جامعـة نيويورك أبوظبي

NYU | ABU DHABI

Curriculum Vitae
Carlos Guedes, Doctor of Philosophy

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EDUCATION

2005	Ph.D. in Composition	New York University
	Dissertation: *Mapping Movement to Musical Rhythm: A Study in Interactive Dance*	
	Advisors: George Fisher (chair), Robert Rowe, Ann Axtmann	
1996	M.A. in Composition	New York University
1993	B.A. in Composition	ESMAE-IPP, Portugal
2002-2003	Post-graduate course in Sonology	Institute of Sonology in the Hague, The Netherlands

GRANTS AND AWARDS

Research and artistic grants:

2024   NYUAD Research Institute. "Music and Sound Cultures Research Center." PI: Carlos Guedes. Co-PIs: Robert Rowe and Andrew Eisenberg. $5,401,630. Duration: September 1, 2025 — August 31, 2030. **Under review**

2021   Sheikh Saud bin Saqr Al Qasimi Foundation for Policy Research, Faculty Grant for project "Exploring the musical traditions of the Shihuh." PI: Carlos Guedes. Funding: 35,000 AED

2019   Research Enhancement Fund research grant from New York University Abu Dhabi for "Computationally-engaged approaches to rhythm and musical heritage: Establishing cross-cultural relationships using data-driven approaches." PI: Carlos Guedes. Co-Investigators: Andrew Eisenberg, Beth Russell, Yi Fang, Brian McFee (NYUNY), Robert Rowe (NYUNY). $249,634.00.

Research Enhancement Fund pathway grant for "The Swahili Musical Imagination: Intercultural Style and Aesthetics in the Compositions of Ally Salim Basalama." (PI: Andrew Eisenberg. Co-Investigators: Clarissa Viercke (U of Bayreuth), Carlos Guedes, Robert Rowe (NYUNY). $21,883.60.

2018   Research Center Planning grant from New York University Abu Dhabi for "The planning of the Center for Interdisciplinary Research of Music and Sound Cultures (MaSC)." (co-PIs: Andrew Eisenberg, Beth Russell, Godfried Toussaint, Juan Bello, and Robert Rowe). $28.600.

2017   Research Enhancement Fund grant from New York University in Abu Dhabi for project "Computationally engaged approaches to rhythm and musical heritage: Generation, analysis, and performance practice" (co-PIs: Carlos Guedes, Elizabeth Russell, Juan Bello, Robert Rowe, and Godfried Toussaint). $232.882

2016   Global Seed Fund grant from NYU for project "Creation and analysis of a digital repository of Middle Eastern Music" (co-PIs: Carlos Guedes, Robert Rowe, Juan Bello, and Godfried Toussaint). $130.000

2014   Research Enhancement Fund grant from New York University in Abu Dhabi for project "Cross-disciplinary and multi-cultural approaches to musical rhythm" (co-PIs: Carlos Guedes, Juan Bello, Robert Rowe, and Godfried Toussaint). $350.000

2013   Grant from Calouste Gulbenkian Foundation in innovative projects on the educational domain for project "Experiências musicais contemporâneas — Seminário didático," a project proposed by undergraduate students in the composition program at ESMAE –IPP coordinated by Carlos Guedes. Team: Bruno Ferreira, Daniela Castro, Filipe Fernandes, José Tiago Baptista, Leonor Abrunheiro, Manuel Brásio, and Carlos Guedes. €16.626

2013   Grant from ON2 (O Novo Norte. Funding scheme for regional development through the European Union) for project MAT — Media Arts and Technology. Creation of a new research line at INESC TEC. Wrote package on "Interaction with Music Information." Project global funding: €660.000.

2012   Project "m4m– Music for Media" at the University of Porto. Project created an international network of excellence in music and new media between U. of Porto and selected institutions worldwide. Funding: €120.000 from QREN/ON2

2011   Grant from Foundation for Science and Technology (FCT — main scientific funding agency in Portugal) for project "ShakeIt: Grooving mechanisms in music and its applications (co-PIs: Fabien Gouyon, Carlos Guedes). €110.000.

2009   Grant from Foundation for Science and Technology (FCT — main scientific funding agency in Portugal) for project "Kinetic controller driven adaptive and dynamic music composition systems." (PI: Carlos Guedes). €150.000

2008   Grant from the Direcção Geral das Artes (Portuguese Ministry of Culture) on the amount of € 16,000 to develop *Skynth* an interactive installation for public spaces populated by skateboarders

2006   Grant from Foundation for Science and Technology (FCT — main scientific funding agency in Portugal) for project "Optical recognition of handwritten music notation." (Co-PIs: Jaime Cardoso, Carlos Guedes). Funding: €50,000

Educational grants:

2011   Fulbright Visiting Scholar Grant at the University of Texas at Austin in Fall 2011
2002-2003   Grant from NUFFIC, Netherlands Organization for International Cooperation in Higher Education (Huygens Programme), to do research in interactive dance at the Institute of Sonology in the Hague, The Netherlands
1997-2001   Grant for doctoral studies from Fundação para a Ciência e Tecnologia (grant BD 13934/97)
1996-1999   Grant for doctoral studies from the Luso-American Foundation in Portugal
1995   Grant by the Portuguese Ministry of culture for Masters' Degree

Awards:

2023   London Design Biennale Theme Medal for Abu Dhabi pavilion *The Formation of Soof*. Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani, Safeya Alblooshi, Juan Sierra.
2018   Sound and Music Computing Conference (SMC 2018). Best paper award for Guedes, C., Trochidis, K., & Anantapadmanabhan, A. (2018) Modeling Carnatic Rhythm Generation: A Data-Driven approach based on Rhythmic Analysis.
01/31/2012 Winner of Prémio ZON 2011(1st prize, €30,000) in category Multimedia Applications with iOS application GimmeDaBlues. Team: Carlos Guedes, Rui Dias, George Sioros, Gilberto Bernardes and Telmo Marques
04/27/2005 "Doctoral Award in Music Composition." Award from the Department of Music and Performing Arts Professions at the Steinhardt School, NYU
04/17/1998 NYU presidential award "Service Award for Leadership"
1995   Award for academic excellence from the Department of Music and Performing Arts Professions, Steinhardt School, NYU

ACADEMIC POSITIONS

2018-   Associate Professor of Music, Tenure, New York University Abu Dhabi, United Arab Emirates
2013-2018   Associate Arts Professor of Music, New York University Abu Dhabi, United Arab Emirates

2008-2013	Professor Coordenador in Composition (Associate Professor), Tenure, School of Music and Performing Arts from the Polytechnic Institute of Porto (ESMAE-IPP), Portugal
2012-2013	Adjunct Associate Professor in the Informatics Engineering Department at the Faculty of Engineering of the University of Porto (FEUP)
2009-2012	Visiting Associate Professor in the Electrical Engineering Department at the Faculty of Engineering of the University of Porto (FEUP)
2008-2009	Adjunct Associate Professor in the Masters program in Multimedia, School of Engineering, U of Porto, Portugal
2008-2009	Adjunct Associate Professor in Electronic Music at the School of Applied Arts from the Polytechnic Institute of Castelo Branco, ESART-IPCB, Portugal
2005-2008	Adjunct Assistant Professor in Electronic Music at the School of Applied Arts from the Polytechnic Institute of Castelo Branco, ESART-IPCB, Portugal
2002-2008	Professor Adjunto (Assistant Professor), ESMAE-IPP, Portugal
1996-2000	Adjunct Professor in Music Theory and Composition, New York University

PUBLICATIONS

By invitation:

2023	**Guedes, C.** (2023). Documenting, analyzing, and preserving sonic intangible heritage in the Arabian Gulf in the 21st century: Current challenges and new opportunities. Paper presented at the 2nd Emirates International Oral History Conference, National Library and Archives, Abu Dhabi, UAE, October 25, 2023.

Peer reviewed:

Journals (peer-reviewed):

2023	**Guedes, C.** & Alshehhi, M. (in preparation). Music from the mountains in the northern United Arab Emirates: Exploring the musical traditions of the Shihuh.
2020	Lopes, F. & **Guedes, C**. (2020). Composing music with a space. *Perspectives of New Music 58*(1), 5-22.
2019	**Guedes, C.** (2019). Real-time composition: Its applications and educational potential. *Journal of power electronics 9*(2), 33-40
	Ganguli, K. & **Guedes, C.** (2019). An approach to adding knowledge constraints to a data-driven generative model for Carnatic rhythm sequence. *Trends in electrical engineering* 9(3), 11-17
2017	Sioros, G., Davies, M., & **Guedes, C.** (2017). A generative model for the characterization of musical rhythms. *Journal of new music research 47*(2)
2016	Bernardes, G., Cocharro, D., Caetano, M., **Guedes, C.** & Davies, M. (2016). A multi-level tonal interval space for modelling pitch relatedness and musical dissonance. *Journal of New Music Research 45*(4). url: http://www.tandfonline.com/doi/full/10.1080/09298215.2016.1182192
	Bernardes, G., Cocharro, D., **Guedes, C**. & Davies, M.(2016). Harmony generation driven by a perceptually motivated tonal interval space. *ACM Computers in Entertainment 14*(2).
2015	Bello, J. P., Rowe, R. **Guedes, C.,** and G. Toussaint. (2015). Five perspectives on musical rhythm. Introduction to *Journal of New Music Research* special issue *Cross-disciplinary and multi-cultural perspectives on musical rhythm*" (Bello, J. P., Rowe, R., Guedes, C. and G. Toussaint Eds.)
2012	Rebelo, A., Fujinaga, I., Paszkiewicz, F., Marçal, A., **Guedes, C**. and J. Cardoso. (2012). Optical music recognition: State-of-the-art and open issues. *International Journal of Multimedia Information Retrieval, 1/1,* 1-18.

2011   Naveda, L. Gouyon, F., **Guedes, C.** and M. Leman. (2011). Microtiming patterns and
          interactions with musical properties in Samba music. *Journal of New Music Research,* 40/3,
          225-238.

2010   **Guedes, C.** and P. Rebelo. (2010). Reflections on music programming for conferences: The case
          of SMC 2009. *Computer Music Journal*, 34/3, 11-19.

2009   Cardoso,J., Capela, A., Rebelo, A., **Guedes, C.** J. F. Pinto da Costa. (2009). Staff detection with
          stable paths. In *IEEE Transactions on Pattern Analysis and Machine Intelligence*, 31/6, 1134 –
          1139.

Book chapters:

2018   **Guedes, C.** (2018). Composing and improvising. In real time. in *Music Technology with Swing.*
          Lecture Notes in Computer Science (11265), pp. 445-453. New York: Springer.

2014   Sioros, G. & **Guedes, C.** (2014). Syncopation as transformation. in *Music, Sound and*
          Motion. Lecture Notes in Computer Science (8905), pp.635-658. New York: Springer.

2013   Bernardes, G., **Guedes, C.** & Pennycook, B. (2013). EarGram: An application for interactive
          exploration of concatenative sound synthesis in Pure Data. in *From Sounds to Music and*
          Emotions. Lecture Notes in Computer Science (7900), pp.110-129. New York: Springer.

Edited volumes:

2015   Bello, J. P., Rowe, R, **Guedes, C.** & Toussaint, G. (Eds).(2015). *Cross-disciplinary and Multi-cultural*
          *Perspectives on Musical Rhythm, s*pecial issue of the *Journal for New Music Research* 44/1

Conference proceedings (peer reviwed):

2023   Sierra, J. Alblooshi, S., Russell, B. & **Guedes, C.** (2023). A multimodal methodology for music
          field recording and archival. *Proceedings of the Digital Libraries for Musicology Conference* (DLfM)
          November 10, 2023.

2022   Ganguli, K., Sentürk,S., & **Guedes, C.** (2022). Critiquing task- versus goal-oriented approaches: a
          case for makam recognition. *Proceedings of the Conference of the International Society for Music*
          Information Retrieval (ISMIR 2022). Bengaloru, India

2021   Ganguli, K., Anantapadmanabhan, A, & **Guedes, C**. (2021). An approach to adding knowledge
          constraints by fractal analysis on a generative model of Carnatic rhythm sequence. *Proceedings*
          of the Sixth Analytical Approaches to World Music Conference (AAWM), Paris, France.[link]

          Ganguli, K., Lali, G., Anantapadmanabhan, A, & **Guedes, C.** (2021). A passive approach to
          evaluating Mridangam transcription via perceptual experiment. In International Conference
          of Music Perception and Cognition (ICMPC-ESCOM), Hyderabad, India.[link]

2020   Ganguli, K., Anantapadmanabhan, A, & **Guedes, C**. (2020). Questioning the fundamental
          problem-definition of mridangam transcription. *Proceedings of the 2nd International Conference on*
          Timbre (Timbre 2020), Thessaloniki, Greece. [link]

          Ganguli, K., Senturk, S., Eisenberg, A., & **Guedes, C**. (2020). Computational approaches to aid
          ethnographic research on Maqam melodies. First (1st) Symposium of the ICTM Study
          Group on Sound, Movement, and the Sciences (SoMoS), Stockholm, Sweden.[link]

          Ganguli, K., Plachouras, C., Senturk, S., Eisenberg, A., & **Guedes, C**. (2020). Mapping Timbre
          Space in Regional Music Collections using Harmonic-Percussive Source Separation (HPSS)
          Decomposition. *Proceedings of the 2nd International Conference on Timbre* (Timbre 2020),
          Thessaloniki, Greece. [link]

Ganguli, K., Gomez, O., Kuzmenko, L., & **Guedes, C.** (2020). Developing immersive VR experience for visualizing cross-cultural relationships in music. In 2020 IEEE Conference on Virtual Reality and 3D User Interfaces Abstracts and Workshops (VRW) (pp. 401-406). IEEE.[link]

Gomez, O., Ganguli, K. K., Kuzmenko, L., & **Guedes, C.** (2020). Exploring music collections: An interactive, dimensionality reduction approach to visualizing songbanks. *Proceedings of the 25th International Conference on Intelligent User Interfaces Companion*. IUI 2020. Association for Computing Machinery, pp. 138-139. (International Conference on Intelligent User Interfaces, Proceedings IUI), Cagliary, Italy.[link]

2019   Trochidis, K., Russell, B., Eisenberg, E., Ganguli, K., Gomez, O. Plachouras, C., **Guedes, C**. & Danielson, V. (2019). Mapping the sounds of the Swahili coast and the Arab Mashriq: Music research at the intersection of computational analysis and cultural heritage preservation. *Proceedings of the Digital Libraries for Musicology* Workshop (DLfM), November 9, 2019, The Hague, Netherlands

Ganguli, K. Anantapadmanabhan, A, & **Guedes, C.** (2019) Fractal modeling of Carnatic rhythm sequences: Case-study on a generative model. *Proceedings of the International Society of Music Information Retrieval conference* (ISMIR 2019), Delft, The Netherlands.

2018   **Guedes, C**., Trochidis, K., & Anantapadmanabhan A. (2018a). Challenges in computational modelling and generation of Carnatic percussion music. Challenges in Carnatic Music generation. *Proceedings of the 5th International Conference of Analytical Approaches to World Music*, Thessaloniki, Greece.

Guedes, C., Trochidis, K., & Anantapadmanabhan, A. (2018b) Modeling Carnatic rhythm generation: A data-driven approach based on rhythmic analysis. *Proceedings of the 15th Sound & Music Computing Conference*, Limassol, Cyprus, 2018

2017   **Guedes, C.** (2017). Real-Time Composition, why it still matters. A look at recent developments and potentially new and interesting applications. *Proceedings of the 2017 International Computer Music Conference* (ICMC 2017)

Guedes, C., Trochidis, K., & Anantapadmanabhan, A. (2017). CAMeL: Carnatic percussion music generation using n-gram and clustering approaches. Abstract of presentation at the 16th Rhythm Production and Perception Workshop

Bernardes, G., Davies, M. & **Guedes, C.** (2017). Automatic musical key estimation with adaptive mode bias. *Proceedings of the 42nd IEEE International Conference on Acoustics, Speech and Signal Processing.*

2016   Trochidis, K., **Guedes, C.**, Holzapfel, A., Anantapadmanabham, A., Klaric, A. (2016). Analysis by synthesis of rhythm in South Indian art percussion performances by means of statistical analysis. *Proceedings of the Fourth Conference on Analytical Approaches to World Music 2016* (AAWM 2016).

Trochidis, K., & **Guedes, C.** (2016). Rhythmic analysis of Carnatic style percussive music using an adaptive time-domain decomposition method. *Proceedings of the Fourth Conference on Analytical Approaches to World Music 2016* (AAWM 2016).

Trochidis, K., **Guedes, C**., Anantapadmanabhan, A. & Klaric, A. (2016). CAMeL: Carnatic percussion music generation using n-gram models. *Proceedings of the Sound and Music Computing 2016* (SMC 2016), Hamburg.

2015   Bernardes, G., Cocharro, D., **Guedes, C.** & Davies, M. (2105). Conchord: An application for generating musical harmony by navigating in a perceptually motivated tonal interval Sspace. *Proceedings of the International Symposium of Computer Music Multidisciplinary Research* 2015 (CMMR 2015)

2014   Bernardes, G., Davies, M. E. P., **Guedes, C.** & Pennycook, B. (2014). Considering roughness to describe and generate vertical musical structure in content-based algorithmic-assisted audio composition. *Proceedings of the Joint International Computer Music and Sound and Music Computing Conference* (ICMC 2014-SMC 2014), 318-324.

Dias, R., **Guedes, C.** & Marques, T.(2014). A computer-mediated interface for Jazz piano comping. *Proceedings of the Joint International Computer Music and Sound and Music Computing Conference* (ICMC 2014-SMC 2014).

Sioros, G. & **Guedes, C.** (2014). Transforming musical rhythms: meter and syncopation. *Proceedings of the Simpósio de Informática* (INFORUM 2014).

2013   Dias, R. & **Guedes**, C. (2013). A contour-based Jazz walking bass generator. *Proceedings of the Sound and Music Computing Conference* (SMC 2013). Stockholm, Sweden

Sioros, G., Miron, M., Cocharro, D., **Guedes, C.** & Gouyon, F. (2013). Syncopalooza: Manipulating the syncopation in rhythmic performances. *Proceedings of the Conference on Computer Music Modeling and Retrieval* (CMMR 2013), Marseille, France

2012   Sioros, G., Holzapfel, A. & **Guedes**, C. (2012). On measuring syncopation to drive an interactive music system. *Proceedings of the Conference of the International Society for Music Information Retrieval* (ISMIR 2012). Porto, Portugal

Bernardes, G., **Guedes, C.,** & Pennycook, B. (2012). EarGram: An application for interactive exploration of large databases of audio snippets for creative purposes. *Proceedings of the Conference on Computer Music Modeling and Retrieval* (CMMR 2012), London, England

Dias, R., Marques, T., Sioros, G. & **Guedes**, C. (2012). GimmeDaBlues: An intelligent Jazz/Blues player and comping generator for iOS." Proceedings of the Conference on Computer Music Modeling and Retrieval (CMMR 2012), London, England

2011   Sioros G. & **Guedes, C**. (2011a). Automatic rhythmic performance in Max/MSP: The kin.rhythmicator. *Proceedings of the 11th International Conference on New Interfaces for Musical Expression (NIME 2011).* Oslo, Norway.

Sioros G. & **Guedes, C**. (2011b). Complexity-driven recombination of MIDI loops. *Proceedings of the Conference of the International Society for Music Information Retrieva*l (ISMIR 2011). Miami,USA

Sioros G. & **Guedes, C**. (2011c). Generation and control of automatic rhythmic performances in Max/MSP. *Simpósio de Informática (INFORUM 2011).* Coimbra, Portugal

Sioros G. & **Guedes, C**. (2011d). A formal approach for high-level automatic rhythm generation. *Proceedings of the BRIDGES 2011 - Mathematics, Music, Art, Architecture, Culture Conference.* Coimbra, Portugal.

Dias, R., Marques, T., Sioros, G. & **Guedes, C.** (2011). GimmeDaBlues: A Jazz/Blues player and automatic comping generator for iOS multitouch devices. *Simpósio de Informática (INFORUM 2011)*, Coimbra, Portugal.

Rebelo,A., Paszkiewicz,F., **Guedes, C.,** Marcal, A. & Cardoso, J. (2011). A method for music symbols extraction based on musical rules. *Proceedings of the BRIDGES 2011 - Mathematics, Music, Art, Architecture, Culture Conference.* Coimbra, Portugal

2010   Bernardes, G., **Guedes, C.** & Pennycook, B. (2010). Style emulation of drum patterns by means of evolutionary methods and statistical analysis. *Proceedings of the Sound and Music Computing Conference* (SMC 2010). Barcelona, Spain

Baltazar, A., **Guedes, C.**, Pennycook, B. & Gouyon, F. (2010). A real-time human body skeletonization algorithm for max/msp/Jitter. *Proceedings of International Computer Music Conference* (ICMC 2010), Stony Brook, NY

2009   Naveda, L., Gouyon, F., **Guedes, C.** & Leman, M. (2009). Multidimensional microtiming in Samba music. *Brazilian Symposium in Computer Music*, 2009

2008   Cardoso, J., Capela, A., Rebelo, A. and **C. Guedes**. A connected path approach for staff detection on a music score. *Proceedings from the 2008 IEEE International Conference on Image Processing* (ICIP 2008), San Diego, USA

Capela, A. Cardoso, J., Rebelo, A. and **C. Guedes**. Integrated recognition system for music scores. *Proceedings of the International Computer Music Conference 2008* (ICMC 2008), Belfast, Ireland

Penha, R., Rodrigues, P., Gouyon, F., Martins, L., **Guedes, C.** and A. Barbosa. Studio report: Digitópia at Casa da Música." *Proceedings of the International Computer Music Conference 2008* (ICMC 2008), Belfast, Ireland

2007   **Guedes, C.** (2007). Translating dance movement into musical rhythm in real time: New possibilities for computer-mediated collaboration in interactive dance performance. *Proceedings of The International Computer Music Conference* (ICMC 2007) Copenhagen, Denmark

Guedes, C. (2007) Establishing a musical channel of communication between dancers and musicians in computer-mediated collaborations in dance performance. *Proceedings of the 2007 Conference on New Interfaces for Musical Expression* (NIME07), New York, NY, USA pp. 417-418

Guedes, C. & Dias, R. (2007). The program in electronic music composition and musical production at the School of the Arts of the Polytechnic Institute of Castelo Branco. *Proceedings from the Sound and Music Computing 2007*(SMC 2007). pp. 378-381 and *Proceedings of The International Computer Music Conference* (ICMC 2007) Copenhagen, Denmark.

Guedes, C. & Woolford, K. (2007). Controlling aural and visual particle systems through human movement. *Proceedings from the Sound and Music Computing 2007*(SMC 2007), Lefkada, Greece. pp. 200-203 and *Proceedings of The International Computer Music Conference* (ICMC 2007), Copenhagen, Denmark

Woolford, K. & **Guedes, C.** (2007). Particulate matters: Generating particle flows from human movement. *Proceedings from the ACM Multimedia Conference 2007,* Augsburg, Germany

Rebelo, A., Capela, A., Costa, J., **Guedes, C.,** Carrapatoso, E., & Cardoso, J. (2007). A shortest path approach for staff line detection. *Proceedings of the Third International Conference on Automated Production of Cross Media Content for Multi-channel Distribution* (AXMEDIS 2007), Barcelona, Spain.

2006   **Guedes, C.** (2006). Extracting musically-relevant rhythmic information from dance movement by applying pitch-tracking techniques to a video signal. *Sound and Music Computing Conference 2006 Proceedings,* pp. 25-33

2005   **Guedes, C**. (2005). The m-objects: A small library for musical rhythm generation and musical tempo control from dance movement in real time." *Proceedings from the International Computer Music Conference,* International Computer Music Association, 2005, pp. 794-797

2003   **Guedes, C**. (2003). Controlling musical tempo from dance Movement in real time: A possible approach. *Proceedings from the International Computer Music Conference,* International Computer Music Association, 2003, pp. 453-457

Published music scores:

2016   Guedes, C. (2013). *La brume, et la plume du poète qui inquiète.* For string orchestra

2013   Guedes C. (2013). *Mimo.* For alto flute — edition won honorable mention from the US National Flute Association (https://www.nfaonline.org/PDFS/Annual-Convention/Competitions/2014NPM.pdf)
            Guedes C. (2013). …*neve de verão*… for vibraphone

DISCOGRAPHY

Guedes, C. (2021). Time poem #1 — Sliding pulses and Time poem #2 — Euclidean imbalance for mallet quartet and electronics in *Portuguese marimba quartets.* (2023) [CD]. Porto: Drumming-GP

Chess. (2021). *Shadows and reflections* [CD]. [Nikolaj Hess: piano; Carlos Guedes: live electronics]. Copenhagen: Gateway records

SSS-Q + Carlos Guedes. (2021). Becoming space [online edition]. [[link]]

Guedes, C. (2020). Something strange happened [online edition]. [[link]]

Guedes, C. (2020). In search of a new hope [online edition]. [[link]]

Guedes, C. (2020). The infected city [online edition]. [[link]]

Guedes, C. (2020). The saga continues, Bryan [online edition]. [[link]]

Guedes, C. (2017). Phobia robotica. Piece for dysfunctional robotic orquestra in *Disposifónicos: Acumuladores de objectos sonantes.* (2019) [LP]. Porto: Sonoscopia

Guedes, C. (2015). Canon a 4 con uccelli obbligati in *Disposifónicos: Acumuladores de objectos sonantes.* (2019) [LP]. Porto: Sonoscopia

Guedes, C. (2019). *Unsolvable problems* [CD]. [music for big band and for big bang and string quartet]. Porto: Improbable Records

SSS-Q + Carlos Guedes. (2017). *SSS- Q+Carlos Guedes* [LP]. Porto: Wasserbassin.

Guedes, C. (2015). Happy Miso 25! In *Cadavres Exquis: Portuguese Composers of the 21st century* [CD]. Lisbon: Miso records

MUSICAL WORK/PROFESSIONAL ACTIVITY IN COMPOSITION

Commissions:

2023   *Livro de bolso* for soprano, string quartet, accordion, and soprano saxophone. Commission from GMC Síntese (13')
            From my hands to your hands for piano and fixed media electronics. Commission from George Fisher (12'30")
            Broken time(s) for baritone sax, electric guitar, percussion and fixed media electronics. Commission from Electroville Jukebox (7')

Campanhã for flute, clarinet, cello and percussion to be presented in cycle *Composers from Porto from the decade of 20.* Commission from Porto City Hall. (6')

Pondo rezas nos lábios. Music for choreographic work by Isabel Barros. Commission from Dias da Dança (20')

2022   *Psychedelic industrial* for percussion trio and electronics. Commission from Repercussion Trio

Jardineiro imaginário. Play by Isabel Barros for Teatro de Marionetas do Porto. Commission from Teatro de Marionetas do Porto

Time poem #3 for mallet quartet and electronics. Commission from Drumming Percussion Group

2021   *Time poem #1* and *Time poem #2* for mallet quartet and electronics. Commission from Drumming Percussion Group

Neve. (60'). Choreography by Né Barros for Balleteatro do Porto.

2020   *Uma coisa longínqua.* (45') Play of animated forms directed by Igor Gandra for Teatro de Ferro. Commission from Teatro de Ferro.

2019   *Lições de voo.* Play by Isabel Barros for Teatro de Marionetas do Porto. Commission from Teatro de Marionetas do Porto

Fragile ecosystems for bass drum and fixed-media electronics. Comission from percussionist João Tiago Dias as part of funding obtained from Criatório (Porto City Hall) to promote new music creation

2017   *On the resolution of regional tensions* for big band and live electronics. Commission from Orquestra de Jazz de Matosinhos premiered at the 13th International Symposium on Computer Music Multidisciplinary Research (CMMR 2017)

Phobia robotica. Commission from Sonoscopia of a piece for robotic orchestra for the Serralves Contemporary Art Museum Festival "Serralves em Festa"

Music for *Como um carrossel…,* children's puppet theater. Commission from Teatro de Marionetas do Porto

2015   *1985.* for soprano sax, snare drum, electric guitar, electronic music and an indeterminate number of smartphones. Commission from INESC TEC (Porto, Portugal)

Cannon a 4 con uccelli obbligati. Sound Art installation Commission form Sonoscopia

2014   *Olo; um solo sem s* (30'). Play by Igor Gandra for Teatro de Ferro. Commission from Teatro de Ferro

2013   *We, the citizens — fp13.cg.em.cg.* Sound Art installation with artist collective. Commission from Future Places Festival

2012   *Ai o caraaa…* (8'). Four-channel electroacoustic music. Commission from Manobras no Porto

Concerto X   (80'). Collaborative composition with Filipe Lopes, Gustavo Costa, José Alberto Gomes, Pedro Rebelo, Rui Dias, and Rui Penha, for Large Ensemble, Ensemble of Improvisers, Live Electronic Music and Robotic Gamelan. Commission from Guimarães 2012, European Capital of Culture

Music for *O Acidente* (50'), play directed by Igor Gandra for Teatro de Ferro. Commission from Teatro de Ferro

2011   *O pastorinho e a flauta* (6'). Interactive electroacoustic music. Commission from Miso Music Portugal.

Music for *Pan-Órama* (50'), ballet choreographed by Isabel Barros for the Balleteatro dance company. Electronic music. Commission from Balleteatro.

Music for *M1.1* (20'), Solo performance by Carla Veloso. Commission from Teatro de Ferro.

The strings, the springs, among other things... (15') for string quartet and big band. Commission from Câmara Municipal de Matosinhos.

2008   *Sweet Drama,* for big band (14'). Orquestra de Jazz de Matosinhos

2007	*With drooping wings* (50'). Ballet choreographed by Né Barros. Commissioned by Balleteatro/Teatro Nacional de S. João. Electronic manipulations on Purcell's *Dido and Aeneas*
	Zeca d'aço (6'), for steel drums and Electronics. Commissioned by *Drumming,* percussion ensemble
2005	*Passacaglia Intrinsecamente Mutante* (6'), for Flute, Clarinet, Violin, Viola, Violoncello and Double Bass. Commissioned by INESC-Porto for the end of the 20th anniversary celebrations
	Sound and Music for *Will.0.w1sp.* Interactive installation conceived by Kirk Woolford. Commissioned by the Amsterdam Fonds voor den Kunst.
2004	Music for *Vanitas* (15'), a feature film by Paulo Rocha. Instrumentation: Soprano, Violin, Viola, Violoncello, Double Bass, Baritone Saxophone, percussion and electronics. Commissioned by Suma Filmes
	Music for *A piscina* (3'), a short film by João Carlos and Iana Viana. Instrumentation: Viola, Violoncello, Double bass and Bass trombone. Commissioned by Suma Filmes
	Music for *Olívia* (35'), a dance solo for children choreographed and danced by Isabel Barros.Interactive Electronic music. Commissioned by Balleteatro/Teatro Rivoli
	Music for *O mundo de Alex* (45'), a play by the Puppet Theater of Porto, directed by João Paulo Seara Cardoso. Electronic music. Commissioned by the Puppet Theater of Porto
2003	*Côr: Um projecto audiovisual interactivo.* Interactive installation incollaboration with Kirk Woolford, Ula li and INESC-Porto. Commissioned by Casa da Música in Porto
2002	Music for *Demolição: A história que ides ver* (10', Opera in two acts, libretto by Regina Guimarães), collaboration with Fernando Lapa and Carlos Azevedo. Electronic Music. Commissioned by Casa da Música
	Music for *Pó* (50'), ballet choreographed by Isabel Barros. Electronic music with Baritone and Bass Saxophones. Commissioned by Balleteatro/Teatro Nacional de S. João
2001	Music and sound design for *The Chrysalids,* play by John Wyndman directed by Alistair Martin-Smith. Commissioned by the Educational Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU
	Music for *Quarto Escuro* (40'), ballet choreographed by Isabel Barros. Electronic music with Violin. Commissioned by Balleteatro
2000	Music and sound design for *Imaginary Friends*, play by Laurie Brooks, directed by Alistair Martin-Smith. Commissioned by the Educational Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU
1999	Music and sound design for *The Pinballs* (in collaboration with Gaute Solaas), play by Betsy Byers, directed by Alistair Martin-Smith. Commissioned by the Educational Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU
1998	Music for *Acidente cor-de-laranja dez vezes* (35'), ballet choreographed by Isabel Barros. Electronic music. Commissioned by Balleteatro/Festival Mergulho no Futuro (Expo '98 in Lisbon, Portugal)
	Music for *Peregrinação* (4'). Electronic music. Music for the parade car of The Puppet Theater of Porto in parade *Peregrinação* at Expo '98 in Lisbon, Portugal. Commissioned by the Puppet Theater of Porto.
	Music and sound design for *Young Eugene* (in collaboration with Moto Osada), play by Lowell Swortzell, directed by Nancy Sowrtzell. Commissioned by the Educational Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU for the opening of the Provincetown Playhouse in New York
1997	Music for *Screen: 24 fracturas expostas* (35'), ballet choreographed by Isabel Barros. Commissioned by Balleteatro

Music and sound design for *Afternoon of the Elves*, play by Y York directed by Alistair Martin-Smith. Commissioned by the Educational Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU

1996   Music and sound design for *Selkie*, play by Laurie Brooks directed by Nancy Swortzell. Commissioned by the Ed. Theater Program of the Department of Music and Performing Arts, Steinhardt School, NYU

SELECTED HIGH-IMPACT PRESENTATIONS OF MUSICAL/SOUND WORK SINCE 2017

12/1 – 12/12/2023   Expo City, Dubai, UAE. Union Day Celebration and COP 28. *Formation of Soof.* Immersive Installation. Exhibition Design: Milktrain/Giampiero Sanguini; Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani, Safeya Alblooshi and Juan Sierra. Department of Culture and Tourism/House of Artisans.

11/30/2023   Escola de Música da UFRJ, Rio de Janeiro, Brazil. Performance of *Livro de Bolso* for ensemble. Síntese GMC

11/18/2023   Tenri Cultural Institute, New York. World premiere of *From my Hands to Your Hands* for piano and fixed media electronics. George Fisher, piano

11/17/2023   Centro para os Assuntos da Arte e da Arquitectura, Guimarães, Portugal. World premiere of *Broken Time(s) for* baritone sax, electric guitar, percussion and fixed media electronics. Electroville Jukebox

11/10/2023   Igreja de S. Pedro de Miragaia, Cultura em Expansão, Porto, Portugal. World premiere of *Campanhã* for flute/alto flute, clarinet/bass clarinet, cello, percussion and fixed media electronics. Supernova Ensemble

10/14/2023   Festival Síntese, Centro de Cultura Contemporânea de Castelo Branco, Portugal. World premiere of *Livro de Bolso* for soprano, soprano sax, accordion, 2 violins, viola, and cello. Síntese GMC. (subsequent performances on 10/15, 10/21, 10/22 at the same festival in different locations)

6/1- 25/2023   London Design Biennale. *Formation of Soof.* Installation at the Abu Dhabi pavilion. Exhibition Design: Milktrain/Giampiero Sanguini; Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani, Safeya Alblooshi and Juan Sierra.

4/29/2023   Festival Dias da Dança. *Pondo rezas nos lábios.* Choreography by Isabel Barros

1/13- 3/21/2023   Qasr Al Hosn. *The music of crafts.* Immersive audiovisual installation at Qasr Al Hosn. Exhibition conception: Qasr Al Hosn/House of Artisans and Music and Sound Cultures Research Group. Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani. and Juan Sierra.

12/6/2022   ISMIR 2022, Bengaluru, India. Performance of Hindustronic Live — Kaustuv Ganguli, vocals; Tejovrush Jioti, tabla; Carlos Guedes, live electronics

10/2/2022   IRCAM Forum New York. NYU Steinhardt. Performance of Chess — Carlos Guedes, live electronics; Nikolaj Hess, piano; Laetitia Morais, live visuals.

9/3/2022   Intermitências. Casa Varela, Pombal, Portugal. World premiere of *Psychedelic industrial* for two prepared drum sets, crotales, brake drum, drum pad and fixed media electronics

7/7/2022   Made in ESMAE Festival. Teatro Helena Sá e Costa, Porto, Portugal, Performance of *Time poem #1 — Sliding pulses*, *Time poem #2 — Euclidean imbalance,* and *Time poem #3 — The grand ritard*

for mallet quartet and fixed media electronics by Drumming GP and *Fragile ecosystems* for bass drum and fixed-media electronics by João Dias

6/29/2022   Fundacion Cultural Patagonia, General Roca, Argentina. Performance of *Time poem #1 — Sliding pulses*, *Time poem #2 — Euclidean imbalance,* and *Time poem #3 — The grand ritard* for mallet quartet and fixed media electronics. Drumming GP.

6/24/2022   IMUC-Instituto de Música de la Universidad Católica de Santiago de Chile. Performance of *Time poem #1 — Sliding pulses, Time poem #2 — Euclidean imbalance,* and *Time poem #3 — The grand ritard* for mallet quartet and fixed media electronics. Drumming GP.

6/22/2022   UNICAMP (Universidade de Campinas) Campinas, Brazil. Performance of *Time poem #1 — Sliding pulses*, *Time poem #2 — Euclidean imbalance,* and *Time poem #3 — The grand ritard* for mallet quartet and fixed media electronics. Drumming GP.

6/20/2022   Escola de Música do Estado de S. Paulo, Brazil. World premiere of *Time poem #3 — The grand ritard*, performance of *Time poem #1 — Sliding pulses* and *Time poem #2 — Euclidean imbalance* for mallet quartet and fixed media electronics. Drumming GP.

4/22-
23/ 2022   Teatro Nacional de S. João, Porto, Portugal. *Neve* a choreography by Né Barros.

4/10/2022   Convento de S. Francisco, Coimbra, Portugal. *Neve* a choreography by Né Barros. World Premiere

3/31-
4/16/2022   Teatro de Belomonte, Porto, Portugal. *Jardineiro imaginário,* a puppet play directed by Isabel Barros. (World premiere: March 31, 2022).

1/29/2022   Auditório da FEUP, Porto, Portugal. Performance of *Time poem #1 — Sliding pulses* and *Time poem #2 — Euclidean imbalance* for mallet quartet and fixed media electronics. Drumming GP.

1/28/2022   Auditório Adelina Caravana, Braga, Portugal. Performance of *Time poem #1 — Sliding pulses* and *Time poem #2 — Euclidean imbalance* for mallet quartet and fixed media electronics. Drumming GP.

1/27/2022   Auditório Municipal de Chaves, Chaves, Portugal. World premiere of *Time poem #1 — Sliding pulses* and *Time poem #2 — Euclidean imbalance* for mallet quartet and fixed media electronics. Drumming GP.

12/27/2021 Casa da Música, Porto Portugal, Festival Itinerante de Percussão. *Fragile ecosystems* for bass drum and fixed-media electronics. João Dias: percussion

11/27/2021 Simpósio Cultura e Sustentabilidade 5ª Edição - Lisboa Incomum, Lisboa, Portugal. *Fragile ecosystems* for bass drum and fixed-media electronics. João Dias: percussion

11/11/2021 10th Meeting on Research in Music - Faculdade de Letras da Universidade de Coimbra, Coimbra, Portugal. *Fragile ecosystems* for bass drum and fixed-media electronics. João Dias: percussion

10/1/2021-
3/31/2022   Expo 2020. UAE pavilion. Sounds for the *Oasis* at the UAE pavilion by Carlos Guedes, João Menezes, Peter Maxwell Bork, Yu-Che Chung, Mateo Cruz, Imen Hadad, Leonid Kuzmenko, Cristóbal Martinez, Lucas Olscamp, Luis Carlos Soto, Laura Waltje, and Evgeny Zverev.

9/17-18/2021 Festival FOME: Puppet Festival - Teatro Lethes, Faro, Portugal. *Lições de voo* by Teatro de Marionetas do Porto

1/15/2021	S. João National Theater, Porto, Portugal. *Neve* a choreography by Né Barros. World Premiere
10/15/2020	Festival Internacional de Marionetas do Porto, Porto, Portugal. *Uma coisa longínqua* by Teatro de Ferro
10/14/2020	Festival Internacional de Marionetas do Porto, Porto, Portugal. *Lições de voo* by Teatro de Marionetas do Porto
9/9-13/2020	Ars Electronica Festival, Linz, Austria. *Mirage.*[Music for Virtual Reality environment]. In collaboration with Leonid Kuzmenko and Franzisca Schroeder. World Premiere
8/28/2020	DecomFIMFA Lx 2020, Lisbon Portugal. *Uma coisa longínqua* by Teatro de Ferro (dir. Igor Gandra). World Premiere
2/22/2020	ElectroFest, NYUAD Arts Center. *Experiment #1 in acoustic cross-synthesis voice-flute* for voice and bass flute. Bass flute and voice: Cristina Ioan. World Premiere
2/22/2020	ElectroFest, NYUAD Arts Center. *Fragile ecosystems* for concert bass drum and fixed media electronics. Bass drum: João Dias.
11/29/2019	Sonoscopia, Porto, Portugal. *Fragile ecosystems* for concert bass drum and fixed media electronics. Bass drum: João Dias.
6/12/2019	Casa da Música, Porto, Portugal. Sweet *drama* for big band (2016). Orquestra Jazz de Matosinhos. Dir: Pedro Guedes. (Audience: 1000)
2/23/2019	ElectroFest, NYUAD Arts Center. *Untitled #1.* Live performance of *Chess* (Carlos Guedes & Nikolaj Hess) with Cristina Ioan (flutes) and Laetitia Morais (live video)
10/20/2018	Festival Internacional de Marionetas do Porto, Porto, Portugal. *Jinn.* Choreography & dance: Kiori Kawai; Video choreography and dance: Nella Turkki; Flutes and voice: Cristina Ioan; Animation: Kirk Woolford; Cinematography: Saguenail; Lighting Design: Simon Fraulo (sold out)
10/10-11/2018	NYUAD Arts Center, Abu Dhabi UAE. *Jinn.* Choreography & dance: Kiori Kawai; Video choreography and dance: Nella Turkki; Flutes and voice: Cristina Ioan; Animation: Kirk Woolford; Cinematography: Saguenail; Lighting Design: Simon Fraulo (sold out)
4/01/2018	NYU Abu Dhabi, Blue Hall. *Music for visuals, visuals for music.* Monographic concert at NYUAD's Manifold festival, with Emil Sein (saxophones), Cristina Ioan (flute), Mahsin Basalama (Qanun), and Laetitia Morais (visuals)
10/26/2017	Asia Art Center, Seoul International Computer Music Festival 207. *1985.2* for soprano saxophone and fixed-media electronics
10/18/2017	International Computer Music Conference 2017, Shanghai, China. *becoming space* for trumpet, percussion and live electronics. Susana Santos Silva (trumpet), Jorge Queijo (percussion), Carlos Guedes (live electronics).
9/27/2017	International Symposium on Computer Music Multidisciplinary Research, Matosinhos, Portugal. *On the resolution of regional tensions* for big band and live electronics.
6/3-4/2017	Serralves Contemporary Art Museum, Porto, Portugal. *Phobia robotica.* Custom robotic instrument orchestra (Audience: >200000)

5/11/2017   Casa da Música, Porto, Portugal. *The strings, the springs, among other things*. Orquestra de Jazz de Matosinhos and quarteto de cordas de Matosinhos. Dir: Pedro Guedes (Audience: 1000)

FULL LIST OF PUBLIC PREMIERES

Concert music:

11/18/2023   Tenri Cultural Institute, New York. *From my Hands to Your Hands* for piano and fixed media electronics. George Fisher, piano

11/17/2023   Centro para os Assuntos da Arte e da Arquitectura, Guimarães, Portugal.*Broken Time(s) for* baritone sax, electric guitar, percussion and fixed media electronics. Electroville Jukebox

11/10/2023   Cultura em Expansão, Porto, Portugal. *Campanhã* for flute/alto flute, clarinet/bass clarinet, cello, percussion and fixed media electronics. Supernova Ensemble

10/14/2023   Festival Síntese, Centro de Cultura Contemporânea de Castelo Branco, Portugal. *Livro de Bolso* for soprano, soprano sax, accordion, 2 violins, viola, and cello. Síntese GMC.

9/3/2022   Intermitências. Casa Varela, Pombal, Portugal. *Psychedelic industrial for* two prepared drum sets, crotales, brake drum, drum pad and fixed media electronics

6/20/2022   Escola de Música do Estado de S. Paulo, Brazil. *Time poem #3 — The grand ritard* for mallet quartet and fixed media electronics. Drumming GP.

1/27/2022   Auditório Municipal de Chaves, Chaves, Portugal. *Time poem #1 — Sliding pulses* and *Time poem #2 — Euclidean imbalance* for mallet quartet and fixed media electronics. Drumming GP.

2/22/2020   ElectroFest, NYUAD Arts Center. *Experiment #1 in acoustic cross-synthesis voice-flute* for voice and bass flute. Bass flute and voice: Cristina Ioan.

11/29/2019   Sonoscopia, Porto, Portugal. *Fragile ecosystems* for concert bass drum and fixed media electronics. Bass drum: João Dias.

2/23/2019   ElectroFest, NYUAD Arts Center. *Untitled #1*. Live performance of *Chess* (Carlos Guedes & Nikolaj Hess) with Cristina Ioan (flutes) and Laetitia Morais (live video)

4/1/2018   NYU Abu Dhabi, Blue Hall. *Three insomnias* for flute, saxophones, qanun, live and fixed-media electronics, and visuals. Manifold festival, with Emil Sein (saxophones), Cristina Ioan (flute), Mahsin Basalama (Qanun), and Laetitia Morais (visuals).

10/18/2017   International Computer Music Conference 2017, Shanghai, China. *becoming space* for trumpet, percussion and live electronics. Susana Santos Silva (trumpet), Jorge Queijo (percussion).

9/27/2017   International Symposium on Computer Music Multidisciplinary Research, Matosinhos, Portugal. *On the resolution of regional tensions* for big band and live electronics.

09/25/2016   New York University, Noisegate festival. *1985.2* for soprano sax and fixed media electronic music.

26/10/ 2015   Casa da Música.(Porto. Portugal).*1985* for soprano sax, snare drum, electric guitar, electronic music and an indeterminate number of smartphones. Soprano sax: Gilberto Bernardes; snare drum: André Dias, electric guitar: Óscar Rodrigues.

31/05/2014   Museu de arte contemporânea de Serralves, Serralves em Festa. *Nodos e ventres #2*. Collective improvisational piece with Filipe Lopes, Henrique Fernandes, Jorge Queijo e Loreto Trancoso

18/03/2013   ESMAE-IPP, Porto, Festival ESMAE, *La brume, et la plume du poète qui inquiète,* for string orchestra. Camerata NovNorte. Dir: Radu Ungureanu.

09/03/2013   Recitais "Cliclos de Música," *mimo,* for alto flute

05/10/2012   Manobras no Porto. *Ai o caraaa…* Four-channel electroacoustic music

01/10/2012   Centro Cultural Vila Flor. Guimarães 2012, European Capital of Culture. *Concerto X*. Collaborative composition by Carlos Guedes, Filipe Lopes, Gustavo Costa, José Alberto Gomes, Pedro

Rebelo, Rui Dias and Rui Penha, for large ensemble, ensemble of improvisers, live electronic music and robotic gamelan

02/08/2012	Fábrica Asa, Guimarães, Portugal (Guimarães 2012, European Capital of Culture). *O Acidente.* Teatro de Ferro, directed by Igor Gandra, texts by Regina Guimarães
12/05/2011	15th Matosinhos Jazz Festival, Matosinhos, Portugal. *The strings, the springs, among other things…* for string quartet and big band.
10/27/2010	Festival Tell, Porto. *Soliloquy* for tenor sax and fixed media electronic music.
07/24/2010	7th Sound and Music Computing Conference, Barcelona Spain. *Happy Miso 25!* 8 –channel electronic music piece
07/13/2008	Centro Cultural de Belém, Lisbon. *Sweet Drama for Big Band,* Orquestra de Jazz de Matosinhos
25/04/2007	Casa da Música, Porto. *Zeca d'aço.* Drumming, Percussion Ensemble
04/11/2006	Festival *50 Years of Computer Music,* Cologne, Germany. *Jazz from Heaven,* for mechanic piano, mechanic vibraphone, and mechanic sousaphone
16/12/2005	Auditório da FEUP, Porto, Portugal. *Passacaglia Intrinsecamente Mutante* for flute, clarinet, violin, viola, violoncello and double bass.
2003	Auditório do Departamento de Comunicação e Arte da Universidade de Aveiro. FestivalInternacional de Música de Aveiro (FIMA).! (1994, rev. 2002). Percussion quartet (12 tom-toms, 4 snare drums, 4 bass drums, several metal instruments).
27/02/2002	Casa da Música, Porto, Portugal. *Demolição: a história que ides ver.* Opera in two acts, libretto by Regina Guimarães, in collaboration with Fernando Lapa and Carlos Azevedo.
13/12/1997	Intercommunication Center Gallery, Tóquio, Japão. USA/Japan Intercollege Computer Music Festival. *Etudes for Tape.* Electronic music.
19/01/1996	ESMAE-IPP. *Mouvements: para gestos imaginados* (1993). Electronic music.
27/02/1995	NYU Education Theater. *Post-Scriptum* (1992), for flute, clarinet and trumpet.
21/11/1994	NYU University Theater. *Modus* (1992), for flute, clarinet and piano.
12/07/1994	Teatro Rivoli, Porto. *Mão segunda: Suite.* Sound installation of poems by Regina Guimarães, in collaboration with Fernando Lapa, Saguenail and Regina Guimarães

Music for dance:

4/29/2023	Festival Dias da Dança, Porto, Portugal. *Pondo rezas nos lábios.* Choreography and dance: Isabel Barros
4/10/2022	Convento de S. Francisco, Coimbra, Portugal. *Neve* a choreography by Né Barros.
10/10/2018	NYUAD Arts Center, Abu Dhabi UAE. *Jinn.* [extended, definitive version].Choreography & dance: Kiori Kawai; Video choreography and dance: Nella Turkki; Flutes and voice: Cristina Ioan; Animation: Kirk Woolford; Cinematography: Saguenail; Lighting Design: Simon Fraulo.
03/14/2016	Innovation Studio NYUAD, Abu Dhabi. *Jinn.* Choreography & dance: Nella Turkki, Flutes: Cristina Ioan, Motion Capture and Video Compositing: Kirk Woolford, Video: Saguenail
11/23/2011	Cine-Teatro Constantino Nery, Matosinhos, Portugal. *Pan Órama.* Balleteatro dance company, choreography by Isabel Barros.
11/15/2007	Balleteatro auditório, Porto, Portugal. *10'* (work-in-progress). Dance and Choreography: Isabel Barros. Interactive electronic music.
02/02/2007	Teatro Nacional de S. João, Porto, Portugal. *With drooping wings.* Balleteatro dance company, choreography by Né Barros.
09/26/2005	CinemaTeatro Lux, Pisa, Italy. Concert PLAY! from the *Computer Music Modeling and Retrieval 2005* Conference (Pisa, 26-28 September 2005). *Etude for Unstable Time.* Dance and choreography by Maxime Iannarelli.

05/06/2004	Teatro Rivoli, Porto. *Olivia*. Dance and Choreography: Isabel Barros.
07/04/2002	Teatro Nacional de S. João, Porto, Portugal . *Pó*. Balleteatro dance company, choreography by Isabel Barros. Saxophones: Henk van Twillert.
10/19/2001	Teatro Helena Sá e Costa. *Quarto Escuro*. Balleteatro dance company, choreography by Isabel Barros. Violin: Bruno Monteiro.
07/12/2000	Brasília, Brasil. *SHUSH*. Choreography by Anne Katrine Kallmoes.
07/18/1998	Teatro Municipal Maria Matos, Lisbon, Portugal. Festival Mergulho no Futuro (Expo '98). *Acidente de Automóvel Côr de Laranja Dez Vezes*. Balleteatro dance company, choreography by Isabel Barros.
05/28/1998	Joyce SoHo, New York, USA. *O corpo*. Choreography, video and interpretation by Fausto Matias.
06/13/1997	Balleteatro auditório, Porto, Portugal. *Screen: 24 fracturas expostas*. Balleteatro dance company, choreography by Isabel Barros. Texts by Regina Guimarães.
04/03/1997	Irish Arts Center, New York, USA. *Unnatural Selection*. Choreography and dance by Jenn Frank.
10/23/1996	Societata Filamornica Timisoara, Timisoara, Romania. *Cry D-version*. Choreography and dance by Deborah Macedo.
07/20/1996	Teatro Strada Facendo, Pisa, Italy. *Mystik*. NYU New Music and Dance Ensemble.
12/20/1995	The Kitchen, New York, USA. *Untitled*. Choreography, video and interpretation by Fausto Matias.
09/09/1995	Frederick Loewe Theater, NYU, New York, USA. *Cry of the Earth*. Choreography by John Sannuto.
08/10/1995	Sala Teatrului, Constanta, Romania. *Deconstruction CLXIV*. Choreography and dance by Deborah Macedo.

Installation work/sound art:

6/1-25/2023	London Design Biennale. *Formation of Soof*. Installation at the Abu Dhabi pavilion. Exhibition Design: Milktrain/Giampiero Sanguini; Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani, Safeya Alblooshi. Mastering and AV support: Juan Sierra.
1/13-3/21/2023	Qasr Al Hosn. *The music of crafts*. Immersive audiovisual installation at Qasr Al Hosn. Exhibition conception: Qasr Al Hosn/House of Artisans and Music and Sound Cultures Research Group. Audiovisual conception: Carlos Guedes, Amna Alnowais, Waleed Al Madani. Mastering and AV support: Juan Sierra.
10/1/2021-3/31/2022	Expo 2020. UAE pavilion. Sounds for the *Oasis* at the UAE pavilion by Carlos Guedes, João Menezes, Peter Maxwell Bork, Yu-Che Chung, Mateo Cruz, Imen Hadad, Leonid Kuzmenko, Cristóbal Martinez, Lucas Olscamp, Luis Carlos Soto, Laura Waltje, and Evgeny Zverev.
9/9-13/2020	Ars Electronica Festival, Linz, Austria. *Mirage*.[Music for Virtual Reality environment]. In collaboration with Leonid Kuzmenko and Franzisca Schroeder.
02/10-14/ 2015	Casa da Música, Porto, Portugal. *Cannon a 4 con uccelli obbligati*. Sound Art installation as part of project Phonambient

11/02/2013	Future Places Festival, Porto, Portugal. *We, the citizens — fp13.cg.em.gc.* Sound Art installation with artist collective.
03/14/2009	South by Southwest Interactive (SxSWi) *Echo Locations.* Interactive installation conceived by Kirk Woolford and Carlos Guedes
08/11/2008	SIGGRAPH '08, Los Angeles, California. *Echo Locations.* Interactive installation conceived by Kirk Woolford and Carlos Guedes
03/16/2005	Waag Society, Amesterdam, The Netherlands. *Will.0.w1sp.* Interactive installation conceived by Kirk Woolford and Carlos Guedes
06/17/2003	Casa da Música, Porto, Portugal. *Côr: um projecto audiovisual interactivo.* Installation in collaboration with Ula li, Kirk Woolford and INESC-Porto.
Christmas 1999	Teatro Rivoli, Porto, Portugal. *Interactive installation* of a Christmas tree in collaboration with INESC-Porto

Film music:

2013	*La revoyure.* Short film by Saguenail
2010	*Preto e branca.* Short film by Saguenail
2006	*Mau dia.* Short film by Saguenail.
2005	*Meu deus.* Documentary by Regina Guimarães.
2004	*Mourir beaucoup: entre Nova Iorque e Cabul.* Short film by Saguenail.
	A piscina. Short film by João Carlos e Iana Viana. Prize Asolo Per La Sezione film Sull'Arte — XXIV Asolo Art Film Festival
	Vanitas. Feature film by Paulo Rocha. Prize Filmcritica from 22nd Torino Film Festival
2003	*Tunnel.* Short film by Amarante Abramovici.
2002	*Circa me.* Short film by Amarante Abramovici.
2001	*Antes de amanhã.* Short film by Saguenail. Great prize. Ovarvídeo film festival, 2002
2000	*Pós.* Documentary by Saguenail.
1999	*Sabores.* Documentary by Saguenail.
1998	*Os meus mortos.* Short film by Saguenail. Special jury prize of Ovarvídeo film festival, 1998
1995	*Ma's Sin.* Feature film by Saguenail. Music in collaboration with Fernando Lapa. Grand prize of Figueira da Foz Film Festival, 1996

Music and sound design for theater:

3/31/2022	Teatro de Belomonte, Porto, Portugal. *Jardineiro imaginário,* a puppet play directed by Isabel Barros.
8/28/2020	DecomFIMFA Lx 2020, Lisbon, Portugal. *Uma coisa longínqua* by Teatro de Ferro (dir. Igor Gandra).
3/29/2019	Teatro Constantino Nery, Matosinhos, Portugal. *Lições de voo.* Play by the Puppet Theater of Porto directed by Isabel Barros
03/24/2017	Teatro Constantino Nery. *Como um carrossel….* Teatro de Marionetas do Porto. Puppet show directed by Isabel Barros
05/22/2014	Festival Internacional de Marionetas e Formas Animadas, Lisbon, Portugal. *Olo — um solo sem s.* Teatro de Ferro, directed and performed by Igor Gandra
08/02/2012	Fábrica Asa, Guimarães, Portugal (Guimarães 2012, European Capital of Culture). *O Acidente.* Teatro de Ferro, directed by Igor Gandra, texts by Regina Guimarães
09/18/2011	Teatro de Ferro, Gaia, Portugal. *M1.1.* Solo performance by Carla Veloso.
02/20/2004	Balleteatro Auditório, Porto, Portugal . *O mundo de Alex.* Teatro de Marionetas do Porto, directed by João Paulo Seara Cardoso.

Nov. 2001   Provincetown Playhouse, New York, USA. *The Chrysalids*. Play by John Wyndman, directed by Alistair Martin-Smith.

Nov. 2000   Provincetown Playhouse, New York, USA. *Imaginary Friends*. Play by Laurie Brooks directed by Alistair Martin-Smith.

04/15/1999   Provincetown Playhouse, New York, USA. *The Pinballs*. Play by Betsy Byars directed by Alistair Martin-Smith.

07/1998   *Máquina-Homem*. Parade car of Teatro de Marionetas do Porto for parade *Peregrinação* at Expo '98, Lisbon, Portugal.

04/23/1998   Provincetown Playhouse, New York, EUA. *Young Eugene*. Play by Lowell Swortzell directed by Nancy Swortzell.

04/11/1997   NYU Black Box Theater, New York, EUA. *Afternoon of the Elves*. Play by Y York directed by Alistair Martin-Smith.

12/05/1996   NYU Black Box Theater, New York, EUA. *The Rimers of Eldritch*. Play by Lanford Wilson directed by Hellen White.

11/01/1996   NYU Black Box Theater, New York, EUA. *The Orphan Train*. Play by Aurand Harris directed by Nancy Swortzell.

03/22/1995   Frederick Loewe Theater, NYU, New York, EUA. *Selkie*. Play by Laurie Brooks directed by Nancy Swortzell.

SELECTED LECTURES AND PRESENTATIONS

Invited:

10/25/2023 Paper presentation at the 2nd Emirates International Oral History Conference, National Library and Archives, Abu Dhabi, UAE. "Documenting, analyzing, and preserving sonic intangible heritage in the Arabian Gulf in the 21st century: Current challenges and new opportunities."

03/21/2023 Participation in *Dialogues at Al Hosn — The Curators of the Music of Crafts Exhibition*. Ayisha Khansaheb: Moderator, with Asma Al Maskari, Waleed Al Madani, and Safeya Alblooshi

01/27/2023 Keynote address at Flute Ensembles Across Europe, University of Aveiro, Portugal: "Taming the fear of crossing over: New possibilities for transdisciplinary work."

12/21/2021 Participation in panel *Sounds of Islamic Culture*. Al Burda Festival. Panelists: HE Huda I. Alkhamis-Kanoo (ADMAF), Eddie Maroun (CEO and co-founder of Anghami), and Carlos Guedes (MaSC/NYUAD). Panel moderated by Mikey Muhanna (Afikra). Invitation from the Ministry of Culture and Youth.

11/04/2019 Participation in panel *Enriching the Content of Knowledge in Tolerance and Human Fraternity*. Expo Center, Sharjah, UAE, November 4, 2019. Event by the Ministry of Tolerance under the patronage of HE Sheikh Nahayan bin Mubarak Al Nahyan. Participation in panel discussion about artistic content, discussing the importance of music, and the research currently undertaken by the Music and Sound Cultures (MaSC) research group as a means to promote tolerance and cross-cultural understanding.

10/24/2019 Panel discussion *Academia, Science, Art, and Technology* at Index — Braga Media Arts, with Lars Montelius, Christa Sommerer, Daniel Brandão, Sue Gollifer. Moderator: Rui Penha. Braga, Portugal

9/25/2019   Talk at NYU Abu Dhabi Institute at NYUAD. *Getting NYUAD in the groove: Five years of rhythm-related research*. With Robert Rowe, Akshay Anantapadmanabhan, Andrew Eisenberg, and Kaustuv Ganguli.

7/07/2019   Keynote address at the 24th Frontiers of Research in Speech and Music conference. Kanpur, India

4/29/2019   Talk at NYU Abu Dhabi Institute in New York. *Getting Abu Dhabi in the groove: Five years of rhythm-related research*. With Robert Rowe, Akshay Anantapadmanabhan, Mark Cartwright, and Kaustuv Ganguli.

27/09/2017   Keynote address at the 13th International Symposium on Computer Music Multidisciplinary Research (CMMR 2017)

22/09/2016   Panel discussion on noise pollution with Paul D. Miller (aka DJ Spooky), Charles Shamoon (NYC Department of Environmental Protection), Nicolas Misdariis (IRCAM), and Tae Hong Park (NYU Steinhardt)

27/05/2016   "On real-time composition." Lecture in composition at the Beijing Central Conservatory. Beijing, China.

12/10/ 2014   "On real-time composition." Talk at the Workshop *Cross-Disciplinary and Multi-Cultural Perspectives on Musical Rhythm and Improvisation*, New York University Abu Dhabi

01/04/2013   "Real-time Composition and a Possible Future for Interactive Music Systems." Talk at the University of California, Santa Barbara

27/03/2013   "Real-time Composition and a Possible Future for Interactive Music Systems." Talk at the Butler School of Music. University of Texas at Austin

19/03/2013   "On Automatic Rhythm Generation in Real Time." Talk at the Workshop *Musical Rhythm: Cross-Disciplinary and Multi-Cultural Perspectives*, New York University Abu Dhabi

07/07/2011   "Sound, motion capture and archeology: Silchester, the recordings." Talk at the final workshop of Motion in Place Platform Project. University of Sussex, UK.

07/05/2010   "Research in Sound and Music Computing at INESC Porto: Preliminary results and challenges." Talk at Ciência 2010, Fundação para a Ciência e Tecnologia, Portugal.

26/06/2010   "Movement and Musical Control." Talk at the Motion Capture Methodologies Workshop. University of Sussex, UK.

27/10/2008   "Installations in Public Spaces." Talk at the Digital Media Masterclass at the Radio, Television and Film School from the University of Texas at Austin

24/06/2008   "Translating Dance Movement into Musical Rhythm in Real Time: New Possibilities for Computer-Mediated Collaboration in Interactive Dance Performance." Talk at the UT Austin | Portugal Summer Institute at Universidade Nova de Lisboa, Lisbon Portugal

07/10/2006   "From Numbers to Discourse: (More or Less) Automatic Music Generation in Max/MSP." Conference in Music and Mathematics. Porto, Portugal.

19/04/2002   "Interactive Music Systems and Collaborative Efforts in Dance: How Do They Relate?" Conference Media Massage (Artez Digital Atellier). Zwolle, The Netherlands.

Refereed:

1/03/2015   "Movement Sonification." NYUAD Annual Research Conference, Abu Dhabi

22/02/2014   "Generative Music Systems and New, Interesting, and Revolutionary Possibilities for Music Education and Enculturation." NYUAD Annual Research Conference, Abu Dhabi

12/01/2012   "GimmeDaBlues: Interactive Jazz/Blues Player and Generator for iOS Devices." Symposium on Apps. Joint presentation with Rui Dias. SIGGRAPH Asia '12, Singapore.

13/08/2008   "Echo Locations." Joint talk with Kirk Woolford at the panel *Dancing with Computers and Technology,* at SIGGRAPH '08, Los Angeles, California

08/04/2000   "Hearing Dance: Three Musical Analyses of Selected Choreographies." Presentation at the Music Theory Society of New York State Conference, NYU.

FUNDED RESEARCH AND DISSEMINATION PROJECTS

Past research projects:

2021   "Exploring the musical traditions of the Shihuh" (PI: Carlos Guedes). Funding: Al Qasimi Foundation. 35,000 AED

2019   "Computationally-engaged approaches to rhythm and musical heritage: Establishing cross-cultural relationships using data-driven approaches." (PI: Carlos Guedes. Co-Investigators: Andrew Eisenberg, Beth Russell, Yi Fang, Brian McFee (NYUNY), Robert Rowe (NYUNY). $249.634.00 Research Enhancement Fund research grant.

     "The Swahili Musical Imagination: Intercultural Style and Aesthetics in the Compositions of Ally Salim Basalama." (PI: Andrew Eisenberg. Co-Investigators: Clarissa Viercke (U of Bayreuth), Carlos Guedes, Robert Rowe (NYUNY). $21.883.60. Research Enhancement Fund pathway grant.

2018   "The planning of the Center for Interdisciplinary Research of Music and Sound Cultures (MaSC)." (co-PIs: Andrew Eisenberg, Beth Russell, Godfried Toussaint, Juan Bello, and Robert Rowe). $28.600. NYU Abu Dhabi Research Institute

2017- 2019   "Computationally engaged approaches to rhythm and musical heritage: Generation, analysis, and performance practice." (Co-PIs: Elizabeth Russell, Godfried Toussaint, Juan Bello, Robert Rowe,). Funding $232.882. Research Enhancement Fund, New York University in Abu Dhabi

2016-2019   "Creation and analysis of a digital repository of Middle Eastern Music" (co-PIs: Robert Rowe, Juan Bello, and Godfried Toussaint). Funding: $130.000. NYU Global Seed Grant

2014-2017   "Cross-disciplinary and multi-cultural perspectives on musical rhythm" (Co-PIs: Juan Bello, Robert Rowe, Godfried Toussaint). Funding $350.000. Research Enhancement Fund, New York University in Abu Dhabi

2011-2013   Co-PI in project "ShakeIt: Grooving mechanisms in music and its applications (Principal Investigator: Fabien Gouyon). Funding: €110.000. Reference: PTDC/EAT-MMU/112255/2009

2009-2011   Principal Investigator in project "Kinetic controller driven adaptive and dynamic music composition systems" in collaboration with Bruce Pennycook (UT Austin), Fabien Gouyon (INESC-Porto) and Tomás Henriques (Universidade Nova de Lisboa). Funding: € 150,000, Foundation for Science and Technology (FCT). Reference: UTAustin/CD/0052/2008

2010-2011   Participation in project "Motion in Place Platform: Capturing the relationship between human movement and site." (Principal Investigator: Kirk Woolford, University of Sussex).

2006- 2010   Co-PI in project "Optical recognition of handwritten music notation." (Principal Investigator: Jaime Cardoso). Funding: €50,000, FCT. Reference: PTDC/EIA/71225/2006.

Dissemination projects:

2012-2013   Responsible for project "m4m– Music for Media" at the University of Porto. Project that aims at creating an international network of excellence in music and new media between the U. of Porto and selected institutions worldwide. Funding: €120.000 from QREN/ON2

ACADEMIC PROGRAM DEVELOPMENT AND MANAGEMENT

2021-   Coordination of the creation of the doctoral program in Sonic Digital Humanities, a track of the Global Cross-roads Ph.D. of the Division of Arts and Humanities

2019- 2020 Participation in the creation of NYUAD Doctoral Fellowship in Music Technology

2013- 2016 Head of Music Program, New York University Abu Dhabi

2012- 2015 Reformulation of the Music Program at New York University Abu Dhabi into more suitable liberal arts framework and preparation of the program reaccreditation by the UAE educational authority

2012-2013   National co-director of the UT Austin| Portugal program in Digital Media (academic director)

2012-2013   Program Director of the Master in Composition and Music Theory at ESMAE-IPP, Porto, Portugal

Feb.- Jul. 2012 Director of the Masters in Multimedia and Associate Director Doctoral Program in Digital Media from the UT Austin |Portugal program at the University of Porto

2008-2010   Program Director of the Master in Composition and Music Theory at ESMAE-IPP, Porto, Portugal

2007-2011   Participation in the creation of the Doctoral program in Digital Media and the Master program in Interactive Music and Sound Design from the UT Austin | Portugal Program. Creator of the Interactive Music and Sound Design track in the Master in Multimedia

Participation in the creation of the curriculum of the Master of Composition and Music Theory at ESMAE-IPP

2005- 2007   Creator of the curriculum of the Bachelors in Electronic Music and Musical Production at ESART-IPCB (Castelo Branco, Portugal) and coordinator of the program startup

2003-2006   Program Director of Composition. ESMAE-IPP. Put in place a major curriculum review in order to revive the composition program, turning it into a reference program in Portugal

1998   Participation on the review of the courses comprising the Music Theory/Aural Comprehension track at the Department of Music and Performing Arts at the Steinhardt School, New York University

COURSES TAUGHT

Graduate courses:

Summer 2017 Advanced Computer Music Composition. New York University, Steinhardt School, Department of Music and Performing Arts Professions

Summer 2016 Electronic Music Performance in Max/MSP. New York University, Steinhardt School, Department of Music and Performing Arts Professions

Summer 2015 Private Composition. New York University, Steinhardt School, Department of Music and Performing Arts Professions

2012-2013   Research Methodology, School of Engineering at the University of Porto, Portugal

2009-2013   Digital Interactive Systems, Generative Automatic Music, Sound Design for Digital Media, Advanced Sound Synthesis, School of Engineering   at the University of Porto, Portugal

2008-2011   Seminar in Composition, Independent Study, ESMAE-IPP, Porto, Portugal History and Trends in Multimedia, Multimedia in Performing Arts, School of Engineering at the University of Porto, Portugal

Undergraduate courses:

2022-   Computational Approaches to Music and Audio I and II
2020-   Performing Online
2019-   Making Music
2018- 2020   Introduction to Musical Programming I and II
2017-   Music, Electricity & Computation, Capstone Seminar
2014-   Designing Sound for Scene and Screen
2013-   Private Instruction in Composition, Collaborating in the Digital Domain, What is Music?, New York University Abu Dhabi

2005- 2013	Composition I, II, III and IV, History of Electronic Music I, II, History of Multimedia, and Psychology of Music, ESART-IPCB, Castelo Branco, Portugal
2002- 2013	Intro. to Electroacoustic Music, Musical Programming I and II, Sound Analysis and Synthesis, Formalized Music, Digital Interactive Systems, Electronic Music Project I and II, Composer's Forum I and II, Composer's Forum and recital I and II, Private Composition, Non-Tonal Music (set-theory module), Topics in Music Cognition and Psychoacoustics for Musicians, Compositional Technique after 1945 (Spectral music module), Composition Program at ESMAE-IPP
	Studio Lab, Jazz Program at ESMAE-IPP
2002-2006	Design II (Sound module), Design III (Sound module), and orientation of the sound design part of the student plays from the 3rd year, Theater Program at ESMAE-IPP
1996-2000	Basic Musicianship, Music Theory I, II, III e IV, Aural Comprehension I, II, III e IV, Private Music Composition, NYU, Steinhardt School

Non-degree:

Since 2016	Young Filmmakers' Workshop. Yearly Summer Workshop in filmmaking to Emirati high-school students, sponsored by ImageNation. In collaboration with Scandar Copti
2011-2015	Siena Summer Music Program and Festival. Taught workshops in Composition.

ADVISING OF ACADEMIC WORK

(* indicates co-advising role)

Doctoral:

Ongoing:

2022   Dissertation committee chair of doctoral candidate Juan Sierra at NYU Steinhardt.

Dissertations completed by advisees:

Dias, Rui. (2018). "Interfacing Jazz: A Study in Computer-Mediated Jazz Music Creation and Performance."* Ph.D. dissertation in Digital Media at the University of Porto, Portugal (defended 10/09/2018)

Costa, Gustavo. (2018). "Expressiveness and interaction in live electroacoustic improvisation."* Ph.D. dissertation in Digital Media at the University of Porto, Portugal (defended 10/09/2018)

Carvalho, Rodrigo (2018). "sound+visuals+movement: Relationships between sound, visuals and movement in real-time audiovisual interactive systems."* Ph.D. dissertation in Digital Media at the University of Porto, Portugal (defended 07/09/2018)

Sioros, Georgios. (2016). "Syncopation as transformation." Ph.D. dissertation in Digital Media at the University of Porto, Portugal (defended 25/02/2016)

Lopes, Filipe. (2016). "Composição musical com o espaço." ["Composing music with a space"]. Ph.D. dissertation in Digital Media at the University of Porto, Portugal (Defended 10/02/2016)

Bernardes, Gilberto. (2014). "Composing music by selection: Content-based algorithmic-assisted audio composition." Ph.D. dissertation in Digital Media at the University of Porto, Portugal. (This dissertation won the 2nd prize on the Fraunhofer Portugal challenge in the category of scientific investigation with practical utility.) (Defended 02/07/2014)

Master:

Theses completed by advisees:

Silva, Igor C. (2013). "Interaction between compositional technique and programming in mixed media works." Master thesis in composition, ESMAE-IPP

Hamido, Omar.(2013). "Exploring relationships between composition and drawing in the digital domain." Master thesis in composition, ESMAE-IPP

Tapadas, João. (2013). "Utilizing elements from Glitch in traditional instrumental music writing." Master thesis in composition, ESMAE-IPP

Ribeiro, Susana. (2013). "Interactive installation for Musical Improvisation at the Activity Room for the Impatient Service in Pediatrics of the Santo António Hospital." Master Thesis in Multimedia, University of Porto

Sousa, Diana. (2013). "InteractMe PC|Artabilitation." Master Thesis in Multimedia, University of Porto*

Salgado, Luís. (2013) "Definition of the Sonic Identity of TV Channel 360." Master thesis in Multimedia, University of Porto*

Palmeira, André. (2013). "NADI - Neural Activated Digital Instrument." Master thesis in Multimedia, University of Porto*

Menezes, João. (2012). "SonData- A Toolkit for Interactive Data Sonification." Master thesis in Multimedia, University of Porto.

Ângelo, Tiago. (2012). "Open Instruments: Framework for the Development and Performance of Digital Musical Instruments in MaxMSP." Master thesis in Multimedia, University of Porto.

Cocharro, Diogo. (2012). "Implementation of a Interactive Music System with kin.rhythmicator." Master thesis in Multimedia, University of Porto.

Magalhães, Eduardo. (2012) "Exploration of Immersive Sound Environments in a Multimedia Context: Applications in Mixing and Sound Design." Master thesis in Multimedia, University of Porto.*

Ribeiro, Süse. (2012) "An Approach to Spatialization of a Percussion Ensemble: The Drumming GP Case Study." Master thesis in Multimedia, University of Porto.*

Quay, Yago de. (2011). "Interactive Music 2.0: Stimulating Music Expression inside Nightclubs." Master thesis in Multimedia, University of Porto

Iglesias, Denisse.(2011). "Urban Environments and New Media: Redefining a Fitness Facility through a Technologically-Mediated Space." Master thesis in Multimedia, University of Porto.*

Marques, Luís. (2011)."MIDI Something – A Rhythmic-Pattern Generative Algorithm." Master thesis in Multimedia, University of Porto*

Costa, Gustavo (2010). "Human Intervention in Algorithmic Composition Processes: Strategies to Control Indeterminacy." Master thesis in Composition, ESMAE-IPP

Carvalho, Diana (2012). "The Use of Multi-touch Technologies as a Means to Fight Social Exclusion." Master thesis in Multimedia, University of Porto.*

Dias, Rui. (2009). "Modular Platform for Prototyping Interactive Music Systems." Master thesis in Multimedia, University of Porto

Gonçalves, Filipa. (2009). "The Usability on a Digital Interactive Installation." Master thesis in Multimedia, University of Porto.*

Baltazar, André. (2009). "Extraction of rhythmic information from movement through video signal" Master thesis in Electrical Engineering, University of Porto.*

Coelho, Ana. (2008) "Hybrid Articulations: A Study on the Processes of Transformation of Oral Tradition in Popular Culture in the Context of a Media Culture at the Global Scale" Master thesis in Fine Arts, University of Porto.

Videira, Tiago. (2007). "The Cybernetic Artist: The Status of Artificial Intelligence in Avant-garde Music" Master Thesis in Philosophy Faculty of Social and Human Sciences from the Universidade Nova in Lisbon*

Rangel, André. (2002). "Dem#0 — desterritorialização espacial moderada." Master thesis in Digital Art, Universidade Católica Portuguesa, Núcleo Regional Norte.

Undergraduate capstone projects:

Ibegbu, Daby*. (2023). "ALL MY FRIENDS ARE GAY: A Multimedia Exploration of Queer Identity and the Alté Movement in Lagos, Nigeria." Capstone project in Music, NYUAD

Alblooshi, Safeya (2021). "Narrated Liquid Contaminants." Capstone project in Music, NYUAD

Ciocca, Vera (2021). "Creating a Sustainable Career as a Post-millennial Singer/songwriter: A Step-by-Step Guide to Independence in the Music Business." Capstone project in Music, NYUAD

Fakhry, Sara (2021). "Composing a Film Score." Capstone project in Music, NYUAD

Mitry, Ahmed (2021). "The Disruption that Leads to Modernity." Capstone project in Music, NYUAD

Plachouras, Christos.* (2021). "Computational approaches to music structure analysis for measuring song similarity." Capstone project in Computer Science, NYUAD

Watanabe, Shunya.* (2019). "Supervised Structural Annotation for Electronic Dance Music." Capstone project in Computer Science, NYUAD

Simmons, Keira* (2019). "Listening to Abu Dhabi." Capstone Project in Music studies, NYUAD

Kuzmenko, Leonid. (2018). "Blending Technology, Virtual Instruments, and Live Performers in Music Scoring. " Capstone project in Music practice, NYUAD

Klaric, Andrija.* (2018). "Symbolic Oscillations: Using Feedback to Augment Parameter Relationships in Digital Music Systems". Capstone project in Music practice, NYUAD

White, Nicholas.* (2018). "Tuned: A Web-Based Music Recommendation System for Groups of Users." Capstone project in Computer Science, NYUAD

Martinez, Cristóbal. (2015). "Golfo musiqa." Capstone project in Music practice, NYUAD

Daengdej, Prangphisut.*(2015). "'Variations on Footsteps and Rustling Leaves Op.9': Hacking Noise on Paper with *Concrète."* Capstone project in Music practice, NYUAD*

Heo, Seonmin.(2014). "Recreating performance styles of Fats Waller, Erroll Garner, and Art Tatum Through computer programming" Capstone project in Music practice, NYUAD*

Nivia, Manuel.* (2014). "AUHDIO—Vitalizing the Music Scene of Abu Dhabi: A reflection on establishing a music showcase and platform in Abu Dhabi" Capstone project in Music practice, NYUAD*

DOCTORAL DISSERTATION JURYS

23/07/2020 Jury in final examination of Doctoral dissertation in Music at the University of Aveiro, Portugal entitled "con23 tra23 bai23 xo23 o contínuo movimento da sincronização" by Pedro Pinto

20/01/2015 Jury in final examination of Doctoral dissertation in Art, Science and Technology at the Catholic University of Porto, Portugal entitled "Ilusões sonoras: Um estudo sobre a aplicação da ilusão sonora na escala de Shepard," by Pedro Patrício

29/07/2014 Jury in final examination of Doctoral dissertation in Art, Science and Technology at the Catholic University of Porto, Portugal entitled "Influences of stage acoustics in music performance: A new paradigm for the simulation of acoustic events for interactive auralization with musicians," by Gustavo Afonso Nina Almeida

17/03/2011 Jury in final examination of Doctoral dissertation in Communication Sciences, specialty in Interactive Media and Audiovisual at the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa entitled "O que é um interface?: Da entificação à identificação do interface enquanto complexo mediador" by Cristina Sá

14/05/2009 Jury in final examination of Doctoral dissertation in Musicology at the Universidad de Vigo entitled ""La obra musical de David de Puerto: una postura estética de la postvanguardia" by Eduardo Soutullo Garcia

CONFERENCE ORGANIZATION AND PARTICIPATION

2023   Tech. Committee for Música Analítica: Interdisciplinary Approaches to Musical Time, Coimbra Portugal

Tech. Committee for the 24th International Society for Music Information Retrieval Conference (ISMIR 2023), Milan, Italy

Tech. Committee for the New Instruments of Musical Expression Conference, 2023, Mexico City, Mexico

2022   Tech. Committee for the 23rd International Society for Music Information Retrieval Conference (ISMIR 2022), Bengaloru, India

Tech. Committee for the New Instruments of Musical Expression Conference, 2022 (virtual conference)

2021   Music program co-chair of the 22nd International Society for Music Information Retrieval Conference (ISMIR 2021), (virtual conference)

Tech. Committee for the 22nd International Society for Music Information Retrieval Conference (ISMIR 2021), (virtual conference)

Tech. Committee for the New Instruments of Musical Expression Conference, 2021 (virtual conference)

2020   Tech. Committee for the New Instruments of Musical Expression Conference, 2020 (virtual conference)

2019   Tech. Committee for the New Instruments of Musical Expression Conference, 2019, Porto Alegre, Brazil

Tech. Committee for the 20th International Society for Music Information Retrieval Conference (ISMIR 2020), Delft, The Netherlands

2017   Music Committee of the 43rd International Computer Music Conference, Shanghai, China

Music Committee of the 13th International Symposium on Computer Music Multidisciplinary Research

Tech. Committee of the XCoax Conference 2017

2016   Tech. Committee of the Sound and Music Computing Conference 2016

	Music Committee of the 42nd International Computer Music Conference, Utrecht, The Netherlands
	Tech. Committee of the XCoax Conference 2016
2015	Co-Chair of the Music Program of 16th International Society for Music Information Retrieval Conference (ISMIR 2015), Malaga, Spain
	Music Committee of the 41st International Computer Music Conference, Denton, TX
	Tech. Committee for the 21st International Symposium on Electronic Art (ISEA 2015)
	Tech. Committee for the 2nd Workshop on Movement and Computing (MOCO 2015)
	Tech. Committee for ARTECH 2015
2014	Co-organizer of Workshop "Cross-Disciplinary and Multi-Cultural Perspectives on Musical Rhythm and Improvisation II," New York University Abu Dhabi Institute, Abu Dhabi, UAE
	Co-chair of the Performance and Electronic Music Program for the 20th International Symposium on Electronic Art (ISEA 2014)
	Co-organizer of ISEA 2014 @ NYUAD event, including "Reverberance," the curated exhibition of electronic art works submitted to ISEA 2014 at NYU Abu Dhabi
	Tech. Committee for the xCoax 2014 Conference in Porto, Portugal
	Tech. Committee for the 20th International Symposium on Electronic Art (ISEA 2014)
2013	Music Committee for the 14th International Society for Music Information Retrieval Conference (ISMIR 2013), Curitiba, Brazil
	Co-organizer of Workshop "Cross-Disciplinary and Multi-Cultural Perspectives on Musical Rhythm," New York University Abu Dhabi Institute, Abu Dhabi, UAE
	Tech. Committee for the xCoax Conference in Bergamo, Italy
2012	Conference Co-Chair of the 13th International Society for Music Information Retrieval Conference (ISMIR 2012), Porto, Portugal
	Tech. Committee for the ARTECH 2012, 6th International Conference on Digital Art, U of Algarve, Portugal
2011	Tech. Committee for the New Instruments of Musical Expression Conference, 2011, Oslo
	Tech. Committee for the International Computer Music Conference, 2011, Huddersfield, UK
2010	Tech. Committee for the 7th Sound and Music Computing Conference, 2010, Barcelona, Spain
	Tech. Committee for the International Computer Music Conference, 2010, Stony Brook, NY
2009	Co-Chair of the Music Program and organizer of the 6th Sound and Music Computing Conference (July 23-25, Casa da Música) Porto, Portugal (http://smc2009.smcnetwork.org/)
2008	Tech. Committee for the ARTECH 2008, 4th International Conference on Digital Art, Catholic University, Porto, Portugal
2007	Tech. Committee for the International Computer Music Conference, 2007, Copenhagen, Denmark

OTHER INSTITUTIONAL ACTIVITIES

2021	Accreditation Committee. Agência de Avaliação e Acreditação do Ensino Superior, Portugal. Accreditation of the Undergraduate degree in Music from Instituto Piaget, Viseu, Portugal.
2020	Accreditation Committee. Agência de Avaliação e Acreditação do Ensino Superior, Portugal. Accreditation of the Master Degree in Jazz Performance and in Composition at Universidade Lusófona, Lisbon, Portugal

2014-2015	Member of the advisory board for CAET, Center for Arts and Entertainment Technologies at the University of Texas at Austin.
2013- 2015	Member of the Advisory Board of the UT Austin| Portugal partnership
2013-	Member of the Sonoscopia Association, Porto, Portugal
2007-2017	Consultant of project Digitopia in Casa da Música, Porto, Portugal
2001	Coordination of the organization of multimedia technology workshops for the Department of Cinema, Audiovisual and Multimedia of Porto 2001, European Capital of Culture