

ELAINE THOMAZI FREITAS, D.M.A.

Principal Lecturer in Creative Technologies and Digital Media

London Metropolitan University

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EDUCATION

- 2003 Columbia University, New York, USA | Doctor of Musical Arts, DMA in Composition
Composition and Computer Music Studies: Tristan Murail, Brad Garton
- 1997 Federal University of Rio de Janeiro, Brazil | Master of Music, MMus in Composition, *cum laude*
- 2010 London Metropolitan University, London, UK | Postgraduate Certificate in Learning and Teaching in Higher Education (Master's level), with Merit
- 1994 Federal University of Rio Grande do Sul, Brazil | Bachelor's Degree, BMus in Composition
- 2000 Darmstadt's 40th Internationale Ferienkurse für Neue Musik, Germany
Composition Studies and Audio/Visual Installation: Beat Furrer, Christina Kubisch
- 1999 IRCAM Institut de Recherche et Coordination Acoustique/Musique – Académie d'été, Paris, France
Composition Studies: Salvatore Sciarrino
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PROFESSIONAL APPOINTMENTS / EMPLOYMENT

London Metropolitan University – 2008 to present

Principal Lecturer in Creative Technologies and Digital Media, 2016 to present

Principal Lecturer, Head of CASS Music, 2014 - 2016

Senior Lecturer, 2009 - 2014

Lecturer, 2008 - 2009

Teaching Experience

Music Composition (Year: 2012 to present)

Final Project: Audio Post-Production (Autumn: 2009 - 2011 – Year: 2012 - 2018)

Final Project: Interactive Multimedia (Spring: 2010, 2011 – Year: 2012, 2013, 2016)

Applied Music Technology: Film Music (Spring: 2014 - 2017, 2019)

Applied Technology: Interactive Installation (Spring: 2008 - 2016)

Applied Technology: DSP Processing (Fall: 2008 - 2010)

Introduction to Interactive Arts (Year: 2016 - 2017)

Introduction to Music and Sound for Media (Year: 2018)
Basic Audio Recording Technologies (Fall: 2012 - 2016)
Hard Disk Recording (Spring: 2008 - 2011)
MIDI Arrangement (Year: 2012 - 2015)
Music and Technology (Seminars) (Autumn: 2011)
Dissertation and Investigative Study (Year: 2008 - 2012)
Co-Supervisor on the MA by Project in Music Technology (Year: 2012)
Co-Supervisor on the MA in Interior Design (Spring/Summer: 2011)

Departmental/Administrative Experience

Chair of the Subject Standard Board for the Creative Technologies and Digital Media, 2017 to present
Line Manager for the Creative Technologies and Digital Media – Music and Film staff, 2017 to present
Head of CASS Music, 2014-2016
Course Leader: BSc Music Technology and Production, 2018 to present
Course Leader: BA Creative Music Technologies, 2016-2018
Course Leader: BSc Music Technology (Music Production: 2010-2018 & Sound for Media: 2016-2017)
Curator, Producer and Supervisor of the Sonic Arts Residency, launched in January 2019
Curator and Producer of the Music Technology Summer Show, 2010 to present
Member of the Wider Management Group, School of Computing and Digital Media, 2016 to present
Member of the School Management Team, School of Computing and Digital Media, 2016 to present
Member of the Faculty Management Group, Sir John Cass Faculty of Art, Architecture & Design, 2015-2016
Member of the Media and Music Technology Module Development Panel. Redevelopment of the Faculty's UG portfolio, 2011-2012
Committee member for the PhD Thesis Viva of candidate José Antonio Martín Salinas, Research Degrees Committee, 2013
Committee member for the PhD Thesis Viva of candidate Michaela Reiser, Research Degrees Committee, 2010

Federal University of the State of Rio de Janeiro – 2003 - 2005

Lecturer / Researcher

Teaching Experience

Special Projects (PG): Music & Multimedia I & II (Spring: 2003, 2004 – Autumn: 2004, 2005)
Final Project (UG): Electroacoustic Composition (Spring: 2003)
Experimental Music (Spring: 2003)

Departmental/Administrative Experience

Head and creator of the Music & Multimedia courses, 2003 - 2005
Member of the Uni-Rio Program of Post-Graduation in Music, 2003 - 2005

Committee member for the Dissertation's First Essay defense of Doctor's degree candidate Daniel Eduardo Quaranta, 2005

Committee member for the Doctor's Dissertation Viva of candidate Vania Dantas Leite, 2004

PUBLICATIONS

Kendall, M., Mulla, M., Thomazi-Freitas, E. (2019) How Artists Can Develop Their Artwork, Its Market and Deliver Their Creative Content for Virtual Reality Environments?, paper, in: *Proceedings of the EVA London 2019 Electronic Visualisation and the Arts*, July 2019, London, UK

Thomazi-Freitas, E. (2006) To Touch the Inner Sound, Before it Becomes Music, book chapter, in: *The OM Composer's Book – Vol. 1* (Ed. C. Agon, G. Assayag, and J. Bresson), Preface by M. Puckette, Editions Delatour, France/IRCAM, p. 267-75

Thomazi-Freitas, E. (2000) Entry for IRCAM@Columbia 1999 Columbia University, New York, New York, USA, 15–21 November 1999, article, in: *Computer Music Journal*, Vol. 24, Issue 2, Reviews, p.97-98. Online journal: <https://www.mitpressjournals.org/toc/comj/24/2>

Thomazi-Freitas, E. (1996) Unusual Ensembles in Brazilian Chamber Music since-1960, paper, in: *IX National Congress ANPPOM (National Association of Research and Post-Graduation in Music)*, Theme: Rethinking Research in Music in Brazil, UNIRIO, Rio de Janeiro, Brazil

Thomazi-Freitas, E. (1995) Brazilian Chamber Music since-1960, e-paper, in: *LaMuT – Laboratory of Music and Technology*, Federal University of Rio de Janeiro, Brazil
<https://web.archive.org/web/20091016074147/http://acd.ufri.br/lamut/lamutpgs/numuts/pesquisa.htm>

Thomazi-Freitas, E. (2019) Day 1, in: *25 Anos do Duo Adour*, Sala Villa-Lobos, UniRio, Rio de Janeiro, Brazil. Composition. Public performance.

Thomazi-Freitas, E. (2017) Day 1, in: *Tendências Series: Duo Adour*, School of Music of the Federal University of Rio de Janeiro, Sala da Congregação, Rio de Janeiro, Brazil. Composition. World premiere.

Rosenberger, K., Thomazi-Freitas, E., Khumalo, A., Salles, V., Abbasi, A., Chung, J., Aminlari, A. (2017) flowchart_I, in: *Pendulum New Music*, University of Colorado, Boulders, USA. Immersive installation. Public performance.

Thomazi-Freitas, E., Salles, V. (2016) No Contact, in: *Plymouth Fringe Festival*, Barbican Theatre, Plymouth, UK. Composition. Public performance.

Thomazi-Freitas, E., Salles, V. (2016) Human Marvels, in: *Jasmin Vardimon Company*, JV2 2016 National Tour: Leeds; Hull; London, Lilian Baylis Studio, Sadler's Wells; Canterbury; Ormskirk, UK. Composition. Public performances.

Thomazi-Freitas, E., Lee, J.F. (2013) Impetus Angularis, in: *SeenSound: Visual/Music*, Melbourne, Australia. Video work. Public performance.

Thomazi-Freitas, E., Kojima, Y. (2012) Aquarelles, in: *Cross Vibrations – new works for piano and percussion with live video and electronics*, Sonorium Hall, Tokyo, Japan. Live-Video performance. World premiere.

Thomazi-Freitas, E., Lee, J.F. (2012) Malleus 「槌」, in: *Cross Vibrations – new works for piano and percussion with live video and electronics*, Sonorium Hall, Tokyo, Japan. Live-Video performance. World premiere.

Thomazi-Freitas, E., Lee, J.F. (2012) Impetus Angularis, in: *Sinus Ton – Magdeburger Tage der Elektroakustischen Musik*, Magdeburg, Germany. Live-Video performance. World premiere.

- Thomazi-Freitas, E. (2012) the broken is the beautiful..., in: *Future Design Exhibition – Queen Elizabeth II Diamond Jubilee*, London, UK. Composition. Demonstration display of the visual interface of the piece.
- Thomazi-Freitas, E. (2011) the broken is the beautiful..., in: *Musicaoustica Series 2011: Symposium for Flute and Electronics with Orlando Cela*, at Beijing Central Conservatory of Music, Beijing, China. Composition. World premiere.
- Thomazi-Freitas, E., Lee, J.F. (2011) Ascendant/Descendant, in: *Harmonices / Mundi, Yamaba Tamagawa Music, a concert of works for sho, piano, electronics and video*, Tokyo, Japan. Video work. Public performance.
- Thomazi-Freitas, E., Lee, J.F. (2011) Ascendant/Descendant, in: *NymphéArt 7th concert, a fusion of sho, piano, electronics and video works*, Tokyo, Japan. Video work. World premiere.
- Thomazi-Freitas, E., Wendt, A., Hastilow, L., Berndt, A. (2009) [wɔ:l bɔ:l], in: *Liminal: A Question of Position*, London, UK. Interactive installation. Public exhibition.
- Thomazi-Freitas, E., Wendt, A., Hastilow, L., Berndt, A. (2008) [wɔ:l bɔ:l], in: *Kammer Machen #2 – annual arts festival*, Chemnitz, Germany. Interactive installation. World premiere.
- Thomazi-Freitas, E. (2006) Deeply Space Blue, in: *CD Festival Confluencias 2006*, Universidad de Huelva, Spain. Composition. CD release.
- Thomazi-Freitas, E. (2006) Deeply Space Blue, in: *Festival Confluencias 2006 – IV Concurso Internacional de Miniaturas Electroacústicas*, Universidad de Huelva, Spain. Composition. World premiere.
- Maiolino, A., Thomazi-Freitas, E. (2005-2006) Verso/Inversus, in: *Entre Muitos, retrospective of Anna Maria Maiolino*, Estação Pinacoteca, São Paulo, Brazil. Audio/Visual work. Public exhibition.
- Maiolino, A., Thomazi-Freitas, E. (2005) Verso/Inversus, in: *Dr Crime – Visual Music*, Sala Baden Powell, Rio de Janeiro, Brazil. Audio/Visual work. Public performance.
- Thomazi-Freitas, E. (2005) Azul Profundamente Espaço, in: *Sounds Electric Festival – EAR Ensemble*, National University of Ireland, Maynooth, Ireland. Composition. Public performance.
- Thomazi-Freitas, E. (2005) Azul Profundamente Espaço, in: *IV International Festival of Contemporary Music 'Riccardo Bianchini'*, Valparaíso, Chile. Composition. Public performance.
- Thomazi-Freitas, E. (2005) Azul Profundamente Espaço, in: *Classic Saturdays – SESC Flamengo*, Rio de Janeiro, Brazil. Composition. World premiere.
- Thomazi-Freitas, E. (2004) White Reflect, in: *Prix SCRIME 2003*, Bordeaux, France. Composition. CD release.
- Thomazi-Freitas, E., Towle, C. (2004) Reflect, in: *Williamsburg Art neXus*, Brooklyn, NYC, USA. Composition. Public performance.
- Thomazi-Freitas, E., Towle, C. (2004) Reflect, in: *LE CUBE Residency*, Issy-les-Moulineaux, France. Composition. Public performance.
- Thomazi-Freitas, E., Towle, C. (2004) Reflect, in: *Espace Culturel Multimédia de la Maison Populaire Residency*, Montreuil, France. Composition. Public performance.
- Maiolino, A., Thomazi-Freitas, E. (2004) 1/3 X 2/3, in: *Unbound, Installations by Seven Artists from Rio de Janeiro - Brigida Baltar, Felipe Barbosa, Eduardo Coimbra, Tatiana Grinberg, Jarbas Lopes, Anna Maria Maiolino, Joao Mode*. Parasol Unit, London, UK. Audio/Visual work. Public exhibition.
- Maiolino, A., Thomazi-Freitas, E. (2003-2004) 1/3 X 2/3, in: *Arroz & Feijão*, Paço Imperial, Ateliê FINEP, Rio de Janeiro, Brazil. Audio/Visual work. Public exhibition.

Thomazi-Freitas, E., Towle, C. (2003) Reflect, in: *XV Biennial of Brazilian Contemporary Music*, Rio de Janeiro, Brazil. Composition. Public performance.

Leite, V.D., Michelin, S., Thomazi-Freitas, E. (2003) *NuME×I-Rio – Music Technology & Multimedia*, Rio de Janeiro, Brazil. Live installation/performance. World premiere.

Thomazi-Freitas, E., Towle, C. (2003) Reflect, in: *NuME×I-Rio – Music Technology & Multimedia*, Rio de Janeiro, Brazil. Composition. Public performance.

Thomazi-Freitas, E. (2003) Reflect, in: *Prix SCRIME 2003 – Concert Final des Lauréats*, Scène d'Aquitaine, Bordeaux, France. Composition. Public performance.

Thomazi-Freitas, E. (2002) Derrière la Pensée, in: *Speculum Musicae*, Miller Theater, NYC, USA. Conductor: Jeffrey Milarsky. Composition. World premiere.

Thomazi-Freitas, E., Towle, C. (2002) Reflect, in: *Festival Univ'Art'Cité*, Théâtre Gérard Philipe, Saint-Denis, France. Composition. Public performance.

Thomazi-Freitas, E. (2002) Reflect, in: *New Music from the Computer Music Center – Engine 27*, NYC, USA. Composition. Public performance.

Thomazi-Freitas, E., Towle, C. (2002) Reflect, in: *Le Sens de la Visite – BATOFAR*, Paris, France. Composition. Public performance.

Thomazi-Freitas, E., Towle, C. (2001) Reflect, in: *Ought-One Festival*, Montpelier, Vermont, USA. Composition. Public performance.

Thomazi-Freitas, E. (2001) a falta que ele me faz..., in: *Ought-One Festival*, Montpelier, Vermont, USA. Composition. Public performance.

Thomazi-Freitas, E., Towle, C. (2001) Reflect, in: *L'Imprimerie Arts Festival*, Paris, France. Composition. Public performance.

Thomazi-Freitas, E. (2001) a falta que ele me faz..., in: *Columbia Composers*, Columbia University, NYC, USA. Composition. World premiere.

Thomazi-Freitas, E. (2000) u19ej5n270, in: *go.go.go – Music from the Computer Music Center*, Columbia University, NYC, USA. Composition. CD release.

Thomazi-Freitas, E. (2000) u19ej5n270, in: *The EuCuE (électroacoustique université concordia university electroacoustics)*, Montreal, Canada. Composition. Public performance.

Thomazi-Freitas, E. (2000) u19ej5n270, in: *Darmstadt's 40th Internationale Ferienkurse für Neue Musik*, Darmstadt, Germany. Composition. Public performance.

Thomazi-Freitas, E. (2000) Der Tag Geht, in: *Darmstadt's 40th Internationale Ferienkurse für Neue Musik*, Arheilgen, Germany. Installation. World premiere.

Thomazi-Freitas, E. (1999) Absolutely Nothing to Look Back at..., in: *Speculum Musicae*, Miller Theater, NYC, USA. Conductor: Marcus Bittencourt. Composition. World premiere.

AWARDS AND COMMISSIONS

2012	Commissioned Works for 'Cross Vibrations', Sonorium Hall, Tokyo, Japan
2012	Commissioned Work for 'Sinus Ton – Magdeburger Tage der Elektroakustischen Musik', Magdeburg, Germany

- 2006 Finalist, Festival Confluencias 2006 – IV International Competition of Electroacoustic Miniatures, Universidad de Huelva, Spain
- 2005 Commissioned Work for ‘Classic Saturdays’ – SESC Flamengo, Rio de Janeiro, Brazil
- 2003 Commissioned Work for ‘Arroz & Feijão’ (*Rice & Beans*), installation by artist Anna Maria Maiolino (commission by the artist), Paço Imperial, Ateliê FINEP, Art exhibition, Rio de Janeiro
- 2003 Finalist, Prix SCRIME 2003 – Composition Competition – (Studio de Création et de Recherche en Informatique et Musique Électroacoustique), Bordeaux, France
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GRANTS AND FELLOWSHIPS

- 2013, 2012 The Cass Faculty Research and Enterprise Committee, London Metropolitan University
- 2011, 2010 REF13 - Design & Media Research Excellence Framework, London Metropolitan University
- 2009 RCF Art and Design Research Capability Fund, London Metropolitan University
- 2005 Brazilian Ministry of Education, Travel Grant, Rio de Janeiro, Brazil
- 2005 Brazilian Consulate in Chile, Travel Grant, Valparaíso, Chile
- 2003 - 2005 FAPERJ, Rio de Janeiro State Funding Agency. Full time teaching and research grant, Program of Post-Graduation in Music of Federal University of the State of Rio de Janeiro
- 2002 GSAS Teaching Fellowship, Columbia University, NYC, USA
- 2002, 2000 GSAS Summer Fellowship, Gerstle Endowment, Columbia University, NYC, USA
- 1998 - 2002 CNPq, National Council for Scientific and Technological Development, Brazil. Full time research grant for the DMA programme at Columbia University, NYC, USA
- 1995 - 1997 CNPq, National Council for Scientific and Technological Development, Brazil. Full time research grant for the MMus programme at Federal University of Rio de Janeiro, Brazil
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INVITED TALKS

- 2018 MFA Sound Arts – Work Presentation and one-on-one sessions: Sound Art Director Interview. Columbia University in the City of New York, School of the Arts. Attended by faculty, staff and students at the School of the Arts, the Music Department, and the Computer Music Center, April 2018.
- 2016 Deep Listening: an Homage to Pauline Oliveros, School of Music – Federal University of Rio de Janeiro, Brazil. Lecture / Talk with UG Music students (education, performance, and composition), December 2016.
- 2009 The Artist Researcher – Tamagawa University, Department of Media Arts, College of the Arts, Tokyo, Japan, December 2009.

- 2004 Reflect, the Third Level of Play – Federal University of Rio de Janeiro, Brazil. Lecture and workshop at the Laboratory of Music and Technology (LaMuT), PG Seminar.
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CONFERENCE ACTIVITY / PARTICIPATION

- 2019 How Artists Can Develop Their Artwork, Its Market and Deliver Their Creative Content for Virtual Reality Environments? [paper], EVA Conference, London, UK, July 8-11
- 2013 Impetus Angularis [performance], ICMC 2013 – International Computer Music Conference, Perth, Australia, August 12-16
- 2013 the broken is the beautiful... [performance], New York City Electroacoustic Music Festival, CUNY (City University of New York) Graduate Centre, NYC, USA, April 2-6
- 2011 the broken is the beautiful... [research presentation], Expo 74 Conference, Max/MSP/Jitter international user conference, NYC, USA, October 14-16
- 2010 the broken is the beautiful... [research presentation], EIMAS – Music and Sonic Arts International Conference, Juiz de Fora, Brazil, September 13-17
- 2010 LHRNRT for live video & sound [performance], ICMC 2010 – International Computer Music Conference, NYC/Stony Brook, USA, June 1-5
- 2009 Expo74 – San Francisco, Max/MSP/Jitter international user conference, USA, April 22-24
- 2009 [wɔ:l bɔ:l] - interactive wall ball interface [installation], New York City Electroacoustic Music Festival, CUNY (City University of New York) Graduate Centre, NYC, USA, April 2-4
- 2009 The Kammer Machen #2 – annual arts festival [residency report], MTCRG - Music, Technology and Culture Research Group Seminars, London Metropolitan University, London, UK
- 2009 The Kammer Machen #2 – annual arts festival [residency report], DMATG - Digital Media Arts and Technology Group, London Metropolitan University, London, UK
- 2002 Reflect (interactive music/dance/video) [performance / world premiere], ICMC – 2002 International Computer Music Conference, Gothenburg, Sweden, September 16-21
- 1996 Unusual Ensembles in Brazilian Chamber Music since-1960 [paper], IX ANPPOM National Congress (National Association of Research and Post-Graduation in Music), Theme: Rethinking Research in Music in Brazil, UNIRIO, Rio de Janeiro, Brazil
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TEACHING EXPERIENCE

- 2017 Visiting Lecturer. Experimental Music Workshop, School of Music – Federal University of Rio de Janeiro, Brazil. Lecture/workshop with UG Music students and special guests, December 2017.
- 2009 Visiting Lecturer. Max/MSP/Jitter in Higher Education – Tamagawa University, Department of Media Arts, College of the Arts, Tokyo, Japan. A series of lectures and workshop with UG Music students, December 2009.

- 2009 Exhibiting artist. Modding Workshop: [wɔ:l bɔ:l]. INIVA – Institute of International Visual Art, London, UK. 2-day workshops on the Max/MSP/Jitter programming of the [wɔ:l bɔ:l] installation, March 2009.
- 2002 Teaching Assistant, Department of Music, Columbia University. Music in the US course, TA for undergraduate students as a postgraduate student in appointment (Columbia University teaching fellowship), Autumn 2002.
- 2002 Teaching Assistant, Department of Music, Computer Music Center, Columbia University. OpenMusic Online Course Co-Instructor, postgraduate students, Spring 2002.

RESEARCH EXPERIENCE

London Metropolitan University, London, UK

Music Technology, Theory and Practice Group, School of Computing and Digital Media, 2014 - present

Music, Technology and Culture Research Group, CASS Faculty of Arts, Media and Design, 2008 - 2013

2018 Virtual Reality Environments

Launched at the Winns Gallery, London. A collective of artists and researchers. Initially composing soundscapes for 3D VR environments, the research unfolded towards the production of 3D audio. A paper has been presented at the EVA Conference, London in 2019. Ongoing research.

2010 VJ Real Time Video processing in Max/Jitter

Design and programming of standalone apps for live video processing. From collaborative projects to customizable units, it focuses on the use of Cycling'74 Max environment. Main line of research.

2008 Audio/Visual Interactive Environments

Design and programming of interactive / controllable systems for a variety of projects. Exploring the flexibility of Cycling'74 Max environment, from music works, installations and game-like environments. Research applied to teaching and supervision of students' projects. Main line of research.

2007 Motion Tracking and Audio Processing

Design and programming of musical works with real-time audio processing controlled by video input. The musician adds to the acoustic production of sound real-time spectral processing based on a video tracking of his/her gestures, via Jitter/matrix representation. Main line of research.

Institut de Recherche et Coordination Acoustique/Musique – IRCAM, Paris, France

Musical Representation Team, RepMus

- 2001 Research activities in musical documentation in LISP, CAC (computer assisted composition) software OpenMusic. Main line of research for acoustic music composition.

Columbia University, NYC, USA

Research Assistant, DMA Student

- 1999 - 2002 Colour and Motion Tracking
This line of research started with hybrid technologies (STEIM and Cycling'74 Max) culminating on the DMA Dissertation piece, a work of interactive music/dance/video based on colour tracking (Max/MSP/Nato).
- 1998 - 2002 Computer Assisted Composition
This line of research was launched with the DMA in Composition program, culminating on the internship at IRCAM, Paris, in 2001. Exploring the tools and software from IRCAM forum, from spectral analysis and processing, to musical analysis, composition and notation.
- 1999 - 2002 Yiddish Archiving and Preservation Team, Computer Music Center
A project for the retrieval and digitalization of American audio archives of ancient Yiddish analogue tapes.
- 1999 - 2000 Columbia Composers
Member of the Columbia Composers team, in charge for the production of premiere concerts for the music graduate students' compositions created at Columbia University.
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RESIDENCIES

- 2018 Winns Gallery, Ping Hub – The Silk Road Journey: Past, Present and Future Exhibition, Artist Residency, London, UK
- 2008 Weltecho Gallery / Kammer Machen #2 – annual arts festival, Artist Residency, Chemnitz, Germany
- 2005 EAR – Sounds Electric Festival, Artist Residency, Dublin, Ireland
- 2004 LE CUBE, Centre de Création Numérique, Artist Residency, Issy-les-Moulineaux, France
- 2004 l'Espace Culturel Multimédia de la Maison Populaire, Artist Residency, Montreuil, France
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PRESS / REVIEWS

- Lane, C. (2009) Liminal: A Question of Position, in: *Vertigo*, Volume 4, Issue 3, Summer 2009, https://www.closeupfilmcentre.com/vertigo_magazine/volume-4-issue-3-summer-2009/liminal-a-question-of-position/ [Review of the exhibition of work *[wɔ:l bɔ:l]* (2008/09)]
- Osburn, C. (2009) Liminal: A Question of Position @ Rivington Place, in: *Whitehot Magazine of Contemporary Art LLC*, March 2009, <https://whitehotmagazine.com/articles/liminal-question-position-rivington-place/1790> [Review of the exhibition of work *[wɔ:l bɔ:l]* (2008/09)]
- Cox, C. (2004) Interactive Technologies in Music Composition: Towards a Theory of Interactivity, in: *Music Research: New Directions for a New Century* (Ed. M. Ewans, R. Halton, and J.A. Phillips), Cambridge Scholars Press, London, p.333-42 [The author discusses the work *Reflect* (2001/02)]
- Schneller, O. (2002) Entry for September 20, 10pm, Artisten School of Music in ICMC 2002 Concert Reviews, 7 October 2002, in *Array*, The International Computer Music Association journal,

<http://www.computermusic.org/array.php?artid=95> [Review of the premiere concert of the work *Reflect* (2001/02)]

Burton, C. (2001) Festival Women, in: Kalvos & Damian Ought-One Festival, Non-Pop, No Bounds, the Woodstock of Non Pop, Montpellier, USA, <http://ought-one.com/ought1-reviews03.html> [Review of the concert with works *Reflect* and *a falta que ele me faz...* (2001)]

Hymer, J. (2001) Kalvos & Damian New Music Bazaar, Montpellier, USA, August 2001, in *Computer Music Journal*, Vol. 26 Issue 1, Reviews: <http://www.computermusicjournal.org/reviews/26-1/hymer-ought.html> [Review of the concert with works *Reflect* and *a falta que ele me faz...* (2001)]

Lowe, J. (2001) Capital's New Music Festival Proves Exotic, Intriguing, in Times – Argus Arts, Montpellier, USA, <http://ought-one.com/ought1-reviews02.html> [Review of the concert with works *Reflect* and *a falta que ele me faz...* (2001)]

SOFTWARE SKILLS

Cycling'74 Max; Logic Pro X; AVID Pro Tools; Steinberg Nuendo; IRCAM Forum: Audio Sculpt, Open Music; MakeMusic Finale; SoundHack; Adobe: Audition, Premiere, Illustrator, Photoshop; Final Cut Pro

LANGUAGES

Portuguese – Native speaker

English – Fluent in reading, speaking, and writing

French – Fluent in reading, speaking, and writing

Italian – Conversational, can read/write with dictionary

PROFESSIONAL MEMBERSHIP

2019 Leadership and Management Training, ILM Certificate (Institute of Leadership and Management), The City and Guilds of London Institute, London, UK

2012 Fellow of the Higher Education Academy – FHEA, The Higher Education Academy, UK

CITIZENSHIP

British and Brazilian
