



Universidade Estadual do Paraná Campus de Curitiba I - EMBAP



IX GUITAR ACADEMIC SYMPOSIUM OF EMBAP/UNESPAR

(Homage to Francisco Mignone)

Curitiba-PR (Brazil), November 1 to 4, 2017

The School of Music and Fine Arts of Paraná – Campus I of UNESPAR invites researchers, teachers, students, performers and music professionals in general, in areas related to the study of the guitar, to submit proposal of papers for the IX Guitar Academic Symposium of EMBAP/UNESPAR. The event will be held in Curitiba – Paraná (Brazil), from 01 to 04 of November 2017, and features master class, concertos, lectures and communications, hosted by national and international guests. For this edition of the Symposium, we are now inviting proposal not only for articles but also for recital - see the guidelines bellow.

Further inquiries please, send a message to:

General Coordination: Fabio Scarduelli (fabio.scarduelli@unespar.edu.br)

Scientific Coordination: Alisson Alípio (simposiodeviolaodaembap@gmail.com)

Artistic Coordination: Mario da Silva Junior (comissaoartisticasimposioembap@gmail.com)

Pedagogical Coordination: Orlando Fraga and Eric Moreira

CALL FOR PAPERS

Submission of papers should explores aspects related to performance, history, literature and, pedagogy of the guitar. Texts should be sent in .DOC or .DOCX format to the e-mail **simposiodeviolaodaembap@gmail.com**, between May 01 to August 18, 2017. Languages accepted are Portuguese, English, and Spanish. The selected papers will be published in the congress annals (ISSN 2317-4862). Further schedule will inform authors regarding data, length of presentation available and other directives. Selected authors will be invited to actively participate in the master class and any other activity offered by the event free of charge.

Submission schedule is as follow:

Call for Papers – Calendar (2017)

Dates	Appointment
May 5 to August 18	Submission of papers
August 19 to September 19	Evaluation of the papers by the Scientific Board
September 20	Result of the selected papers along with calendar for communications
September 20 to October 11	Submission of the final revised version
September 20 to October 11	Registration for the Symposium
November 1 to 4	IX Guitar Academic Symposium of Embap/Unespar

Formatting Rules

Authors will receive Certificate as long as they are approved by the Board, and present the communication in day and time previously designated. Papers will be evaluated according their content, adequacy to the theme, relevance, clarity of the proposal and its conformity to the following rules of formatting:

1. Papers must be no less than 5 (five) and no more than 12 (twelve) pages long, including front page and references.
2. Author may submit complete works, as well as partial results.
3. Papers must conform to the rules for formatting according to the following list, in DOC or DOCX file format, sent to simposiodeviolaodaembap@gmail.com according to he previous schedule.
4. Paper size must be A4 size; margins of 3 cm (left) and 2 cm (superior, inferior, and right); space between lines of 1,5; first paragraph line indent of 1,25 cm, font Arial 11 (body text) and Arial 9 (footnotes); justified paragraph.
5. Front page must have:
 - a. **Title** (font Arial 12, bold, centralized)

- b. **Name(s) of author(s), institution, and e-mail.** It must come in one single line for each author: font Arial 11, italic, aligned to the right.
 - c. **Resume** (8 lines maximum) should be followed by no more than 4 key-words separated by dots. Font Arial 10, single space, justified.
6. Sub-titles must come in font Arial 11, bold.
 7. Musical pitches must come in uppercase (C, D, E, etc.).
 8. Short citations (up to 3 lines) must come between double comas, on the text body, with no highlights, indicating the source.
 9. Long citations (more than 3 lines) must have an indent of 4 cm from the left margin, no comas, single space, and font Arial 10. On the first submission, name of the author must be substituted by “XXX”, on the text as well as on the references for blind evaluation.
 10. Citations references on author-data system, as in the following examples:
 - a. When the author’s name is in the sentence:

Example: According to Fraga (2006:73) the etude is characterized by the longitudinal presentation of the left hand, present in its almost totality.
 - b. In the case the author’s name does not appear in the sentence:

Example: “In the etude, the left hand load is facilitated by the longitudinal presentation for almost the totality of the piece” (FRAGA, 2006, p.73).
 11. Footnotes must follow continuous numeration for comments, quotations on the author’s mother tongue or any other information that may not belong to the main body text. It should not be used for bibliographic reference insertions.
 12. Bibliographic references must come at the end of the article (**ONLY THOSE MENTIONED ON THE TEXT**), in alphabetic order by surname, single space, left alignment, an open line between quotations, according to ABNT August/2002 (NBR 60223/02), as exemplified bellow:
 - a. **Books:** SURNAME, First Name. *Title*. Edition; Local of publication: Editor, Year.

Ex.: ECO, Humberto. *Como se faz uma tese*. 19. ed. São Paulo: Perspectiva, 2005.

- b. **Part of a Book** (chapter, article in collections, etc.): SURNAME, First Name. *Title*. In: Edition; Local of publication: Editor, Year. SURNAME, First Name. *Title*. In: Edition; Local of publication: Editor, Year. Initial-Final Pages.
Ex.: RIBEIRO, Tânia Cristina Costa Ribeiro. Corpo, imagem, representações. In: SANTANA, Arão Paranaguá de (Coordenação). *Visões da Ilha: Apontamentos sobre teatro e educação*. São Luís: UFMA/SEBRAE, 2003. pp. 105-114.
- c. **Article and/or Report in Magazines**: SURNAME, First Name. Title of the Article. *Title of the Magazine*, local of publication, volume and/or year, fasciculus or number, initial-final pages, date.
13. Ex.: CORDEIRO JUNIOR, Reginaldo de Jesus. O direito de greve. *Revista do Tribunal Regional do Trabalho da 16a Região*. São Luís, v. 10, n. 2, pp.159-165, jul./dez. 2000.
14. **Article and/or Report in Journals**: SURNAME, First Name. Title of the Article. *Title of the Journal*, local of publication, date. Section or part of the journal, initial-final pages, date.
Ex.: CORRÊA, Larissa. Adeus a Dilú Mello. *O Estado do Maranhão*, São Luís, 26 abr. 2000. Caderno alternativo, p. 1.
15. **Academic Works (Monographs, Dissertations, Theses, etc.)**: SURNAME, First Name. *Title*. Year. Total of pages. Work's level (Master, Doctor). Program, Institution, City, Year.
Ex.: SILVA, Kátia Maria da. *O corpo sentado: notas críticas sobre o Corpo e o Sentar na Escola*. 1994. 150p. Dissertação (Mestrado em Educação) – UNICAMP, 1994.
16. **Works in Scientific Events**: SURNAME, First Name. Title. In: NAME OF THE EVENT, number of the event, year and Local (City). SURNAME, First Name of the editor or organizer of the document. *Title of the document...* Local, Year. Initial-final pages.
Ex.: CARVALHO, Vivian Deotti & RAY, Sonia. Aspectos Psicológicos na Preparação para a Performance Musical. In: ENCONTRO NACIONAL DE COGNIÇÃO E ARTES MUSICAIS, 1., 2006, Curitiba. DOTTORI, Maurício & ILLARI, Beatriz (Organização). *Anais*. Curitiba: Deartes-UFPR, 2006.
17. **Digital Works**: SURNAME, First Name. *Title*. Available at <www.site.com>.

Accessed in: xx/xx/xxxx.

Ex.: PROSSER, Elisabeth Seraphim. *Grafite, pichação, lambe-lambe estêncil: arte de rua em Curitiba*. Disponível em: <www.elisabethprosser.com.br>. Acesso em: 2 de junho de 2005.

18. **CDs:** Artist. Register Number (if applied). Company. Local, date.

Ex.: *Timbalada*. Carlinhos Brown e Wesley Rangel. n. 518068-2 Philips /Polygram. s/l, s/d.

19. **Part of a CD:** Title of the music. Performer. Composer. *Title of the CD*. Track number, register number. Editor. Record Company. Local, date.

Ex.: Samba de Orly. Simone. Toquinho, Vinícius de Moraes, Chico Buarque. *Um Barzinho, um Violão (Ao Vivo)*. Faixa 1, BRMCA- 01/00568. Ed. Cara Nova. Universal Music. Rio de Janeiro, 2001.

20. **Film:** *Title*. Director. Country. Production Company. Year. Distributor. City of the distributor, year (Genre).

Ex.: *A Viagem de Chihiro*. Dir. Hayao Miyazaki. Japão. Studio Ghibli. 2001. Europa Filmes. Barueri-SP, 2003. (Animação).

21. **Digital mediums**, as well as letters and e-mails, can only be quoted as documental sources when they are produced in a public way, otherwise researchers will not be able to access them. In this sense, the author shall include it in the paper.

22. **Images of musical examples** may be included in the body of the text as TIFF file format – this is so because it generates a better resolution when saved as a PDF file. Nonetheless, JPEG files will also be accepted.

23. **All images must come with legend** bellow, indicating its source, font Arial 9, centralized.

24. The Academic Coordination and the Scientific Board may address any other omission.

CALL FOR RECITALS

1. The IX Guitar Academic Symposium of EMBAP/UNESPAR, which will be held in Curitiba PR (Brazil), between 01 and 04 of November 2017, opens a call for proposal for recitals during the event. May apply for this call soloists, duets, trios, quartets and/or mixed ensembles with at least a guitar or a lute or a similar instrument.
2. The selected proposals will receive a recital on the official program of the event.
3. There is no fee for appliers.
4. In 2017, the Symposium will offer 4 (four) recitals.
5. The submission form shall be sent exclusively through the e-mail:
comissaoartisticasimposioembap@gmail.com between May 5 to August 18, 2017.
Performers must confirm his or her participation by e-mail, according to the calendar bellow.
6. The time of the concerto must comply with 30 minutes of music.
7. Once selected, the performer is responsible for his or her own expenses, including air ticket, board and meals.
8. The production of the event will send an invitation letter to help appliers to obtain sponsorship to cover any cost. The production also may help in the search for option of solidary hostage.
9. Submissions shall have:
 - 9.1. Application Form (enclosed bellow)
 - 9.2. A recording of approximately 10 (ten) minutes containing pieces among those of the repertoire, along with the performer's name, in mp3 format.
10. Submissions that do not attend to these norms will not be considered.
11. The selected proposals will make part of the official list of concerts of the Symposium.

The Selection

12. The Guitar Symposium will constitute a board for selecting the proposals.
13. The board shall prioritize those proposals that conform to the specificities of physical space where the concertos will be held.
14. The board will base its decisions on the following criteria: artistic diversity; diversity

of mediums; diversity of provenance of the proposals; artistic interests and relevance according to present musical scene.

15. At least two judges will evaluate every proposal based on the following criteria. Each parameter goes from 1 to 100 points, where 1 = unsatisfactory and 100 = excellent:

- 15.1. Overall audio technique quality
- 15.2. Overall technique of the performance
- 15.3. Interpretation aspects
- 15.4. Stylistic aspects
- 15.5. Performance artistic effectiveness
- 15.6. Content and adequacy of the proposal to the Symposium

16. The proponent will have 7 (seven) days to confirm his or her participation.

17. Organization commission will discuss omitted cases.

Calendar – Call for Recitals (2017)

Date	Appointment
05/1 to 08/18	Period for submission of artistic proposals
08/19 to 09/19	Evaluation by the artistic board
09/20	First selection
09/20 to 09/27	Period for the first selected artists to confirm their participation. Selected artists must send media material (release, program, photo)
09/28	Second selection
09/28 to 10/01	Period for the second selected artists to confirm their participation. Selected artists must send media material (release, program, photo)
11/01 to 04	IX Guitar Academic Symposium of EMBAP/UNESPAR

APPLICATION FORM FOR RECITALS

- Name of the proponent:
- Address:
- E-mail:
- Telephone(s):
- Short resume (individual or ensemble):

Proposal must be sent by email up to August 18, 2017, along with a sample recording in .mp3 file format, containing about 10 minutes of music.