

TATIANA CATANZARO - INDEX

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ACADEMIC FOUNDATIONS AND ACHIEVEMENTS

Academic Appointments

Associate Professor of Music Composition and New Technologies 2017-present
Brasilia University (UnB, Brazil)

Post-Doctoral Researcher 2014-2017
Universidade de Campinas (Unicamp) / IRCAM
Advisors: Jônatas Manzoli / Mikhail Malt

Education

D.M.A.	<i>Composition</i>	Stanford University Advisors: Patricia Alessandrini and Jonathan Berger	(current cumulative GPA: 4,130)	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 Dissertation 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>Musicology</i>	Universidade de São Paulo – USP , Brazil Professor: Willy Corrêa de Oliveira	9/10	1999

Composition Courses

Practical training in computer music – *Cursus I* 2011-2012
IRCAM
Professors: Mikhail Malt, Emmanuel Jourdan, Jean Lochard, Eric Daubresse and Mauro Lanza

Diplômes d'Études Musicales - Composition (D.E.M.) 2007-2009
Conservatoire d'Aulnay-sous-Bois
Summa cum laude
Professor: Philippe Leroux

Festival Voix Nouvelles (Composition Summer Course) 2006
Abbaye de Royaumont
Professors: Brian Ferneyhough, Michel Jarrell and François Paris

Acanthes (Composition Summer Course) 2006
Professor: Georges Aperghis

Research

- Qualification à Maître de Conférences, section 18. *Ministère d'Enseignement Supérieur et de la Recherche*.
N.: 21218292880. 2021-2025
- Director of the Extension project research *Entrelinhas* University of Brasília (UnB), under the aegis of the Interdisciplinary Laboratory of Sound Studies (LINES), founded at UnB by Tatiana Catanzaro. 2018-2022
- 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. A description of the laboratory's missions can be found at the address: <<<https://sites.google.com/view/redemusitec/organiza%C3%A7%C3%A3o%20equipe/lines-unb?authuser=0>>>.
- Co-founder of the “Interdisciplinary Research Group on Music and Sound Sciences and Technologies” University of Brasília (UnB), certified by the Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq), in Brazil. 2018-present
- Online information: <<<http://dgp.cnpq.br/dgp/espelhogrupo/2535553439875794>>>.
- Qualification à Maître de conférences, section 18. *Ministère d'Enseignement Supérieur et de la Recherche*.
N.: 21218292880. 2016-2020
- Postdoctoral Research at NICS-UNICAMP and IRCAM 2014-2017
- 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*. Financed by FAPESP, Brazil.
- 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 Manzolli (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.
- Research internship at *Brown University*, Providence Feb-Apr 2008
- During this research internship, I 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. Financed by *Brown University*.
- Doctoral research at *Sorbonne University* 2006-2013
- Dissertation: *La Musique spectrale face aux apports technoscientifiques* (Spectral Music and Technoscience: the emergence of a compositional model). Financed by CAPES, Brazil.
- 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.

Master research at <i>Sorbonne University</i>	2005-2006
Thesis: <i>La modélisation de la modulation de fréquence dans la musique spectrale</i> (The model of Frequency Modulation as a Paradigm of Spectral Music). Financed by CAPES, Brazil.	
• This research became the first chapter of the Ph.D. dissertation.	

Master research at the <i>University of Sao Paulo (USP)</i>	2001-2003
Thesis: <u><i>Transformações na linguagem da música contemporânea sob a influência da música eletroacústica entre 1950-1979</i></u> (Transformations in Contemporary Musical Language under the Influence of Electroacoustic Music between 1948 and 1979). Financed by FAPESP, Brazil.	
• The main objective of this study was to focus on the consequences of disseminating 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 them 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

1 st place at the “Prêmio FUNARTE de Composição Clássica.” (Electroacoustic Music)	2019
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.	2013
Awarded by the <i>Call for Scores</i> “Les mois des compositeurs,” organized by Ensemble Télémaque, in Marseille, France.	2010
1 st Prize at the Composition Competition “Projeto Nascente,” USP/Ed. Abril, Brazil	2001

Grants and Fellowships

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

PROFESSIONAL EXPERIENCE

Teaching

Primary Instructor

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/0oY9mRZjZLg?si=IS7X5KQ_6IijRNpt >>, [Accessed: 07/25/2024]

Contemporary Music Theories 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, and 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 Music Theories III

2018-2019

- Taking the same hypothesis from Contemporary Music Theories 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

2018-2020

- 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.

- This is a historic-driven analysis that aims 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: 1) to analyze and understand the conduction of voices as a polyphonic construction in a homophonic context, 2) to arrange the chords in the context of four voices, 3) to identify parallelisms and melodic movements according to the stylistic approach, 4) to write harmonic progressions in root and inverted position, 5) to master the use of extraneous notes to the chord in the melodic conduction of the voices, 6) to master the use of essential and non-essential chromatism, 7) to analyze chords resulting from melodic chromatism, 8) to analyze and use augmented sixth chords, 9) to use enharmonic spelling to facilitate modulation to remote keys, 10) to master instrumental scopes and to write for transposing instruments, 11) 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, 2005, for undergraduate students.

Teacher Assistant at Stanford University

2022-present

Advanced Tonal Theory (MUSIC 23)
Professor Erik Ulman

Spring 2024

- Seminar-style course for 5 undergraduate students;
- Provided grading and feedback for the students.

Introduction to Tonal Theory (MUSIC 21)
Professor Giancarlo Aquilanti

Fall 2023

- Seminar-style course for 13 undergraduate students;
- Provided grading and feedback for the students.

Music History since 1830 (MUSIC 42B)
Dr. Pheaross Graham

Spring 2023

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

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

Winter 2023/2024

- 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.

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.

*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</i> at <i>Université de Paris IV – Sorbonne</i> , from October 01, 2009, to June 30, 2010.
2003	Documentalist Internship at the <i>Mediateca Oneyda Alvarenga</i> at <i>Centro Cultural Vergueiro</i> in São Paulo, Brazil.

Skills*Computer**MAX/MSP, OpenMusic, AudioSculpt, Finale, Pro Tools, Reaper, Spears, Logic Pro, Chuck.**Languages**Portuguese* – native speaker*English* - written/oral: *Fluent**French* - written/oral: *Fluent* - ACTFL Reading Proficiency Test in French: Superior (2024)**ACADEMIC PRODUCTION****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 (4)

- (2023) LOPES, Austeclínio; CATANZARO, Tatiana (2023). "(I) Materialismos: Grisey, Dufourt, e o limiar entre objeto e forma na música de processo." *Revista Vórtex*, 11(3):1-25.
- (2022) MEIRA LIMA MATTOS, Paulo; CATANZARO, Tatiana (2022). "Tom lexical e melodia no tailandês: Uma análise das transições melódico-tonais em trilhas sonoras de Y series." São 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). "Correlations between the evolution of human rationality and music technology paradigms," *Musica Theorica*, vol. 3, no. 2, p. 125-134.

Proceedings (4)

- (2005). "Do descontentamento com a técnica serial à concepção da micropolifonia e da música de textura." *Proceedings of XV Congresso da ANPPOM*, Rio de Janeiro: ANPPOM, p. 1246-1255.
- (2005). "Modelos Composicionais." *Proceedings of 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." *Proceedings of VI Fórum do Centro de Linguagem Musical*. São Paulo: Universidade de 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." *Proceedings of V Fórum do Centro de Linguagem Musical PUC/ USP*. São Paulo: PUC/USP, p. 73-85.

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 1950-70. 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 Composicionais." 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." *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa586114/edmundo-villani-cortes>>>, [Accessed: 09/14/20].
- (2014). "Ernst Mahle" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa536931/ernst-mahle>>>, [Accessed: 09/14/20].

- (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. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa543559/antonio-lauro-del-claro>>>, [Accessed: 09/14/20].
- (2013). "Caio Pagano" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa353588/caio-pagano>>>, [Accessed: 09/14/20].
- (2013). "Helza Cameu" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa638030/helza-cameu>>>, [Accessed: 09/14/20].
- (2013). "Maria José Carrasqueira." *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<https://enciclopedia.itaucultural.org.br/pessoa105577/maria-jose-carrasqueira>>>, [Accessed: 09/14/20].
- (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. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa18598/osvaldo-lacerda>>>, [Accessed: 09/14/20].
- (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. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa12940/tim-rescala>>>, [Accessed: 09/14/20].
- (2012). "Elisa Fukuda" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa4049/elisa-fukuda>>>, [Accessed: 09/14/20].
- (2012). "Sigismund Neukomm" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa633440/sigismund-neukomm>>>, [Accessed: 09/14/20].
- (2012). "Paulo Porto Alegre" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa454970/paulo-porto-alegre>>>, [Accessed: 09/14/20].
- (2012). "Lina Pires de Campos" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa632984/lina-pires-de-campos>>>, [Accessed: 09/14/20].
- (2012). "Lina Pesce" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa633105/lina-pesce>>>, [Accessed: 09/14/20].
- (2012). "George Olivier Toni" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa624359/george-olivier-toni>>>, [Accessed: 09/14/20].
- (2012). "Edelton Gloeden" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa12657/edelton-gloeden>>, [Accessed: 09/14/20].
- (2012). "Everton Gloeden" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa11363/everton-gloeden>>, [Accessed: 09/14/20].

- (2012). "Anna Maria Kieffer" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa13318/anna-maria-kieffer>>>, [Accessed: 09/14/20].
- (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. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa12851/fabio-zanon>>>, [Accessed: 09/14/20].
- (2011). "Eunice Katunda" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa635609/eunice-catunda>>>, [Accessed: 09/14/20].
- (2011). "Marisa Rezende" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa597996/marisa-rezende>>>, [Accessed: 09/14/20].
- (2011). "José Augusto Mannis" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa14126/jose-mannis>>>, [Accessed: 09/14/20].
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- (2011). "Aylton Escobar" [ONLINE]. *Enciclopédia online do Instituto Itaú Cultural*. São Paulo: Itaú Cultural. Available: <<<http://enciclopedia.itaucultural.org.br/pessoa17838/aylton-escobar>>>, [Accessed: 09/14/20].

Another Academic Activities

Colloquiums and Symposiums (12)

- May 25, 2023 MALT, M., CATANZARO, T. "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: <<<https://youtu.be/qttJ76Na-4tY?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>>>, [Accessed: 06/13/23].
- Jun 05, 2020 "Processo composicional em *Intarsia*, para viola e eletrônica em tempo real (2012, revisada em 2015)." *In: IV Jornadas de Músicas Mistas da UFRJ*. Rio de Janeiro: Universidade Federal do Rio de Janeiro (UFRJ). Available: <<<https://youtu.be/ntesqttifuU?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>>>, [Accessed: 06/13/23].
- 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/xBrXbmj2aew?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy->>>>, [Accessed: 06/13/23].
- 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)
- Nov 14-21, 2016 "A construção do modelo espectral." Set of two conferences for graduate students at Unirio. Rio de Janeiro: Unirio.
- MALT, M., CATANZARO, T., (May 24 2016). "Jetsun Mila (1986) – Du programme à la forme." *Colloque International Eliane Radigue*. Paris: Université de Paris IV, Centre Clignancourt.

- Mar 03, 2016 "Méthodologies d'analyse musicale basées sur la psychoacoustique, les neurosciences et les sciences cognitives."
Séminaire du Collegium Musicæ "Analyse/Création." Paris: Ircam, Salle Stravinsky. Available: <<<https://medias.ircam.fr/x9b7c8a>>>, [Accessed: 09/14/20].
- Dec 04, 2014 "A música nunca foi feita de notas." Campinas: TEDx Unicamp. Available: <<<https://youtu.be/HtjQrdTy8bU?list=PL0T6jF6w6lQs5wHbNviQW-RJI5P9GtPy->>>>, [Accessed: 06/13/23].
- Oct 21, 2014 "Une étude épistémologique du modèle cognitif de la musique spectrale face aux apports technoscientifiques." *Gérard Grisey, le moment spectral et son héritage*. Canada: Faculté de Musique de l'Université de Montréal. Available: <<<http://www.music.mcgill.ca/grisey2014/schedule.html>>>, [Accessed: 09/14/20].
- 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: <<<http://www.ems-network.org/ems13/EMS13Abstracts.html#C>>>, [Accessed: 09/14/20].

Lectures at Universities (9)

- Mar 15, 2024 [Colloquium: CCRMA@CNMAT – Celeste Betancur & Tatiana Catanzaro](#). Conference about my aesthetics for graduate composition students. Berkeley: CNMAT-Berkeley University.
- Apr 25, 2023 "Tatiana Catanzaro: compositional work." Conference about my aesthetics for graduate composition students. San Diego: UCSD.
- 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." 14º 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: <<<https://youtu.be/XtF5iAuRGro?list=PL0T6jF6w6lQs5wHbNviQW-RJI5P9GtPy->>>>, [Accessed: 06/13/23].
- Nov 20, 2020 "Meeting Tatiana Catanzaro." Conference for graduate students. Seminários em Música da Universidade Federal da Bahia (UFBA). Guilherme Bertissolo (org.). Available: <<<https://youtu.be/VqdoQuh8H8U?list=PL0T6jF6w6lQs5wHbNviQW-RJI5P9GtPy->>>>, [Accessed: 06/13/23].
- 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: <<<https://youtu.be/d9gHR5Rntdk?list=PL0T6jF6w6lQs5wHbNviQW-RJI5P9GtPy->>>>, [Accessed: 06/13/23].
- 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.

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: <<http://www.agenda.ufba.br/?tribe_events=2o-seminario-em-musica-contemporanea-do-mab>>, [Accessed: 09/14/20].

Master-Classes and workshops (6)

- 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: <<<https://youtu.be/LWMB88MUftY?list=PL0T6jF6w6lQs5wHbNviQW-RJl5P9GtPy>>>, [Accessed: 06/13/23].
- 2018 Resident artist and Composition Professor at International Symposium of New Music 2018 (SIMN). From September 17 to September 21. Curitiba: Escola de Música e Belas Artes do Paraná (EMBAP). Available: <<<http://simn.com.br/>>>, [Accessed: 09/14/20].
- 2018 *Computer-assisted Composition: The practice of OpenMusic*. From June 04 to June 08. Workshop given to 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: <<http://www.agenda.ufba.br/?tribe_events=2o-seminario-em-musica-contemporanea-do-mab>>, [Accessed: 09/14/20].

Interviews (2)

- Jul 14, 2022 "[Dobradiça entrevista: Tatiana Catanzaro](#)". Interviewed by Kino Lopes as part of a project financed by Fundo de Cultura do Distrito Federal (Brazil) and produced by Dobradiça Enferrujada Records. Brasília, Brazil / Seattle, USA.
- Oct 18, 2016 "[Processos composicionais – entrevista com Tatiana Catanzaro](#)". Interviewed by Jorge Santos for his Ph.D. dissertation. Rio de Janeiro, Brazil.

Round Tables (14)

- Sep 14, 2022 "Gilberto Mendes: Uma odisseia musical." 18th Internacional Music and Media Meeting, organized by Heloísa de A. Duarte Valente and Fernando Magre. São Paulo: UNIP/USP.
- 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/l4Wfq1h4l2o?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].
- Nov 11, 2020 “Música contemporânea e sociedade.” Espírito Santo: 8º Festival de Música Erudita do Espírito Santo. Available: <<<https://youtu.be/0h37OcTUMz4?list=PL0T6jF6w6lQs5wHbNviQW-RJI5P9GtPy->>>, [Accessed: 06/13/23].
- Nov 07, 2019 5º 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://abcmus.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.” 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].
- 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)

- 2023 CATANZARO, T.; R. Lima. Jury for “Atelier de Ópera do Teatro São Pedro”. Composition competition held in São Paulo and organized by Teatro São Pedro.
- 2020 LIN-NI, Liao, T. Catanzaro, *et al.* Jury for the “Concours Petites Formes 2020 – TPMC.” Tout Pour la Musique Contemporaine (TPMC) organized the composition competition in France. 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 (OCAMUSP).
- 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).

Referee

- 2014-present ANPPOM Congress (Associação Nacional de Pesquisa e Pós-Graduação em Música).
- 2019-present *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 Brasilia 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 Brasilia University, Brazil.

Research Advisor (Undergraduate and Graduate Programs)

- 2022-present YAMAZATO DE SOUZA, Ingrid Mayumi. Master program in Music. Thesis co-advised by Tatiana Catanzaro (UnB/Stanford) and William Teixeira da Silva (UFMS)
Thesis title: “O tecnomorfismo enquanto processo composicional.”
Campo Grande, Universidade Federal do Mato Grosso do Sul (UFMS)
- 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, University fo 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, Brasilia University.
- 2020 BAUCHSPIESS, Daniel. Undergraduate Thesis co-advised by Tatiana Catanzaro (Music Department) and Marcus Vinicius Lamar (Computer Science Department from Brasilia University - UnB).
Title: “Separação de Fonte Sonora.”
Brasília, Brasilia University.

Conference and colloquium organizations

- (Oct 26 – Dec 06, 2020) *Musitec2*. Cycle 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) *Cycle 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, Brasilia University).
- (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 Brasilia University.

ARTISTIC PRODUCTION

World Premieres

- 2024 “The Nightmare,” for feminine voice, Disklavier, and electronics. Premiered on May 18 at the Stage, CCRMA, California. Premiered by Manuela Freua.
- 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 “Sonnenstrahl von Barnimstrasse: Teil I,” for solo baryton, choir SATB and small percussion. Premiered by Contrapunkt Chor on November 12 at Walzhalle Münchenstein (Basel, Suiss).
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/ccrmalite-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=IwAR30kwkWFJ0gFC8qMrMHZdwLWn2qBLWsYo7eI3oymvZGeEuj-9oXAn43_Do>>, [Accessed: 09/14/20].
- 2018 "Palimpseste," for electronics. Acousmatic work premiered on September 17 at the 4^a *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, and 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 on 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 on 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 on 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 and 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.mpaa.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 on April 05 at Auditorium Saint Germain, in Paris, France. Xavier Delette (conductor).
Online information:
<<http://www.mpaa.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 on 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, two feminine voices and two masculine voices. Premiered on 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 on 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 on 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) on 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 on October 22, during the XI edition of "Projeto Nascente" in São Paulo, Brazil, organized by USP/Ed. Abril.
- 1998 "Como encarar a morte," for two cellos. Premiered on August 07 by Adriana Holtz and Angelique Camargo during the VIII edition of "Projeto Nascente" in São Paulo, Brazil, organized 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

- 2024 "Intarsia," for viola and electronics. Recorded by Aleksandra Demowska-Madejska in the album *Nieoczywiste* by PGM Audio in Canada.
- 2023 "Intarsia, for viola and electronics." Recorded by Rafaell Altino. *Brazilian women composers: music for viola*. Catalog n. AMDA 1879. Brazil: Azul Music, 2023.
- 2022 "Caged Bird," for string trio and piano. Quarteto Boulanger commissioned it for the album *Entre Brumas e Fúrias*, recorded in Minas Gerais by an Independent label 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, two 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].