

**Performance as a Creative Medium in the Post-Digital Era
works for saxophone and electronics by Rúben Borges and Nádia Carvalho**

Technological innovations such as recording, audio synthesis and, above all, proliferation and democratization of digital technologies have profoundly transformed the way we make music. In addition to expanding the range of sonic possibilities, technology has enabled composers to integrate new resources into their compositions. Inevitably, today's performers find themselves challenged by these technological developments, leading to a paradigm shift in how they experience the relationship between composer and performer, between instrument and musical work, and between score and musical work.

Although we live in a post-digital culture where technology is ubiquitous, the processes of learning a musical instrument in Western classical music remain largely unchanged, guided by established norms and traditions. Contemporary musical practices challenge performers to develop skills that enable them to engage with digital systems, manage electronic devices and objects during performances, and consider body and movement as integral components of their practice, mastering their instrument beyond traditional techniques toward an augmented performance.

As a result of my close collaborations between performer and composer, new works for tenor saxophone and electronic media have been developed: MYRAGE, for tenor saxophone, electronics, and video, with Rúben Borges; and Echoes of the Unseen, an AI music improvisation for tenor saxophone and live electronics, with Nádia Carvalho.

Starting from a conceptual literature review, a description of the performer-composer collaboration, and a performative analysis of the piece, we describe my augmented role as a co-creator and as a performer, and how my artistic practice within these works resonates with today's multidisciplinary artistic environment. To foster greater dynamics in the discussion, we envision this presentation as a dialogue between PhD student and supervisor.

Preliminary results from the performance of Echoes of the Unseen reveal a potential strategic approach for the automatic recognition of nonlinear behaviours, aligning with the development of computational agents, potentially enhancing co-creative musical discourse; MYRAGE reveals a need for the performer's musical, physical, and aesthetic self-awareness, exposing them to unrepeatable and unfinished musical works that challenge not only the concept of musical piece but also the act of performance itself, impacting both the immediate and long-term practice of today's saxophonist.



Jorge Sousa (doctoral student)
University of Aveiro; INET-md (Aveiro, Portugal)
jorgevidalsousa@ua.pt

Endorsed by Henri SELMER Paris, Jorge Sousa holds a master's degree in New Technologies of Contemporary Music from the Madrid Royal Conservatory, a master's degree in Music Education from the University of Aveiro, and a bachelor's degree in Music Performance (saxophone) from ESMAE. Recognized through several instrumental competition awards, Sousa has collaborated with the Oporto

**AEC European Platform for Artistic Research in Music (EPARM) 2025
Estonian Academy of Music and Theatre, Tallinn (Estonia)**

Parallel Session

Symphony Orchestra Casa da Música, Remix Ensemble, and the Portuguese Saxophone Orchestra, among others. Committed to developing new repertoire, he has worked with composers such as Daniel Martinho, Nelson Jesus, Ricardo Matosinhos, Rúben Borges, and Nádía Carvalho. He has premiered works by Jason Buchanan, Ted Moore, António Victorino d'Almeida, Mark Oliveira, Jacob TV, and Carlos Perales. Saxophonist with BSP (Portuguese Symphonic Band) and ARMAB, Sousa is pursuing a PhD in Music at the University of Aveiro with support from FCT (Foundation for Science and Technology) and is part of the INET-md.

Henrique Portovedo (supervisor)
University of Aveiro; INET-md (Aveiro, Portugal)
henriqueportovedo@ua.pt

Henrique Portovedo was awarded with a Summa Cum Lauda PhD in the field of Science and Technology of the Arts (Performance and Computer Music) at the Portuguese Catholic University funded by FCT. Portovedo was Fulbright Researcher at the University of Santa Barbara California, Erasmus Researcher at the University of Edinburgh, visiting researcher at the ZKM Karlsruhe and visiting researcher at McGill University Montreal. Master in Music Performance with Distinction by Trinity Laban London and Master in Music Pedagogy by the University of Aveiro, he was awarded with several prizes including by the Portuguese National Centre of Culture and the British Society for Education Music and Psychology. As saxophonist and intermedia artist has presented multidisciplinary creations in festivals, while being soloist with some of the most relevant contemporary ensembles in Europe. Currently Portovedo is professor at University of Aveiro, and coordinator of the Creation, Performance and Artistic Research's group at INET-md.