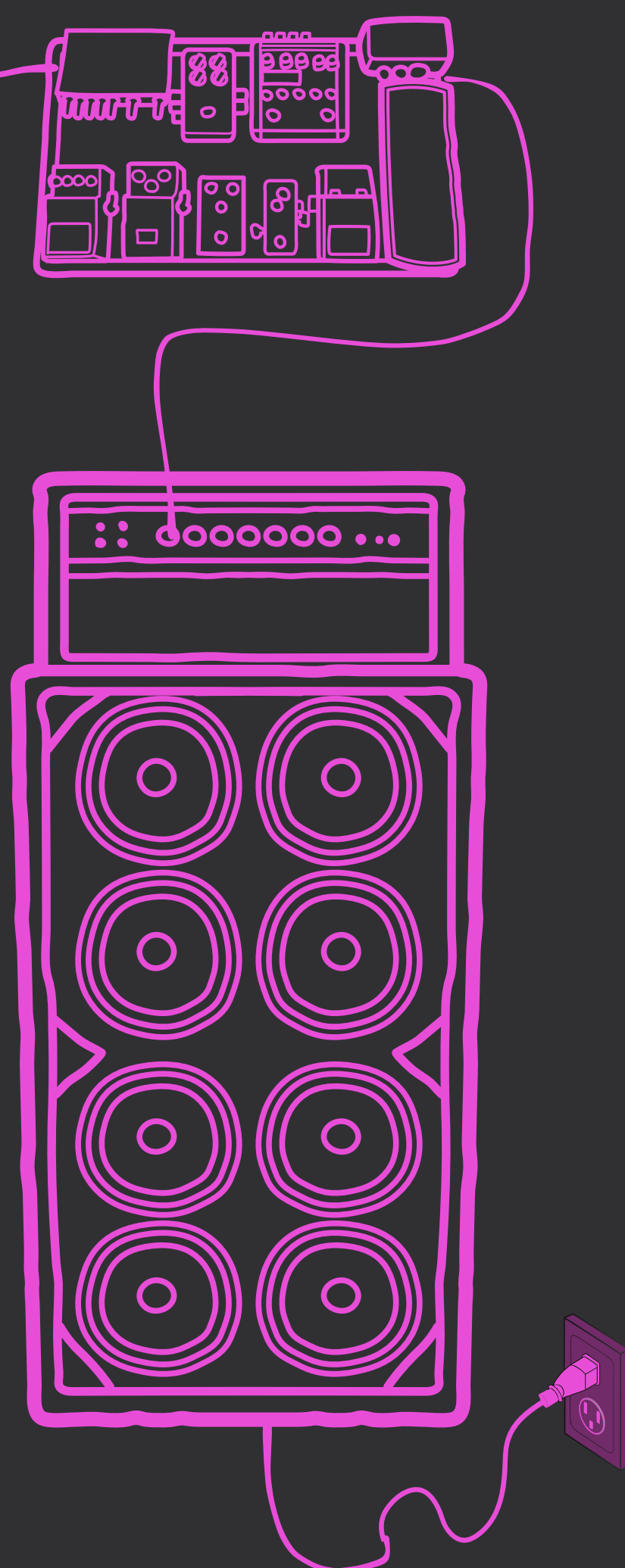
Rosa Nolly

*Solo para guitarra
eléctrica preparada y
sensores de presión
textiles*

Andrés Rivera

A memória das rochas

Eduardo Nespoli



▶▶▶ WORKSHOP

FRANCISCO COLASANTO

UNIVERSIDADE NACIONAL AUTÔNOMA DO MÉXICO | UNAM

October 17, 2026 – 9:00 (9 PM)

Local: LaMuSA



DAY 2

Algorithmic Techniques for Music Creation.

This course offers an exploration of algorithmic thinking applied to musical composition through three environments that represent complementary paradigms. More than just software training, the course focuses on understanding how the formalization of processes—rules, mathematical models, data structures—can be transformed into musical material and form. Aimed at researchers and composers in the fields of computer-assisted composition, music and technology, and related areas. The course emphasizes problem-based discussion, the exchange of approaches, and experimentation based on participants' research practices. Day 2 — From Mathematical Models to Compositional Material: Wolfram Mathematica—symbolic computation, models, and data generation. Bridges between environments: how to transfer material from one system to another and integrate it into a compositional decision.

▶▶▶ CONCERT



Concert

Círculo de Invenção Musical (CIM)

HORIZONTES 2026 - Acousmatic Works

October 17, 2026 – 17:00 (5 PM)

Local: Sala Botteri

bbybtsndngs – Sydney Doemel

Leituras Vagantes – Paul Wegmann

ÉL-TÚ-YO – Elois Zelada and Renan
Zelada

Tinusfosfenário – Francisco Cardoso de
Araújo

Eflorescências – Willian Lentz

Sound diffusion: Willian Lentz and Francisco
Cardoso de Araújo

►►► CONCERT

MORTON FELDMAN – A SILENT REVOLUTION OVER 100 YEARS

Celebrating the centennial of Morton Feldman's birth (1926–1987), the concert “A Silent Revolution Over 100 Years” presents Feldman's poetics through three works that embody this quiet aesthetic.



Feldman described his own music as something: “more like a kind of monologue that does not need exclamation point, colon, it does not need...” (Universal Edition, 2025). He is widely recognized for a delicate sonic signature marked by fragility and extended temporal transitions — an experience that Dániel Péter Biró appropriately captures by describing Feldman's music: *Slowly Watching Memory*. It is in this spirit that we present the concert, which includes an alternative version of *The Possibility of a New Work for Electric Guitar* (1966) with live electronics.

