

TATIANA CATANZARO

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Tatiana Catanzaro

Composer, musicologist

<https://sigaa.unb.br/sigaa/public/docente/producao.jsf?siape=2380442>tcatan@stanford.edu

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EDUCATION**Academy**

D.M.A.	<i>Composition</i>	Stanford University Advisors: Patricia Alessandrini and Jonathan Berger	(current cumulative GPA: 4,140)	2026 (exp)
Ph.D.	<i>Musicology</i>	Université de Paris IV – Sorbonne , France Dissertation Advisor: Marc Battier	<i>Summa cum laude</i>	2013
M.A.	<i>Musicology</i>	Université de Paris IV – Sorbonne , France Thesis Advisor: Marc Battier	17/20 - <i>Mention Très Bien</i>	2006
M.A.	<i>Musicology</i>	Universidade de São Paulo – USP , Brazil Thesis Advisor: Fernando Iazzetta	<i>Summa cum laude</i>	2003
B.A.	<i>Composition</i>	Universidade de São Paulo – USP , Brazil Professor: Willy Corrêa de Oliveira	9/10	1999

Composition Courses

2011-2012	Practical training in computer music – <i>Cursus I</i> IRCAM Professors: Mikhail Malt, Emmanuel Jourdan, Jean Lochar, Eric Daubresse and Mauro Lanza
2007-2009	Diplômes d'Études Musicales - Composition (D.E.M.) Conservatoire d'Aulnay-sous-Bois <i>Summa cum laude</i> Professor: Philippe Leroux
2006	Festival <i>Voix Nouvelles</i> (Composition Summer Course) Abbaye de Royaumont Professors: Brian Ferneyhough, Michel Jarrell and François Paris
2006	<i>Acanthes</i> (Composition Summer Course) Professor: Georges Aperghis

Research

2018-present	Director of the Extension project research at the University of Brasília (UnB) Under the aegis of the Interdisciplinary Laboratory of Sound Studies (LINES), founded at UnB by Tatiana Catanzaro Title of the extension project: <i>Entrelinhas</i> <ul style="list-style-type: none"> The project aims to establish and carry out activities related to research, artistic creation, production, and dissemination of Contemporary Music at - and beyond the walls - of UnB, in addition to fostering the possibility of interdisciplinary collaborations. Activities include conferences, workshops, short- and long-term courses, concerts, artistic production, and artistic incubator. The description of one of the main events within this project may be found in the item Conferences and Colloquiums organizations More information about this project can be found at <<https://sites.google.com/view/redemusitec/organiza%C3%A7%C3%A3o/quipe/lines-unb>>.
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- 2014-2017 Postdoctoral research in collaboration with the **Interdisciplinary Nucleus of Sound Communication of the University of Campinas (NICS/Unicamp)** and the **IRCAM**
 Title of the research: [*Musical analysis methodologies based on psychoacoustics, neurosciences, and cognitive sciences.*](#)
- This research aimed to propose a new model of analysis adapted to a new paradigm in music: the analysis of music based on sound. This work became, after the defense of our thesis, a Post-doctorate project (2014-2017) financed by FAPESP and carried out in collaboration between the Interdisciplinary Center for Sound Communication of the Campinas State University (NICS-UNICAMP) and the *Institut de Recherche et Coordination Acoustique-Musique* (IRCAM) from Paris (France) under the direction of Jônatas Mazolli (NICS) and Mikhail Malt (IRCAM). The research focused on "Methodologies of musical analysis based on psychoacoustics, neuroscience, and cognitive sciences." It proposed the continuation of our doctoral studies through the conceptual elaboration and the implementation of a new computational analytical tool (through the creation of software) which could allow the reintegration into the musical analysis – just as spectral music did in the field of music composition – of the temporal question in its structural constitution.
- Feb-Apr 2008 Research internship at **Brown University**, Providence
- During this research internship, I have had the occasion to travel within the United States to interview Tristan Murail at Colombia University and John Chowning at CCRMA/Stanford for my Ph.D. dissertation
- 2006-2013 Doctoral research at **Sorbonne University**
 Title of the Dissertation: [*La Musique spectrale face aux apports technoscientifiques*](#)
 (Spectral Music and Technoscience: the emergence of a compositional model)
- The rise of spectral music and the compositional model that lies at its base has been conditioned by a specific technoscientific context, at a crossroads between disciplines as diverse as physics, psychoacoustics, electronics, computer sciences, and philosophy. The present thesis retraces some of its stages. While going back to the advent of modern science in the 17th century, it leads to a characterization of this aesthetic movement as an example of a non-Cartesian revolution in the sense that Bachelard gave the term in *The New Scientific Spirit*. At the same time, it considers previous musical advances and shows how spectral music has formed itself by 'thematizing' attempts from throughout the 20th century to systematize complex sounds as form-bearing elements.
- 2005-2006 Master research at **Sorbonne University**
 Title of the Thesis: *La modélisation de la modulation de fréquence dans la musique spectrale*
 (Frequency modulation modeling as a Spectral Music paradigm)
- This research became the first chapter of the dissertation described above.
- 2001-2003 Master research at the **University of Sao Paulo (USP)**
 Thesis: [*Transformações na linguagem da música contemporânea sob a influência da música eletroacústica entre 1950-1979*](#)
 (Transformations in Contemporary Musical Language under the Influence of Electroacoustic Music between 1948 and 1979)
- The main objective of this study was to focus on the consequences of the dissemination of new electro-electronic technologies and the development of electroacoustic music on the contemporary instrumental and vocal musical language between the 1950s and 1970s. We analyzed the bibliography concerning the composers who used both languages (instrumental/vocal and electroacoustic) during this period, such as Edgard Varèse, György Ligeti, Iannis Xenakis, Karlheinz Stockhausen, Gérard Grisey, Tristan Murail, Luciano Berio, Gilberto Mendes, among others, as well as the critical and analytical writings on the work of

these composers and the aesthetics of electroacoustic and traditional music. We also provided musical analysis of the most relevant aspects of musical pieces, focusing on the imbrications between instrumental and electroacoustic writing, investigating both converging and diverging points between the two, and trying to define compositional structural patterns that could make explicit the transformations that occurred in the individual compositions and the vocal and instrumental language of each one of these composers in general, trying to trace how, in what depth and extension, the influence of these new elements modified the compositional process of the instrumental/vocal music during this period.

Honors and Awards

2019	1 st place at the “Prêmio FUNARTE de Composição Clássica.” (Electroacoustic Music)
2013	Publication prize “Prêmio Funarte de Produção Crítica em Música” for the Master’s Thesis: “Transformações na linguagem da música contemporânea sob a influência da música eletroacústica entre 1950-1979,” published by <i>7Letras</i> in Brazil in 2018
2010	Awarded by the <i>Call for Scores</i> “Les mois des compositeurs,” organized by Ensemble Télémaque, in Marseille. à
2001	1 st Prize at the Composition Competition “Projeto Nascente,” USP/Ed. Abril, Brazil

Grants and Fellowships

2022	Stanford University (DMA)
2016-2017	FAPESP (Brazil) – Post-Doctorate, Interdisciplinary Nucleus of sound communication of the <i>Universidade Estadual de Campinas</i> (NICS/Unicamp)
2015-2016	FAPESP (Brazil) – Post-Doctorate, IRCAM
2014-2015	FAPESP (Brazil) – Post-Doctorate, Interdisciplinary Nucleus of sound communication of the <i>Universidade Estadual de Campinas</i> (NICS/Unicamp)
2005-2009	CAPES (Brazil) – Doctor of Philosophy in Musicology, <i>Université de Paris IV – Sorbonne</i>
2008	Brown University – International Programs Fellowship (January 16 th to April 16 th)
2005-2006	CAPES (Brazil) – Master of Arts in Musicology, <i>Université de Paris IV – Sorbonne</i>
2001-2003	FAPESP (Brazil) – Master of Arts in Musicology, <i>Universidade de São Paulo</i>

PROFESSIONAL EXPERIENCE

Teaching

Teacher Assistant at Stanford University

2022-present

Introduction to Music Theory (MUSIC 19A)
Professor Talya Berger

Fall 2022

- Introductory music theory class for 56 undergraduate students;
- Led weekly perception section;
- Provided grading and feedback for the students.

Compositional Algorithms, Psychoacoustics, and Computational Music (MUSIC 220B)
Professor Ge Wang

Winter 2023

- Workshop-style course using ChucK language as a compositional aid in creating musical structures for 11 undergraduate and graduate students;
- Provided grading and feedback for the students.

Music History since 1830 (MUSIC 42B)

Dr. Pheaross Graham

- Seminar-style course for 7 undergraduate students;
- Led weekly discussion section;
- Provided grading and feedback for the students.

Assistant Professor at the Master Program at **Universidade de Brasília (UnB)****2018-present****Assistant Professor** of Musical Composition and New Technologies at **UnB****2017-present**

For undergraduate students. I designed the syllabus for all the classes.

Music Composition I to VIII

2017-2021

- Weekly individual meetings with undergraduate students throughout four years. A sample of the result of this work with one of my former students, Kino Lopes, can be viewed at this link: << <https://youtu.be/d8O39biH3qs>>>, [Accessed: 06/15/2023]

Contemporary Theories of Music II

2018-2020

- In the Occident, the end of the 19th century was marked by a considerable expansion in the range of sounds and noises that populated urban daily life, mainly because of the Industrial Revolution and the profusion of events around cities. These were the sounds generated by steam engines and electrical machines, phonographs, but also the sounds of urban life with all its social activity. This new sound context laid the foundations for appropriating noise as musical data. It could not leave the creation, listening, or musical conception unscathed. During this discipline, we intend to show how and to what extent this context influenced the structure of modern musical language from the turn of the 20th century until the 1940s.

Contemporary Theories of Music III

2018-2019

- Taking the same hypothesis from Contemporary Theories of Music II, we intend, during this discipline, to show how and to what extent this context influenced the structure of modern and contemporary musical language between the 1940s and 1980s.

Musical Acoustics

2018-2019

- This discipline aims at a broad understanding of musical acoustics. It will address mathematical, physical, psychoacoustic, and physiological principles of human sound perception throughout the system that encompasses the production, propagation, detection, and interpretation of natural sounds.
We aim to learn about the physical, psychophysical, and physiological processes related to sound production, propagation, detection, and interpretation. From this study, we aim to provide the necessary tools so that performers, conductors, and composers can refine their own interpretive or creative arts through a deep knowledge of their instruments' physical/physiological nature and their respective possibilities and/or limitations.
Content:
 1. Attributes of musical sounds:
 - Demystification of sound parameters as sound definition;
 - The importance of the time element in music;
 - Distinction between physics and psychophysics in the study of music.
 2. Sound vibrations and pitch perception:
 - Simple harmonic movement, pure sounds, beats, critical band, resulting sounds, aural harmonics;
 - Musical temperaments: just and tempered tuning, cents.
 3. Acoustic energy and the perception of loudness:
 - Elastic waves, notions of Newtonian mechanics, standing waves, intensity, sound level, and volume perception.

4. Complex sounds and timbre perception:

- Resonance, formants, stationary vibrations in string instruments, standing waves in wind instruments.

Music Analysis II

2017

- Historic-driven analysis aiming to create a deeper understanding of the evolution of musical forms and harmony within the classical and romantic eras.

Advanced Harmony

2017

- The student shall be able: to analyze and understand the conduction of voices as a polyphonic construction in a homophonic context; to arrange the chords in the context of four voices, to identify parallelisms and melodic movements according to the stylistic approach; to be able to chain chords in root and inverted position; to master the use of extraneous notes to the chord in the melodic conduction of the voices; master the use of essential and non-essential chromatism; to analyze chords resulting from melodic chromatism; analyze and use augmented sixth chords; to use enharmonic spelling to facilitate modulation to remote keys; to master instrumental scopes and to write for transposing instruments; to compose four-part arrangements for varied voices and instrumental groups.

Adjunct Professor at Universidade Anhembi-Morumbi,**2005**

In the “Hypermedia design” field, from March 01, 2005, to June 30, for undergraduate students.

Education Internship Program (PED) at Universidade de Campinas (Unicamp)**2004***Musical structure II.**Professor Silvio Ferraz*

- Led the class and provided grading and feedback for the students.

Documentalist

2010-2011	Library Assistant at the <i>Centre de Musique Baroque de Versailles</i> (CMBV), from September 01, 2010, to June 30, 2011.
2010	Librarian Internship at the <i>Centre de Musique Baroque de Versailles</i> (CMBV), from February 01, 2010, to March 03, 2010.
2009-2010	Supply Tutor at the <i>Bibliothèque Malesherbes at Université de Paris IV – Sorbonne</i> , from October 01, 2009, to June 30, 2010.
2003	Documentalist Internship at the <i>Mediateca Oneyda Alvarenga at Centro Cultural Vergueiro</i> in São Paulo, Brazil.

Skills*Computer*

MAX/MSP, OpenMusic, AudioSculpt, Finale, Pro Tools, Reaper, Spears, Logic.

Languages

Portuguese – native speaker
English - written/oral: *Fluent*
French - written/oral: *Fluent*

Publications

Book (1)

- (2018). *Transformações na linguagem musical contemporânea instrumental e vocal sob a influência da música eletroacústica entre as décadas de 1950-70*. Rio de Janeiro: 7Letras, 249 pages. **Publishing Prize FUNARTE of Critical Production in Music 2013.**

Book Chapters (3)

- (2015). “Panorama da música contemporânea brasileira atua *ou* Quando, almejando o ovo de prata, Dom Quixote se depara com a borboleta.” *In*: João Marcos Coelho (ed.), [Brasil: 100 anos de música](#). Campinas: Andreato Comunicação e Cultura, p. 212-337.
- (2007). “A mulher em busca da sua voz.” *Festival Internacional de Inverno de Campos do Jordão Dr. Luís Arrobas Martins: O festival homenageia a mulher*. São Paulo: [s/e], p. 19-23.
- (2006). “Notas biográficas dispersas sobre Rodolfo Coelho de Souza.” *In*: Francisco Coelho (Ed.), *Música Contemporânea Brasileira: Rodolfo Coelho de Souza*. São Paulo: Discoteca Oneyda Alvarenga do Centro Cultural São Paulo, p. 5-16.

*Peer-Reviewed Articles**Scientific Reviews (3)*

- (2022). “[Tom lexical e melodia no tailandês: Uma análise das transições melódico-tonais em trilhas sonoras de Y series](#).” Sao Paulo: *Musica Theorica*, vol. 7, p. 28-44.
- (2018). “[The Breath of Sound](#).” *The Centennial Review*, vol. 18, no. 2. New York: Michigan State University Press Journals, p. 165-177.
- (2018). “[Paradigmas tecnológicos musicais face às diferentes eras da racionalidade humana](#),” *Musica Theorica*, vol. 3, no. 2, p. 125-134.

Dissertation and Thesis (3)

- (2013). [La Musique spectrale face aux apports technoscientifiques](#). Ph.D. Dissertation under the supervision of Marc Battier. Paris: Université de Paris IV – Sorbonne, 716 pages.
- (2006). *La modélisation de la modulation de fréquence dans la musique spectrale*. Master’s Thesis under the supervision of Marc Battier. Paris: Université de Paris IV – Sorbonne, 125 pages.
- (2003). [Transformações na linguagem musical contemporânea instrumental e vocal sob a influência da música eletroacústica entre as décadas de 195-70](#). Master’s Thesis under the supervision of Fernando Iazzetta. São Paulo: Universidade de São Paulo, 308 pages.

Conference Proceedings (5)

- (2013). “Le technomorphisme au Brésil entre les décennies 1960-1970 à travers l’œuvre de Gilberto Mendes.” *In*: *EMS 2013 - Electroacoustic music in the context of interactive approaches and networks*. Lisboa: EMS 2013.
- (2005). “[Do descontentamento com a técnica serial à concepção da micropolifonia e da música de textura](#).” *In*: *XV Congresso da ANPPOM*. Rio de Janeiro: ANPPOM, p. 1246-1255.
- (2005). “Modelos Compositivos.” *In*: *I Simpósio Internacional de Cognição e Artes Musicais (SINCAM)*. Curitiba: UFPR – Departamento de Artes.
- (2004). “Ora H: Uma análise demonstrativa do tecnomorfismo no Brasil da década de 1980.” *In*: *VI Fórum do Centro de Linguagem Musical USP*. São Paulo: USP, p. 108-118.

- (2002). “Influências da linguagem da música eletroacústica sobre a linguagem da música contemporânea para instrumentos mecânicos entre as décadas de 1950-70.” *In: V Fórum do Centro de Linguagem Musical PUC/ USP*. São Paulo: PUC/USP, p.73-85.

Popular Press. Biographies and Critical Essays in Encyclopedias (35)

- (2014). “[Edmundo Vilani Côrtes](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2014). “[Ernst Mahle](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2014). “Modernismo Nacionalista.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2014). “Música Viva.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2014). “Música Concreta.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2014). “Quarteto de Cordas da Cidade de São Paulo.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2013). “[Antonio Lauro del Claro](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2013). “[Caio Pagano](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2013). “[Helza Cameu](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2013). “[Maria José Carrasqueira](#).” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2013). “Anna Stella Schic.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2013). “Marlui Miranda.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2013). “[Osvaldo Lacerda](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2013). “Cláudio Cruz.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2012). “[Tim Rescala](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Elisa Fukuda](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Sigismund Neukomm](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Paulo Porto Alegre](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Lina Pires de Campos](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Lina Pesce](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.

- (2012). “[George Olivier Toni](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Edelton Gloeden](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Everton Gloeden](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “[Anna Maria Kieffer](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2012). “Eleazar de Carvalho.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2012). “Ricardo Kanji.” *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural (Forthcoming Publication).
- (2012). “[Fábio Zanon](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Eunice Katunda](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Marisa Rezende](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[José Augusto Mannis](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Mario Ficarelli](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[André Mehmar](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Felipe Lara](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Rodolfo Caesar](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.
- (2011). “[Aylton Escobar](#)” [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural.

Other Academic Activities

Colloquiums and Symposiums (12)

- MALT, M., CATANZARO, T., (May 25 2023). “Jetsun Mila (1986) – Du programme à la forme.” *Eliane Radigue Conference*. Columbia Global Center in Paris, France.
- Apr 28, 2021 “Apresentação da rede de pesquisa brasileira MUSITEC,” *In: VI Jornadas de Músicas Mistas da UFRJ*. Rio de Janeiro: Universidade Federal do Rio de Janeiro (UFRJ). Available: << [Oct 26, 2020 “A sonoridade dos modelos musicais através da música micropolifônica.” *In: MUSITEC2*. Mato Grosso do Sul: Universidade Federal do Mato Grosso do Sul \(UFMS\). Available:](https://youtu.be/qtJ76Na-4tY?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>”, [Accessed: 06/13/23].</p>
<p>Jun 05, 2020 “Processo composicional em <i>Intarsia</i>, para viola e eletrônica em tempo real (2012, revisada em 2015).” <i>In: IV Jornadas de Músicas Mistas da UFRJ</i>. Rio de Janeiro: Universidade Federal do Rio de Janeiro (UFRJ). Available: <<<a href=)

- <<[>>”, \[Accessed: 09/14/20\].](https://youtu.be/xBrXbmj2aew?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>”, [Accessed: 06/13/23].</p>
<p>Nov 28, 2016 “Síntese por modulação de frequência na música espectral.” Conference for Liduino Pitombeira’s graduate students. Rio de Janeiro: Universidade Federal do Rio de Janeiro (UFRJ)</p>
<p>Nov 14-21 2016 “A construção do modelo espectral.” Set of two conferences for graduate students at Unirio. Rio de Janeiro: Unirio.</p>
<p>MALT, M., CATANZARO, T., (May 24 2016). “Jetsun Mila (1986) – Du programme à la forme.” <i>Colloque International Eliane Radigue</i>. Paris: Université de Paris IV, Centre Clignancourt.</p>
<p>Mar 03, 2016 “Méthodologies d’analyse musicale basées sur la psychoacoustique, les neurosciences et les sciences cognitives.” <i>Séminaire du Collegium Musicae « Analyse | Création »</i>. Paris: Ircam, Salle Stravinsky. Available: <<<a href=)
- Dec 04, 2014 “A música nunca foi feita de notas.” Campinas: TEDx Unicamp. Available: <<[>>”, \[Accessed: 09/14/20\].](https://youtu.be/HtjQrdTy8bU?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>”, [Accessed: 06/13/23].</p>
<p>Oct 21, 2014 “Une étude épistémologique du modèle cognitif de la musique spectrale face aux apports technoscientifiques.” <i>Gérard Grisey, le moment spectral et son héritage</i>. Canada: Faculté de Musique de l’Université de Montréal. Available: <<<a href=)
- Jan 10, 2014 “Panorama de la musique contemporaine brésilienne actuelle ou Quand, se mettant en quête de l’œuf cosmique, Don Quichotte se retrouve nez-à-nez avec le papillon.” *Séminaires Internationaux du GRMB*. Paris: Université de Paris IV – Sorbonne, salle J 326.
- Jun 21, 2013 “Le technomorphisme au Brésil entre les décennies 1960-1970 à travers l’œuvre de Gilberto Mendes.” *EMS 2013 - electroacoustic music in the context of interactive approaches and networks*. Portugal: Culturgest. Available: <<[>>”, \[Accessed: 09/14/20\].](http://www.ems-network.org/ems13/EMS13Abstracts.html#C)

Lectures at Universities (9)

- Jun 21/28, 2021 “Tatiana Catanzaro: compositional work.” Set of two conferences for Alexandre Lunsqui’s undergraduate composition students. São Paulo: Universidade Estadual de São Paulo (UNESP).
- Jun 10, 2021 “Tatiana Catanzaro: compositional work.” 14° FOCO. Conference for Luiz Castelões’s undergraduate composition students. Minas Gerais: Universidade Federal de Juiz de Fora (UFJF).
- Dec 08, 2020 “Bate-Papo sobre composição: Tatiana Catanzaro.” Conference for graduate students of the Escola de Música da Universidade Federal do Rio de Janeiro (UFRJ). Liduino Pitombeira *et al* (org.). Available: <<
- Sep 22, 2020 “Tatiana Catanzaro: compositional work.” Conference for graduate students. Seminários

de Composição da Escola de Música da Universidade Federal de Minas Gerais (UFMG). Igor Leão Maia (org.). Available: <<[May 11, 2020 “Tatiana Catanzaro: compositional work.” Conference for graduate students. Seminários disperses em Criação Musical, organized by Daniel Quaranta. Minas Gerais: Universidade Federal de Juiz de Fora \(UFJF\).

April 27, 2018 *Encontros Música Atual \(EMA\)*. Conference for Silvio Ferraz’s graduate composition students. São Paulo: Universidade de São Paulo \(USP\).

Jun 19, 2015 *Encontros Música Atual \(EMA\)*. Conference for Silvio Ferraz’s graduate composition students. São Paulo: Universidade de São Paulo \(USP\).

Nov 03, 2014 “Entrecroisements rythmiques d’un papillon iridescent.” Séminaire de Master et Doctoral. Conference for Makis Solomos’ graduate students. Paris: Université de Paris 8.](https://youtu.be/d9gHR5Rntdk?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>”, [Accessed: 06/13/23].</p>
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Lectures at Music Festivals (4)

- Oct 26, 2021 “Composição auxiliada por computador.” 44º Festival Internacional de Música Belkiss Spencieri Carneiro de Mendonça. Goiás: Universidade Federal de Goiás (UFG).
- Jul 31, 2021 “Composition Master-Class with Tatiana Catanzaro.” 36º Festival Internacional de Inverno da Universidade Federal de Santa Maria (UFSM) organized by Paulo Rios Filho.
- May 29, 2021 “O processo composicional de *Comme dans le Coeur d’un tournesol*.” Minas Gerais: II Festival Escuta Aqui.
- Mar 25, 2015 “Modelos composicionais ou Diferentes olhares sobre o mundo.” 2º *Seminário de Música Contemporânea do Música Agora na Bahia (MAB)*. Salvador: Universidade Federal da Bahia (UFBA). Available: <<[#### *Master-Classes and workshops \(6\)*](http://www.agenda.ufba.br/?tribe_events=2o-seminario-em-musica-contemporanea-do-mab->>”, [Accessed: 09/14/20].</p>
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- 2021 Composition Professor at Festival Escuta Aqui. From May 22 to May 29. Minas Gerais.
- 2020 Composition Professor at MUSITEC2. From October 26 to December 06. Mato Grosso do Sul: Universidade Federal do Mato Grosso do Sul.
- 2020 “Iniciação ao OpenMusic.” Workshop at MUSITEC2. From November 03 to November 06. Universidade do Mato Grosso do Sul (UFMS). Available: <<
- 2018 *Computer-assisted Composition: The practice of OpenMusic*. From June 04 to June 08. Mini-course given for composition students from the Universidade Federal do Estado do Rio de Janeiro (Unirio).
- 2015 *Resident artist and Composition Professor at 2º Seminário de Música Contemporânea do Música Agora na Bahia (MAB)*. From Mars 24 to Mars 28. Salvador: Universidade Federal da Bahia (UFBA). Available: <<[#### *Round Tables \(15\)*](http://www.agenda.ufba.br/?tribe_events=2o-seminario-em-musica-contemporanea-do-mab->>”, [Accessed: 09/14/20].</p>
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- Sep 14, 2022 “Gilberto Mendes: Uma odisseia musical.” 18th International Music and Media Meeting, organized by Heloísa de A. Duarte Valente and Fernando Magre. São Paulo: UNIP/USP. Available: <<<https://youtu.be/NfNiaRDn29g>>>, [Accessed: 06/13/23].
- Nov 23, 2021 “Las compositoras latinoamericanas y el piano.” VI Encuentro Internacional de Piano Contemporáneo organized by the Conservatorio de Música Gilardo Gilardi (CGG – Argentina) and the Facultad de Artes de la Universidad Nacional de la Plata (UNLP – Argentina), in collaboration with the Graduate Program in Music from the Universidade Federal de Minas Gerais (UFMG – Brazil), the Escola Superior de Música e Artes do Espetáculo (ESMAE – Portugal) and the Centro de Investigação em Sociologia e Estética Musical (CESEM – Portugal). Available: <<<https://youtu.be/7kURauqRbzw?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy-->>>>>, [Accessed: 06/13/23].
- Jul 28, 2021 “Paulo C. Chagas e Tatiana Catanzaro.” Extension program *Gestações Musicais: gestos e ações de criação musical*, coordinated by Professors Paulo Rios Filho and Arthur Rinaldi. Rio Grande do Sul: Universidade Federal de Santa Maria (UFSM). Available: <<<https://youtu.be/I4Wfq1h4I2o?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy-->>>>>, [Accessed: 06/13/23].
- Jun 12, 2021 “A Profissão do compositor erudite no Brasil.” Manaus: Festival Amazonas de Ópera. Luiz Fernando Malheiro (mediator). Available: <<<https://youtu.be/ExLKuAP227A?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy-->>>>>, [Accessed: 06/13/23].
- Mar 24, 2021 “Novas estratégias e papéis na educação musical.” Simpósio Mulheres na Música de Concerto Hoje, organized by Cinthia Alireti. Campinas: Centro de Integração, Documentação e Difusão Cultural. Available: <<<https://youtu.be/A5xBQ0ybB2o-->>>>>, [Accessed: 06/13/23].
- Jan 19, 2021 “Curto-circuito: as diferentes faces da tecnologia na composição musical.” Oficina de Música de Curitiba, organized by Abel Rocha and Leonardo Martinelli. Curitiba: Sociedade Pró-música.
- Nov 11, 2020 “Música contemporânea e sociedade.” 8^o Festival de Música Erudita do Espírito Santo, organized by Livia Sabag. Espírito Santo: Companhia de Ópera do Espírito Santo (COES). Available: <<<https://youtu.be/0h37OcTUMz4?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy-->>>>>, [Accessed: 06/13/23].
- Nov 07, 2019 5^o Encontro Internacional de Teoria e Análise Musical (EITAM5). Campinas: Universidade Estadual de Campinas (Unicamp). Available: <<<https://eitam5.nics.unicamp.br/en/home-2/>>>>>, [Accessed: 09/14/20].
- May 30, 2019 “Cognição musical e análise.” SIMCAM 14: XIV Simpósio Internacional de Cognição e Artes Musicais. Campo Grande: Universidade Federal de Mato Grosso do Sul (UFMT). Available: <<<https://abcmogmus.org/abcm-anais-simcam-14.html>>>, [Accessed: 09/14/20].
- Sep 20, 2018 “Entrecruzamentos entre música instrumental e música eletroacústica.” International Symposium of New Music 2018. Curitiba: EMBAP. Available: <<<http://simn.com.br/>>>>>, [Accessed: 09/14/20].
- Nov 06, 2015 “Question and answer session.” *Forum IRCAM Brazil*. São Paulo: Universidade do Estado de São Paulo (UNESP). Available: <<<http://www.concerto.com.br/textos.asp?id=579>>>, [Accessed: 09/14/20].
- Mar 27, 2015 “A mulher na música contemporânea.” 2^o Seminário de Música Contemporânea do Música Agora na Bahia (MAB). Salvador: Universidade Federal da Bahia (UFBA). Available:

<<http://musicadeagoranabahia.blogspot.fr/2015_03_01_archive.html>>, [Accessed: 09/14/20].

- Mar 28, 2015 “O paradigma do som e o paradigma da nota: possíveis implicações estéticas.” 2º Seminário de Música Contemporânea do Música Agora na Bahia (MAB). Salvador: Universidade Federal da Bahia (UFBA). Available: <<http://musicadeagoranabahia.blogspot.fr/2015_03_01_archive.html>>, [Accessed: 09/14/20].
- Aug 25, 2014 “Criação musical e novas tecnologias no Brasil.” *Primeiro Colóquio Franco-Brasileiro de Análise e Criação Musicais com Suporte Computacional*. São Paulo: Universidade do Estado de São Paulo (UNESP).
- Aug 24, 2013 “Composer on the move.” *II Bienal Música Hoje*. Curitiba: SESC Paço da Liberdade. Available: <<<http://www.bienalmusica hoje.com/links/seminario.html>>>, [Accessed: 09/14/20].

Jury member

Artistic works (4)

- 2020 LIN-NI, Liao, T. Catanzaro, *et al.* Jury for the “Concours Petites Formes 2020 – TPMC.” Composition competition held in France and organized by Tout Pour la Musique Contemporaine (TPMC). Online information: <<<http://www.tpmc-paris.com/competitions/>>>, [Accessed: 09/14/20].
- 2019 KAFEJIAN, S., T. Catanzaro, V. Bonafé, A. Ribeiro. Jury for “Concurso de Composição Musical Tomie Ohtake.” Composition competition held in São Paulo and organized by the Orquestra de Câmara da Universidade de São Paulo (OCAM-USP).
- 2017 LIAO, Lin-ni; T. Catanzaro, Jury for “Call for works – Electroacoustic works” at *Journées Informatiques Musicales (JIM)*. France, Sorbonne Universités.
- 2015 CATANZARO, T., and J.-S. Béreau, Member of the Jury for « I Concurso Latino-americano de Composição Piero Bastianelli », organized by Festival *Música de Agora na Bahia (MAB)*, Salvador, Universidade Federal da Bahia (UFBA).

Academic Works (6)

- Nov 13, 2021 GUBERNIKOFF, C., T. Catanzaro, D. Quaranta, D. Garcia. Dissertation Defense. Title: “análise da ópera Kseni – A estrangeira, da compositora Jocy de Oliveira.” Presented at Universidade Federal do Rio de Janeiro (UFRJ) by Valéria Gomes de Souza.
- Jan 21, 2021 QUARANTA, D. T. Catanzaro, C. Gubernikoff, D. Mendes. Master Thesis Defense. Title: “Trago notícias de outro lugar: produção de sentido na composição de uma peça de música-teatro.” Presented at Universidade do Estado do Rio de Janeiro (Unirio) by Pedro Leal David.
- Jun 07, 2020 FERRAZ, S., T. Catanzaro, F. Menezes, A. Lunsqui. Dissertation Defense. Title: “Composição por modelo físico: a concretudo do instrument na criação musical.” Presented at São Paulo University (USP) by Rodolfo Augusto Daniel Vaz Valente. São Paulo, Universidade de São Paulo (USP).
- Feb 14, 2020 COSTA, R. L. M., T. Catanzaro, M. S. Falleiros, V. K. Miskalo, F. Schroeder, Dissertation Defense. Title: “Máquinas híbridas de performance: novas formas de instrumenticidades em práticas musicais experimentais.” Presented at São Paulo University (USP) by André Lopes Martins. São Paulo, Universidade de São Paulo.
- Jan 28, 2019 PALOMBINI, C., T. Catanzaro, M. Carneiro, C. Gubernikoff, and L. Castelões, Dissertation Defense. Title: “Tecnomorfismo em música: uma visão teórica e prática.” Presented at Unirio by Bryan Holmes. Rio de Janeiro, Universidade Federal do Estado do Rio de Janeiro (Unirio).
- Dec 16, 2016 FERRAZ, S., T. Catanzaro, J. H. Padovani, et R. Cicchelli Velloso. Dissertation Defense. Title: « Processos microtemporais de criação sonora, percepção e modulação da forma: uma abordagem analítica e composicional . » Presented at NICS/Unicamp by Danilo Rossetti.

Campinas, Núcleo Interdisciplinar de Comunicação Sonora / Universidade de Campinas (NICS/Unicamp).

Member of the Scientific Commission

- 2018-present *International Hisarliahmet Semposyumu*. Afyon Kocatepe University (Turkey). Online information: <<<https://hisas.org.tr/en/duzenleme-kurulu>>>, [Accessed: 09/14/20].

Referee

- 2014-2021 *ANPPOM Congress* (Associação Nacional de Pesquisa e Pós-Graduação em Música).
 2019 *Revista Vórtex*. Online Music Journal by the State University of Paraná (UNESPAR, Brazil). Online information: <<<http://vortex.unespar.edu.br/>>>, [Accessed: 09/14/20].
 2019 *Revista Orfeu*. Music Journal by State University of Santa Catarina (UDESC). Online information: <<<https://www.revistas.udesc.br/index.php/orfeu>>>, [Accessed: 09/14/20].

Founder/Co-founder of Laboratories and Research Groups

- 2018 Co-founder of the Research Group “Grupo Interdisciplinar de Pesquisa em Ciências e Tecnologias da Música e do Som,” at Brasília University, certified by the *Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq)*, in Brazil. Online information: <<<http://dgp.cnpq.br/dgp/espelhogrupo/2535553439875794>>>, [Accessed: 09/14/20].
 2018 Founder of the “Laboratório Interdisciplinar de Estudos Sonoros (LINES),” at Universidade de Brasília, Brazil.

Research Advisor (Undergraduate and Graduate Programs)

- 2020-2023 MANASSÉS BARBOSA, Lucas. Master program in Music.
 Thesis title: “Música Cênica: um estudo prático e analítico através de seus desdobramentos na produção de Estercio Marquez Cunha.”
 Brasília, Universidade de Brasília.
 2019-2021 CREMER, Cleverson. Master program on Music Performance.
 Thesis title: “Reinventando o Intérprete: novos desafios da performance da música contemporânea para viola a partir da segunda metade do século XX.”
 Brasília, Universidade de Brasília.
 2020 BAUCHSPIESS, Daniel. Undergraduate Thesis co-advised by Tatiana Catanzaro (Music Department) and Marcus Vinicius Lamar (Computer Science Department from Brasília University - UnB).
 Title: “Separação de Fonte Sonora.”
 Brasília, Universidade de Brasília.

Conferences and Colloquiums organizations

- (Oct 26 – Dec 06, 2020) **Error! Not a valid bookmark self-reference.Error! Not a valid bookmark self-reference.Error! Not a valid bookmark self-reference.Musitec2**. Cicle of 34 lectures, 6 ateliers, 3 workshops with 4 days each, 3 concerts, and 2 sessions where the artistic projects developed by the students during the course were presented – spread over 6 weeks, researchers, artists, and Teachers covered various topics, tools, and theoretical, technical, and aesthetic issues related to musical/sound creation associated with new technologies.
 Online information: <<<https://sites.google.com/view/redemusitec/eventos-passados/musitec2>>>, [Accessed: 03/23/22].

- (Jun 03-05, 2019) *Cicle of conferences with François Delalande*. Organized at Brasília University by LINES in collaboration with the Música para Criança Project.
- (Aug 18-22, 2014) *Primeiro Colóquio Franco-Brasileiro de Análise e Criação Musicais com Suporte Computacional*. Organized by NICS/Unicamp.
Online information: <<<https://www.nics.unicamp.br/coloquio/organizacao.html>>>, [Accessed: 09/14/20].

Other academic organizations

- (Sep 29 – Oct 01, 2021) *Limen: the limits of collaborative musical creation between composer and performer*. Set of seven video programs (between 30 and 40 minutes each) for the Semana Universitária UnB, each one featuring an interview about the creation processes and artistic results of the musical composition undergraduate students from Professors Tatiana Catanzaro and Flávio Santos Pereira (Music Department, University of Brasília).
- (2019 – 2022) *Interferências: weekly meeting for composers*. Discussion group on aesthetic, philosophical and technical matters related to the art and craftsmanship of contemporary musical composition hosted at University of Brasília.

ARTISTIC PRODUCTION

World Premieres

- 2023 “The Fall,” acousmatic piece (for ambisonics system). Premiered on April 22 at Bing Studio, Stanford, as part of the concert *CCRMA Presents: The Return of the Living B[e]ing*.
Online information: <<<https://music.stanford.edu/events/ccrma-presents-return-living-being>>>, [Accessed: 06/13/23].
- 2022 “Entre la sombra y el alma,” for soprano and piano with electroacoustics. Premiered on December 04 at Theatro São Pedro, São Paulo, by Manuela Freua (soprano) and Ricardo Ballesterio (electroacoustics).
Online information: <<<https://www.concerto.com.br/noticias/musica-classica/recitais-recuperam-duzentos-anos-de-cancoes-brasileiras>>>, [Accessed: 06/13/23].
- 2022 “Sonnestrahl von Barnimstrasse: Teil I,” for solo baryton, choir SATB and small percussion. Premiered by Contrapunkt Chor on November 12 at Walzhalle Münchenstein (Basel, Swiss).
Abélia Nordmann, conductor.
Online information: <<<https://www.contrapunkt.ch/index.php/produktionen>>>, [Accessed: 06/13/23].
- 2022 “I am sitting in no room,” audiovisual work. Premiered on April 22 at CCRMA Stage, The Knoll, Stanford, during the CCRMA Lite Spring Concerts.
Online information: <<<https://ccrma.stanford.edu/events/ccrma-lite-spring-concerts>>>, [Accessed: 06/13/23].
- 2021 “Caged Bird,” for string trio and piano. Premiered by Quarteto Boulanger on April 09 at Sala Sérgio Magnani, Fundação de Educação Artística (Minas Gerais, Brazil). Jovana Trifunovic (violin), Flávia Motta (viola), Lina Radovanovic (cello), Ayumi Shigeta (piano).
Online information: <<<https://bheventos.com.br/noticia/04-08-2022-quarteto-boulanger-lanca-cd-entre-brumas-e-furias>>>, [Accessed: 06/13/23].
- 2018 “Comme dans le cœur d'un tournesol,” for disklavier and pianist. Commissioned by Americas Society / Music of the Americas. Premiered by Laura Barger on September 15 at Americas Society, New York, United States, as a part of the *Grand Pianola Project II*.
Online information: <<https://www.as-coa.org/events/gran-pianola-project-ii?fbclid=IwAR30kwwWFJ0gFC8qMrMHZdwLWn2qBLWsYo7eI3oymvZGeEuj-9oXAn43_Do>>, [Accessed: 09/14/20].
- 2018 “Palimpseste,” for electronics. Acousmatic work premiered in Septembre 17 at the 4^o *Simpósio Internacional de*

Música Nova (SIMN 2018), in Curitiba, Brazil. The same work was recorded in the album *Microfolia*, by Escola de Música e Belas Artes do Paraná (EMBAP).

- 2015 “Andma Shajarat al-Hayah tanmow fi al-Sahra Yahi,” for prepared piano. Commissioned by Karin Fernandes for the recording of the *CD Cria - Nova Música Brasileira*. Premiered by Karin Fernandes in August 12th at Santa Marcelina Cultural, São Paulo, Brazil.
Online information: <<<http://www.santamarcelinacultura.org.br/eventos/recital-de-lancamento-do-cd-da-pianista-karin-fernandes/>>>, [Accessed: 09/14/20].
- 2014 “In response to the unheard music hidden in the shrubbery,” for clarinet solo and orchestra. Commissioned by Bachiana Filarmônica. Premiered by *Bachiana Filarmônica* in March 25 at Sala São Paulo, Brazil. Leirson Maciel (clarinet), John Boudler (conductor).
Online information: <<<http://www.fundacaobachiana.org.br/temporada-2014.php>>>, [Accessed: 09/14/20].
- 2013 “Ijareheni,” for violin and viola solos, string quartet, flute, clarinet, 2 percussionists. Premiered by *Camerata Aberta* in April 16 at SESC Bom Retiro, São Paulo, Brazil. Guillaume Bourgogne (conductor).
Online information: <<<http://camerataaberta.wordpress.com/concertos/>>>, [Accessed: 09/14/20].
- 2012 “A dream within a dream,” for orchestra and electronics. Commissioned by Project ECO (European Contemporary Orchestra): *Ensemble Télémaque* (France), *Musiques Nouvelles* (Belgium) e *Ereprijs* (Holland). Raoul Lay (conductor). Premiered in December 06 at Théâtre Flagey, Brussels, Belgium.
Online information: <<http://www.musiquesnouvelles.com/fr/Actualites/ECO_TRY-OUT_03_Orchestral_Manoeuvre_in_the_Sound/600/>>, [Accessed: 09/14/20].
- 2012 “Intarsia,” for viola and electronics, under the supervision of Eric Daubresse. Premiered in April 07 at Espace de Projection (ESPRO), at Ircam, in Paris, France. Xavier Jeannequin (viola) and Clément Marie (sound engineer).
Online information: <<http://www.ircam.fr/concerts_spectacles.html?event=1053&L=1>>, [Accessed: 09/14/20].
- 2010 “De l’autre côté de la page,” for flute, cello and soprano. Commissioned by MPAA. Premiered in June 29 at Auditorium Saint Germain, in Paris, France, by *Association Unissons*.
- 2009 “Étude sur la lumière : couleur, contours, volumes,” for alto saxophone, clarinet, violin, piano and acoustic guitar. Premiered in June 16 by *Ensemble Cairn* in Aulnay-sous-Bois, France. Guillaume Bourgogne (conductor).
- 2009 “Chagall au-dessus de la porte du trésor », for oboe, 2 horns, trumpet, viola, cello, harp e percussion. *Commande d’Etat*. Premiered in May 18 at Auditorium Saint Germain, in Paris, France, during the *Festival Extension (La Muse en Circuit)* by *Ensemble l’Itinéraire*. Mark Foster (conductor).
Online information: <<http://www.mpa.fr/Programme?year=2009&month=5&day=18&event=Creation-emergente&e_id=97>>, [Accessed: 09/14/20];
<<http://muse.ircam.fr/data/internet/09_2_Catanzaro_ChagallAuDessusDeLaPorteDuTresor_infos.pdf>>, [Accessed: 09/14/20].
- 2009 “Ko,” for orchestra. Commissioned by MPAA. Premiered in April 05 at Auditorium Saint Germain, in Paris, France. Xavier Delette (conductor).
Online information: <<http://www.mpa.fr/Programme?year=2009&month=4&day=05&event=Orchestre-des-conservatoires-de-Paris&e_id=77>>, [Accessed: 09/14/20].
- 2008 “Kristallklavierexplosionschattensplitter ,” for piano, viola, clarinet, trumpet and percussion. Commissioned by MPAA. Premiered in June 17 at Auditorium Saint Germain, in Paris, France, by the student of the Festival “*En regard des ateliers*” under the supervision of *Ensemble l’Itinéraire*.
- 2007 “Traces fouillis gris pâle presque blanc sur blanc,” for string trio. Premiered in May 07 by *Ensemble Alternance* at Amphithéâtre Quinet – Sorbonne, in Paris, France.
- 2006 “Spaziergang,” for flute and voice. Premiered by Mario Caroli (flute) and Claire Pigeot (soprano) in September 09 at *Festival Voix Nouvelles* at Abbaye de Royaumont, in France.
- 2006 “kristallklavierexplosionschattensplitter,” for piano. Premiered by Lúcia Cervini in August 22 at Maison du Brésil, in Paris, France.
- 2006 “Griney,” for flute, clarinet, viola, cello, percussion, 2 feminine voices and 2 masculine voices. Premiered in August 17 at *Festival Acanthes*, at Arsenal, Metz, France, by *Ensemble S:I.C.*. Françoise Rivalland (conductor).
- 2005 “L’Attente,” for two flutes, vibraphone, cymbal, piano, cello and feminine voice. Premiered by *Ensemble l’Itinéraire* in October 13 at the concert “Brésil: Passage du Siècle,” at Fondation Deutsch de la Meurthe, in Paris, France.
- 2004 “In Memoriam: Tiberio Octávio Teixeira Oliveira,” for 2 flutes, bass clarinet, feminine voice, cello and vibraphone. Premiered in August 11 Teatro da Aliança Francesa, in São Paulo, Brazil, during the *Festival Música Nova* by *Ensemble FORUM*. Jack Fortner (conductor).

- 2003 “O Nascimento de Lilith,” for string orchestra. Premiered by OSUSP in August 22 at Teatro São Pedro, in São Paulo, Brazil, during the *Festival Música Nova*. Carlos Moreno (conductor).
- 2001 “O Papagaio,” for feminine voice and piano. Premiered by Mauricio de Bonis (piano) and Caroline de Comi (soprano), in November 26th at Museu de Arte Contemporânea, in São Paulo, Brazil, during the “I Semana de Música do MAC.”
- 2001 “Quadros de um museu imaginário,” for flute, harp, violin, viola and cello. Premiered by musicians from OSESP in October 22, during the XI edition of “Projeto Nascente,” in São Paulo, Brazil, organised by USP/Ed. Abril.
- 1998 “Como encarar a morte,” for two cellos. Premiered in August 07 by Adriana Holtz and Angelique Camargo during the VIII edition of “Projeto Nascente,” in São Paulo, Brazil, organised by USP/Ed. Abril.
- 1997 “Em canto de sereia,” for flute solo. Premiered by Fernanda Pairol in November 11 at Pavilhão da Bienal de Arte Contemporânea in São Paulo, Brazil.

Recordings

- 2023 “Intarsia,” for viola and electronics. Recorded by Rafael Altino (viola) in the CD *Mulheres Compositoras* in Brazil.
- 2022 “Entre la sombra y el alma,” for soprano and piano. Commissioned by Santa Marcelina Cultura (Brazil)
- 2020 “Caged Bird,” for string trio and piano. Commissioned by Quarteto Boulanger for the album *Entre Brumas e Fúrias* in Brazil.
- 2018 “Palimpseste,” for electronics. Acousmatic work recorded in the album *Microfolia*, by Escola de Música e de Belas Artes do Paraná (EMBAP).
- 2016 “L’Attente,” for two flutes, vibraphone, cymbal, piano, cello and feminine voice. Recorded in the album *Música Nova*. Ensemble Música Nova. São Paulo: SESC.
- 2015 “Andma Shajarat al-Hayah tanmow fi al-Sahra Yahi,” for prepared piano. Recorded in the album *Cria*, by Karin Fernandes (piano). São Paulo: independent.
- 2013 “Kristallklavierexplosionsschattensplitter,” for piano. Recorded in the album *Piano Presente*, by Joana Holanda (piano). São Paulo: Selo SESC.
Online information: <<<http://www2.unirio.br/unirio/cla/ivl/news/lancamento-do-cdpiano-presente-da-pianista-joana-holanda-na-serie-uniriomusical>>>, [Accessed: 09/14/20]; <<http://www.sescsp.org.br/loja/38_PIANO+PRESENTE#/content=detalhes-do-produto>>, [Accessed: 09/14/20].
- 2013 “A Dream within a dream,” for orchestra and electronics. Recorded in the album *European Contemporary Orchestra* by Ensemble Télémaque, Orkest de ereprijs and Musiques Nouvelles. Raoul Lay, conductor. Marseille: SACEM.
- 2011 “Kristallklavierexplosionsschattensplitter,” for piano. Recorded in the album *Imaginário* by Lidia Bazarian (piano). Financed by PETROBRAS. São Paulo: Selo LAMI.
Online information: <<<http://www.concerto.com.br/agenda.asp?d=17&m=11&a=2011&tipo=s>>>, [Accessed: 09/14/20].
- 2009 “Traces fouillis gris pâle presque blanc sur blanc,” for string trio. Recorded in the album *Música Plural* by *Percorso Ensemble*. Financed by PETROBRAS. São Paulo: Independent.
Online information: <<http://agenciapetrobras.com.br/Materia/ExibirMateria?p_materia=6731&p_editoria=4>>, [Accessed: 09/14/20].
- 2009 “Ijareheni,” for violin and viola solos, string quartet, flute, clarinet, 2 percussionists. Recorded in the album *Novos Universos Sonoros* by the Orquestra Sinfônica da Unicamp. Simone Menezes (conductor). Financed by PETROBRAS. São Paulo: Unicamp.
Online information: <<<http://www.unicamp.br/unicamp/noticias/orquestrasinf%C3%B4nica-da-unicamp-lan%C3%A7a-novos-universossonoros>>>, [Accessed: 09/14/20]; <<<http://www.hotsitespetrobras.com.br/cultura/projetos/29/356>>>, [Accessed: 09/14/20].