



## Call for TENOR Beijing 2025

**Location: Central Conservatory of Music Beijing, China**

**Dates: October 25th-27th, 2025**

## Call for Contributions: Notational Intelligence and Music Representation

We are excited to invite researchers, composers, technologists, neuroscientists, and performers to submit their work to an interdisciplinary conference that will explore cutting-edge advancements in music notation, representation technologies and their integration with artificial intelligence and neuroscience. Hosted by the **Central Conservatory of Music (CCOM)**, this event aims to foster innovative dialogues between music technology and brain sciences.

As part of the **TENOR 2025 Beijing Conference**, held in conjunction with the **3rd World Summit on Music Artificial Intelligence (SOMI)**, this gathering will provide a unique platform for the fusion of music, science, and technology, establishing connections between Eastern and Western perspectives.

### Conference Theme: "Notational Intelligence"

This year's conference will focus on the intersection of music composition, notation, and neuroscience. Topics under this theme include:

- **The Application of Neuroscience in Music Notation:** Exploring neural activity and its relationship to notation.
- **Cognitive Mechanisms of Notation Processing:** How cognitive and neural processes affect notational perception.
- **Performance Techniques and Neural Correlates:** Examining interactions between performance, cognitive processing, and brain function.

## **Suggested Topics for Contributions:**

We encourage submissions on topics such as:

### **1. Advancements in Notation Technologies**

- AI, machine learning, and robotics in music notation.
- Generative processes and computer-assisted composition.
- Notation for electronic music, gestural controllers, and spatialization.
- Animated and graphic notation in education and performance.
- New interfaces for music notation, including virtual and networked systems.

### **2. Interdisciplinary Explorations**

- Non-visual notation systems (aural, tactile, and sensory-driven).
- Information visualization in music representation.
- Computational musicology and mathematical music theory.
- Music information retrieval and digital archiving of notation.
- Neurocognitive approaches to understanding notation and music representation.

### **3. Sociological and Aesthetic Perspectives**

- History and aesthetics of notation: from traditional systems to experimental practices.
- Sociological impacts of music notation technologies.
- The role of notation in cross-disciplinary arts: dance, theatre, multimedia.

### **4. Performance and Pedagogy**

- Notation for interactive systems and live coding.
- Modes of music representation for teaching and learning.
- Cognitive and psychological impacts of modern notation technologies.

## **Submission Categories:**

Submissions may include research papers/poster presentations, workshops/demos, and music works, and should adhere to the following guidelines:

Papers should be 4-10 pages in English, formatted according to [conference templates](#).

- Accepted submissions will be presented as 20 minutes talks with 10 minutes of Q&A.
- All submissions will undergo a peer-review process.

## **Important Dates:**

- **Submission deadline:** [2025 July 15th]
- **Notification of acceptance:** [2025 August 5th]
- **Camera-ready submissions:** [2025 September 25th]

## **About the Venue:**

The conference will take place at the **Central Conservatory of Music, Beijing**. As the first Asian host of TENOR, the CCOM provides a dynamic environment for interdisciplinary collaboration.

Join us in shaping the future of music and technology! For templates and additional details, visit our website: [The official website of Tenor 2025 will be launched before March. Please stay tuned for the latest updates at <https://www.tenor-conference.org/>.].

## **Submission Procedure for Sonic Works**

The call for Sonic works for Tenor 2025 will revolve around the theme and format of Digital Scores for Chinese instruments and/or electroacoustic composition.

### **Categories examples (including but not limited to):**

Real-time notation & animated scores

Comprovisation/Improvisation

Digital scores for interactive movement, audiovisual & performance art

Instrumental theater/musical theatre

AI/ machine learning and notation

Non-visual notation systems (aural/audio-score, tactile, etc.)

New interfaces for music notation

### **Duration**

We encourage submissions for musical works of up to 15 minutes in duration.

### **Available instruments**

The call for works for Tenor 2025 will center on the exploration of Digital Scores, with a special focus on discovering the possibilities for Chinese instruments on the global stage. Other

instruments may be submitted, but composers should provide their own performers. Electronic music, algorithmic music, and live coding music must be provided by the authors themselves.

Each acoustic submission should include at least one Chinese instrument from the provided list, that will be provided by the organizers . Authors may specify their choice of instruments in their submission.

The number of Chinese instruments that can be selected per work is between 1 and 5.

Please limit the total number of instruments per work to no more than five.

#### Instrument List:

(Each instrument can be supported by up to three performers, with a maximum of two performers available for percussion instruments)

Traditional string instruments: gaohu, erhu, zhonghu, banhu,

Plucked instruments:pipa, guzheng, zhongruan, yangqin, guqin,

Wind instruments: flute, suona, sheng,

Percussion instruments: Chinese drum, board drum, small drum

#### **Submission guidelines:**

Scores must be presented as follows :

-In a PDF with screenshot and a detailed explanation of their artistic and technological paradigms, their approach to musical practice and – very important – their technological implementation, including material and human assistance required.

-This PDF should also include a max. 250 word artist's bio, and a link to a max. 5 min YouTube/Vimeo video that demonstrates the score in action.

-Please note that at least one of the artists per piece needs to register and attend the conference in order for the piece to be presented.

- It is completely optional to participate. Performers/ensembles can be included as case studies without involving the composers.

- If composers agree to be part of the case study, they must complete the Digital Score Proposal form and submit it along with their submission.

-All submissions should be made through the conference EasyChair platform.

Work submissions should use the same Word or LaTeX template as the papers. For submissions, "Title" and "Abstract" are mandatory. Please use the "Abstract" field for the work description: [download\\_tenor\\_templates](#) (LaTeX is encouraged)

For any inquiry : [tenor2025@mail.ccom.edu.cn](mailto:tenor2025@mail.ccom.edu.cn)

**Deadline for submissions: 15 July 2025**

**Notification will be given on 15 August 2025. Revisions will be due by 10 October 2025.**

## **Submission Procedure for Papers, Posters, Workshops and Demos**

Submissions should be written in English, and use the Word or LaTeX style template: [download\\_tenor\\_templates](#)

All submissions should be made through the conference EasyChair platform(**To be opened soon**).

Paper submissions should be full papers (not abstracts) of between 4-12 pages in length, consisting of original work which has not already been published.

Papers will be reviewed in a double blind review, and should be anonymised, mentioning no names or affiliations. (Note that poster, workshop and demo submissions are not required to be anonymous).

Accepted papers will be published in the conference proceedings under an ISSN/ISBN, and included in an open-access online archive after the conference.

Accepted posters should be presented in a A0 poster format, printed and provided by the participants themselves.

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All highlighted parts in this document will be updated soon as with the Tenor2025 website, thanks for all your support and understanding.