



X SIMA 2025

International Symposium on Music in the Amazon

Convergences between the Amazon and the Cerrado to
Strengthen Regional Cultures

Goiânia, October 13–17, 2025

FEDERAL UNIVERSITY OF GOIÁS (UFG) - BRAZIL

Call for Papers

We invite researchers and students to participate in the 10th edition of the International Symposium on Music in the Amazon (SIMA), to be held in Goiânia, Brazil, from October 13 to 17, 2025. Since 2010, the SIMA has been organized by various Brazilian universities in the Amazon region. Previous editions were hosted by the Federal University of Acre and the Federal Institute of Acre (2010, 2013, 2019), the State University of Amazonas and the Federal University of Amazonas (2014), the Federal University of Rondônia (2015), the School of Music of the Federal University of Pará (2016), the State University of Amapá (2017), and the Federal University of Roraima (2021). In 2023, the symposium began expanding into the Cerrado region, hosted by the Federal University of Mato Grosso, always in partnership with the Amazonian Center for Musical Research (NAP-UFAC). The 2025 edition will be a hybrid event featuring both remote and in-person presentations.

Important Dates

- Submission deadline: ~~July 18, 2025~~. NEW deadline: August 4, 2025
- Notification of accepted works: August 29, 2025
- Final version submission: September 12, 2025
- Program Publication: October 13, 2025
- Event dates: October 13–17, 2025

Submission Categories:

- Thematic submissions: Creative Practices, Musicology, Ethnomusicology, Music Education
- Artistic submissions
- Lectures
- Round tables

Submission Details and Templates: Available on the event

website: <http://sima2025.plateia.ufg.br>

Submission email: sima2025ufg@gmail.com

Additional info: <http://sima2025.plateia.ufg.br/feedback>

Format

Texts must be written in Portuguese, Spanish, or English, following the template available on the event website. Full papers must be between 10 and 15 pages in length, including references and illustrations. Research in progress or at an early stage should be submitted as abstracts (2,500 characters, including spaces) using the provided template. All text submissions must be in Word format.

Subfields

Submissions are classified into five subfields of musical knowledge:

- **Creative Practices:** Covers diverse creative manifestations, including instrumental composition, electroacoustic music, sound art, ubiquitous music, computer music, multimedia art, and other formats involving audio and digital technologies. It also includes works in musicology, music education, or performance involving technological means.
- **Music Education:** Encompasses the description, discussion, and analysis of methodologies, teaching processes, and approaches; technical-interpretative and pedagogical methods; theoretical and practical aspects of various educational techniques; and works focused on preserving the memory and biographies of music educators in the Amazon. Technology-based approaches should be submitted under the Creative Practices category.
- **Musicology:** Includes musicological studies focusing on (a) works by composers other than the author, (b) theoretical systems in music, and/or (c) analytical techniques. It embraces historical, theoretical, epistemological, philological, archival, lexicographical, organological, iconographic, aesthetic, and philosophical studies. Works on the author's own compositions should be submitted to Creative Practices; analyses focused on interpretation should go to Musical Performance, and sociological or ethnographic approaches should go to Ethnomusicology.
- **Ethnomusicology:** For studies primarily concerned with the musical production of oral-tradition, traditional, popular, or counter-hegemonic groups, using methodologies beyond the score—such as sociological, anthropological, or ethnological analysis.
- **Musical Performance:** This should address interpretation, pedagogy, the role of performance in academia, artistic research, audience interaction, or body-performance relationships (e.g., kinesiology).

Selection Criteria

Submissions are evaluated based on content and style. Content is evaluated based on its relevance, validity, and innovation. Style is assessed by precision, clarity, simplicity, and readability. Musical works will be judged for significance and technique in relation to the accompanying text.

Written Material

1. **Content:** Central ideas must be relevant, valid, and innovative, supported by meaningful musical results.

- **Relevance:** The topic must contribute significantly to the musical field. Measures include potential reuse by others and the work's value as an example of applied methods or concepts with significant aesthetic results.
 - **Validity:** Refers to intellectual rigor and methodological consistency. Arguments must be well-founded and logically developed.
 - **Innovation:** The work should present unique, non-obvious, and significant contributions, even if the topic itself is not entirely new.
 - **Grounding:** The text should engage with, critique, or build upon previously published methods, approaches, or theories.
2. **Writing Style:** Not about the topic, but how it is communicated—evaluated on precision, clarity, simplicity, and readability. Writing should suit a musical academic audience.
- **Precision:** Use technical, specific language and avoid vague or outdated terms.
 - **Clarity:** Ensure logical structure, effective transitions, and concise arguments.
 - **Simplicity:** Deliver ideas efficiently and clearly, avoiding redundancies.
 - **Readability:** Use simple, well-structured language and grammar to support smooth reading.

Artistic Submissions Three types of artistic proposals will be accepted:

- Works performed by the submitter;
- Works to be performed exclusively by SIMA resident musicians;
- Works performed by the submitter in collaboration with SIMA musicians.

Proposals may include original or third-party works, regardless of creation date. Artistic presentations should last up to 10 minutes if performed by SIMA musicians; longer proposals must be justified. Selected works will be featured on the SIMA portal and in the symposium proceedings. The publication must include a program note, a technical description (up to 2 pages), and the full score when available.

Two committee members will review the artistic submissions; a third will decide in the event of disagreement. Works performed by SIMA musicians will be assessed for feasibility by the intended performers.

Evaluation Criteria:

- **Feasibility:** Consider the practical and human limitations of available ensembles.
- **Technical Quality:** Assessed by internal coherence (musical rigor) and external consistency (appropriateness of interdisciplinary methods).
- **Presentation & Formatting:** Proposals should demonstrate familiarity with musical notation and audiovisual presentation standards.
- **Originality / Relevance:** Submissions offering new musical results in new formats will be rated higher than purely technical or derivative works.

Resident Musicians

- Clarinets and Saxophones – Prof. Johnson Machado
- Recorders – Profs. David Castelo & Ricardo Rosembergue
- Piano – Prof. Carlos Costa
- Trombone – Prof. Marcos Botelho
- Trumpet – Prof. Antonio Marcos Cardoso
- Horn – Prof. Igor Yuri Vasconcelos
- Violin and Viola – Prof. Luciano Pontes

Ensembles:

- Brass Quintet – Quinteto Metais do Cerrado ([link](#))
- String Quartet (EMAC students)
- Trombone Quartet (EMAC students)
- Clarinet Quartet (incl. bass clarinet) – EMAC students
- Saxophone Quartet (incl. baritone sax) – EMAC students

Available Equipment

- Two baby grand or electronic pianos
- Music stands
- Stereo, quadraphonic (4.1), or octophonic (8.1) sound system
- Video projection system
- Microphones

Artistic Proposal Format Submissions must include:

1. Title
2. Execution responsibility (by the submitter or with SIMA musicians)
3. Composer (if applicable)
4. Year of composition and performance history
5. Required instrumentation and equipment
6. Duration
7. Score or recording (as appropriate); parts must be included for SIMA musicians
8. Signed authorization for public performance (for original works)
9. Program note (up to 150 words)
10. Technical description (up to 2 pages) linking the work to the proposer's research

Presentation Format: Due to financial constraints and federal budget cuts, approved works may also be presented via pre-recorded video.

Authors must ensure their availability during their scheduled session for possible live discussion. Further guidelines for video presentations will be provided.

Publication Only works that are presented (in person or by video) will be published in the proceedings.