

Daniel RIBEIRO

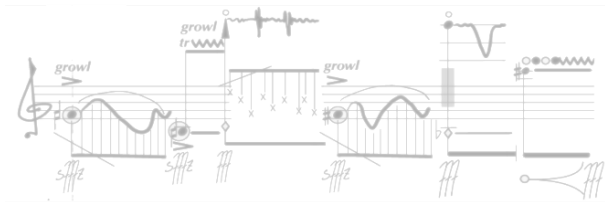
Composer | Performer | PhD Candidate

+1 (341) 766-9644 (USA)

438 Clayton Ave, El Cerrito, CA 94530 (USA)

danielribeiro@berkeley.edu • dannfribeiro@gmail.com

Web: danielribeiro.com • [LinkedIn](#) • [SoundCloud](#)



CURRICULUM VITAE

OVERVIEW

Brazilian composer based in the SF Bay Area with expertise in instrumental and vocal composition, electronic/electroacoustic music, music theory, and experimental improvisation. Experienced in collaborative interdisciplinary projects and higher education instruction. Demonstrated leadership in orchestra/ensemble management, organization of music festivals and academic events.

EDUCATION

In Progress, ABD <i>(Expected: Spring 2025)</i>	University of California, Berkeley (USA) <i>Ph.D. in Music - Composition</i> Studies with Edmund Campion (dissertation chair), Ken Ueno, Myra Melford, and Carmine-Emanuele Cella
2024	Conservatoire de Strasbourg (France) <i>Postgraduate Specialization - Instrumental, vocal, and mixed composition</i> Studies with Iván Solano and Tom Mays (with occasional guidance from Daniel D'Adamo)
2018	Schulich School of Music at McGill University (Canada) <i>Master of Music (M.Mus.) in Composition (thesis)</i> Studies with Philippe Leroux (advisor). Music theory with Robert Hasegawa and Christoph Neidhöfer
2014	Universidade Federal da Bahia (Federal University of Bahia, Brazil) <i>Bachelor of Music in Composition</i> Studies with Paulo Costa Lima and Wellington Gomes

PROFESSIONAL EXPERIENCE

2020 – 2023	Department of Music, UC Berkeley: <i>Graduate Student Instructor & Associate Instructor</i> Music 141: Personnel Manager, UC Berkeley Symphony Orchestra , Fall 2022, Spring 2023 Music 31: Radical Listening , Spring 2021, Spring 2022 Music 108/108M: Music Perception and Cognition , Fall 2021 Music 29: Music Now , Fall 2020 <ul style="list-style-type: none">▪ Taught large-enrollment courses, led discussion sessions, and coached technical labs, designing lectures across diverse topics including music theory and analysis, music perception and cognition, sound and computer music (using DAWs, Max/MSP, and CNMAT technologies), new listening paradigms, and new/contemporary music (aesthetics and technical developments). Integrated interdisciplinary humanities perspectives, such as social theory, literary studies, and continental philosophy, to enrich students' contextual understanding of topics in music and sound, encouraging exploration and connections between these topics and broader cultural and theoretical frameworks. Experienced in integrating both Western concert music and vernacular repertoire into coursework, as well as teaching music and non-music majors in the music department, adapting to their diverse backgrounds in an inclusive manner to ensure that musical knowledge was accessible to all.
--------------------	---

(PROFESSIONAL EXPERIENCE – Continued)

- Served as Personnel Manager and Instructor for the UC Berkeley Symphony Orchestra, supervising all aspects of rehearsal and concert operations, managed communications, facilitated artistic coordination, and ensured academic accommodations for orchestra members.
- Recipient of the [Outstanding Graduate Student Instructor Award \(UC Berkeley/USA\), 2022](#) for excellence in teaching.

2017 – 2018**Schulich School of Music at McGill University:** *Research Assistant*

Advised by Prof. Christoph Neidhöfer in the Music Theory area. Responsibilities included preparing music examples for Prof. Neidhöfer's peer-reviewed research on Camillo Togni and Brian Cherney, which involved digitizing composer manuscripts into notation software and incorporating analytical markings and modifications central to the research. Additional duties included researching and archiving information on Latin American composers who collaborated with Italian serialists in the second half of the 20th century.

2016 – 2018**Marvin Duchow Music Library, McGill University:** *Instructor*

Led a series of workshops for Performance majors focused on contemporary notation practices, techniques, and styles. Provided one-on-one support for students who presented notation challenges in their composition projects, including detailed guidance on software use, and developed step-by-step instructional materials to build foundational skills in digital music notation.

2016**Digital Composition Studios (DCS), McGill University:** *Research Assistant*

Advised by Prof. Philippe Leroux and Technical Director Richard McKenzie. Provided technical support for academic concerts in Advanced Digital Studio Composition 1 and 2. Responsibilities included managing technical requirements during rehearsals and concert setups, operating Max/MSP patches, and executing cues and electronic parts for mixed-music compositions by advanced undergraduate and graduate student composers.

2012 – 2015**Música de Agora na Bahia Festival, Brazil:** *Production Assistant/Manager, Composer and Lecturer*

Contributed as composer, lecturer, and manager to a multi-year contemporary music and art project funded by Petrobras. Supported operations for nearly 100 events, including over 40 premieres by Brazilian composers, performances by international artists, professional development workshops, and educational outreach programs for local public-school students of all ages.

2011 – 2013**National Council for Scientific and Technological Development (CNPq):** *Undergraduate Research Fellowship (Federal University of Bahia, Brazil)*

- Research Project 2012-2013: *Recovering, organizing and digital filing: strategies for diffusion from memories of the composition movement in Bahia/Brazil.*
- Research Project 2011-2012: *Pedagogical strategies: teaching music composition in Bahia/Brazil.*

2010 – Currently**Independent Composer, Private Instructor, and Music Consultant:**

- Internationally recognized and award-winning composer with a diverse portfolio of works performed across various contexts and media.
- Provided personalized instruction in composition, music theory, electronic music, and vernacular electric guitar performance, specializing in preparing students for successful college auditions and professional advancement.

(PROFESSIONAL EXPERIENCE – Continued)

- Advised students and emerging professionals on music production, academic career development, and navigating international opportunities within the field of music.
- Demonstrated a commitment to mentoring and fostering creativity, helping students develop technical proficiency, artistic voice, and career strategies.

SELECTED AWARDS & HONORS

- 2023** *George Ladd Prix de Paris 2023/2024: Awarded by UC Berkeley “in recognition of the highest excellence in music composition.” The prize enables the recipient to study and compose music for one year in Paris, France.*
- 2023** FUNARTE National Prize for Contemporary Composition (XXV Brazilian Contemporary Music Biennial)
- 2022** Finalist of the [12th Annual Mivos/Kanter String Quartet Prize](#)
- 2022** [Outstanding Graduate Student Instructor Award \(UC Berkeley/USA\)](#)
- 2021** Latin American Fellowship at New Music on the Point (USA)
- 2019** Fully Funded Ph.D. Fellowship, University of California, Berkeley (5 years of Tuition, Fees, and Stipend)
- 2018** Gerald and Anna Maier Artist Award (Canada)
- 2016** FUNARTE National Prize for Contemporary Composition (XXII Brazilian Contemporary Music Biennial)
- 2016** Sara Berlind Memorial Fellowship (Canada)
- 2015** Schulich Graduate Scholarship (Canada)
- 2015** McGill Graduate Excellence Award (Canada)
- 2014** FUNARTE National Prize for Contemporary Composition (XXI Brazilian Contemporary Music Biennial)
- 2012** FUNARTE National Prize for Contemporary Composition (XX Brazilian Contemporary Music Biennial)

SELECTED FESTIVALS & RESIDENCIES

- 2024** Barcelona Modern Festival, Barcelona (resident composer, Spain)
- 2024** Festival Plurisons, Belo Horizonte (resident composer, Brazil)
- 2023** IISUONO International Contemporary Music Week (composition fellow, Italy)
- 2023** Klangspuren Schwarz Composers Lab (composition fellow, Austria)
- 2023** Empreintes Festival CNSMD Lyon (guest composer, France)
- 2021** Darmstadt Summer Course (Germany)
- 2021** DePaul University Summer New Music Residency (resident composer, USA)
- 2021** New Music on the Point Composition workshop (fellowship holder, USA)
- 2019** Domaine Forget International Academy, New Music Session (composition fellow, Canada)
- 2018** Banff Centre for Arts and Creativity (composer-in-residence, Canada)
- 2017** Composition Academy Philippe Manoury, Festival Musica, Strasbourg (composition fellow, France)
- 2016** McGill Contemporary Music Ensemble Composer-in-Residence (Canada)
- 2015** 46th Campos do Jordão International Winter Festival (fellowship holder, Brazil)

PRIVATE INSTRUCTION & ADVANCED STUDIES

- 2024** Hèctor Parra, Daniel D’Adamo, Januibe Tejera, Fred Lerdahl
- 2023** Chaya Czernowin, Klaus Lang, Sivan Eldar, Daniel D’Adamo, Toshio Hosokawa, Yan Maresz
- 2022** Januibe Tejera, Huck Hodge
- 2021** Brian Ferneyhough, Malin Bång, Wang Lu, Felipe Lara, Du Yun, Clara Iannotta, Mark Andre, Christopher Wendell Jones
- 2019** Chaya Czernowin, Franck Bedrossian, Laurie Radford
- 2018** Zosha di Castri, Tyshawn Sorey, Chaya Czernowin
- 2017** Philippe Hurel, Luis Naón, Philippe Manoury, Daniel D’Adamo
- 2016** Jérôme Combier, Franck Bedrossian
- 2014** Chaya Czernowin, Felipe Lara, João Pedro Oliveira

RECORD OF RECENT COLLABORATORS

ENSEMBLES

- Paramirabo (CAN)
- JACK quartet (USA)
- Schallfeld (AT)
- L'Instant Donné (FRA)
- collective lovemusic (FRA)
- Suono Giallo (IT)
- RAGE Thornbones (USA)
- Yarn/Wire (USA)
- Barcelona Modern (ESP)
- Vertixe Sonora (ESP)

- Dal Niente (USA)
- Abstrai (BRA)
- Eco Ensemble (USA)

SOLO PERFORMERS

- Ana Claudia Assis [piano] (BRA)
- Luciano Cardassi [piano] (BRA/CAN)
- Gregory Oakes [clarinet] (USA)

- Lucas Robatto [clarinet] (BRA)
- Kyoko Hashimoto [piano] (CAN)
- Pierre-André Valade [conductor] (FRA)
- Eda Er [composer, performer and sound artist] (TUR)
- Tommy Davis [saxophone] (CAN)
- Fabio Adour [guitar] (BRA)
- Guillaume Bourgogne [conductor] (FRA)

RESEARCH INTERESTS

- 20th and 21st century concert music: aesthetics and technical developments | Composition theory and epistemology | Compositional systems and idiosyncrasies | Spectromorphology | Noise and complex timbres | Epiphenomena | Hybrid and augmented Notational strategies | Liminality
- Musical gesture, causality, temporality, and source-bonding | Embodiment in musical performance and embodied music cognition | Situatedness of instrumental performance practices | Music expertise-building
- Instrumental playing and extended sonorities | Instrumental preparation and modification | Materiality, objecthood, and instrumentality | Transduced and re-embodied sound | Material affordances, technologies, and techniques | Installation and hybrid temporalities
- Interactive technologies | Augmented instruments | Mixed-music creation and analysis | Corpus-Based real-time interaction | Space, expectation, and representation in acousmatic music | Multimedia artforms
- Free improvisation and idiomatic expression | Experimental musical practices | American Experimental music | Electric guitar in contemporary and experimental music
- Diasporic epistemologies | (inter)subjectivity, personhood, and identity | Music and culture | Postcolonialism and cultural mobility studies | In-betweenness, hybridity, transculturation, and syncretism
- Brazilian contemporary and experimental music and sound art | Brazilian vernacular music and resistance

SCHOLARSHIP & PUBLISHED WORKS

1. Rocha Ferraz Ribeiro, Danniell. "Feigned Translucency of Wavering Bodies, for Mixed Quintet." Master's thesis, McGill University, 2018.
2. Ribeiro, Danniell. *Raw – duo for flute and piano*. 2010. Salvador, Bahia, Brazil: ART Music Review 026, July 2014: ISSN 2317-6059
3. Ribeiro, Danniell. *Penumbra*. 2015. Salvador, Bahia, Brazil: ART Music Review 029, December 2016: ISSN 2317-6059

NOTABLE MENTIONS

(Cited for compositional work, research contributions, and professional development in publications by other authors)

1. Kafajian, Sergio, and Sivio Ferraz. "Aspectos técnicos, estéticos e composicionais em Graphein de Raphael Cendo." *Musica Theorica* 6, no. 1 (2021): 192-217.
2. Lima, Paulo Costa. *Teoria e prática do compor II: diálogos de invenção e ensino*. EDUFBA, 2014.
3. Lima, Paulo Costa. *Teoria e prática do compor III: lugar de fala e memória*. (2016).

(SCHOLARSHIP & PUBLISHED WORKS – Continued)

4. Sousa, Jairo Wilkens da Costa. "Seleção e descrição de onze obras contemporâneas para clarineta solo de sete compositores baianos e análise teórica-interpretativa da peça "peripécias op. 56: look at the sky!" de Paulo Costa Lima." Master's thesis, Universidade Federal da Bahia, 2022.

- **AS CONTRIBUTOR**

(Contributed by editing examples, engraving excerpts from manuscripts, adding analytical markings according to main author's analysis)

1. Neidhöfer, Christoph. "Experiencing Time in Brian Cherney's String Quartet No. 4 (1994)." *Intersections* 37, no. 1 (2017): 119-142. <https://www.erudit.org/en/journals/is/2017-v37-n1-is04597/1059891ar.pdf>
2. Neidhöfer, Christoph. "Character and Form by Way of Integral Serialism: An Analysis of «Fantasia concertante» (1957) by Camillo Togni." *Archival Notes* 3 (2018): 47-79. <http://onlinepublishing.cini.it/index.php/arno/article/view/92>

GUEST LECTURES & ARTIST TALKS

- 2024** Online Presentation: "Entrelugares: the fabulation of a utopian syncretic instrumentality," Brazilian Academy of Music (ABM), Encontros ABM 2024, Brazil.
- 2024** Guest Lecture: "Entrelugares: the fabulation of a utopian syncretic instrumentality," Seminar in Contemporary Music, UC Berkeley, USA.
- 2024** Artist Talk: Barcelona Modern Festival, Liceu Conservatory, Spain.
- 2024** Composition Presentation: "shaped and already gone", Conservatoire de Strasbourg, France.
- 2023** Artist Talk: IISUONO International Contemporary Music Week, Italy.
- 2022** Guest Talk: International carrer as a Brazilian composer, Federal University of Bahia, Brazil.
- 2022** Colloquium presentation: "Exploration, Subjectivity & Inquietude," Berkeley-Stanford Composition. Exchange, CCRMA, Stanford, USA.
- 2022** Guest Lecture: "Ideas of gesture and embodiment in (and around) music," Radical Listening, UC Berkeley, USA.
- 2021** Guest Lecture: "Timbre, Harmony, and 'Spectral' Composition," Music Perception and Cognition, UC Berkeley, USA.
- 2019** Artist Talk: Domaine Forget International Music Festival, Saint-Irénée, Quebec, Canada.
- 2018** Composition Presentation: "unfold (into a fictive self)," Banff Centre for Arts and Creativity, Canada.
- 2017** Composition Presentation: "(un)bound(un)broken, for 17 players" Musica Festival, Strasbourg, France.

SPECIALIZED SOFTWARE

Max/MSP, Adobe Creative Suite, Audacity, Ableton Live, Finale, Sibelius, SPEAR, Cecilia, Logic, Reaper, Pro tools.

LANGUAGES

Portuguese – *native*.

English – *fluent (most recent TOEFL iBT test score, 115)*.

Spanish – *reading/research proficiency*

French – *reading/research proficiency*

AFFILIATION & SERVICES

2019 – 2023	CNMAT Users Group (CUG): <i>Co-director (Berkeley, USA).</i> Berkeley New Music Project (BNMP): <i>Board member and signatory (Berkeley, USA).</i>
2015 – 2018	McGill Association of Student Composers (MASC): <i>Board Member (Montreal, Canada).</i>
2015	Brazilian Association for Music Theory and Analysis (TeMA): <i>Academic Conference Assistant Producer (Brazil)</i>
2014	New Music for Everyone - Social Service of the Federation of Commerce of the city of Salvador: <i>Volunteer (Bahia, Brazil).</i>
2014	Flash Concerts – New Music for public school students and daycares in the city of Salvador: <i>Volunteer (Bahia, Brazil).</i>
2012 – 2015	OCA – Oficina de Composição Agora (Composers collective and civil society organization): <i>Board member, Production Manager, Composer, and Lecturer (Bahia, Brazil).</i>
2012 – 2014	Compositores da Bahia - YouTube Channel and Digital Archive: <i>Co-founder and co-curator (Bahia, Brazil).</i>
2012 – 2014	OCA Scores+ - Independent Music Publisher: <i>Co-founder and co-curator (Brazil).</i>

REFERENCES

Edmund Campion | campion@berkeley.edu | Professor, Composition. Co-Director, CNMAT (UC Berkeley)

Ken Ueno | kueno@berkeley.edu | Professor, Composition (UC Berkeley)

Myra Melford | mmelford@berkeley.edu | Professor, Composition and Performance (UC Berkeley)

Carmine-Emanuele Cella | carmine.cella@berkeley.edu | Associate Professor, Composition and Music Technology. Co-Director, CNMAT (UC Berkeley)

Philippe Leroux | philippe.leroux@mcgill.ca | Associate Professor, Composition (McGill University)

Paulo Costa Lima | paulocostalima2015@gmail.com | Emeritus Professor, Composition (Federal University of Bahia)

(Selected Works on Following Page)

SELECTED WORKS [& Premiere information]

(Recordings for each composition are accessible via hyperlinks embedded in the titles)

- 2024** [nameless thirst \(afterlight\)](#) | for tenor saxophone, percussion, and viola – circa 12'
Written for [Vertixe Sonora](#) (ESP)
Premiere, July 2024: Plurisons Festival, Belo Horizonte, Brazil.
- 2024** [feigned spells and anacruses](#) | for mixed quartet (flute, clarinet, piano, and violin) – circa 10'
Written for [Barcelona Modern Ensemble](#) (ESP): [SCORE](#)
Premiere, June 2024: Barcelona Modern Festival, Phonos Foundation, Barcelona, Spain.
- 2024** [outpouring beneath my skin](#) | for mixed quartet, prepared snare drum, accessory instruments, and playback – circa 13'
Written for [collective lovemusic](#) (FRA): [SCORE](#)
Premiere, May 2024: Haute école des arts du Rhin (HEAR), Strasbourg, France.
- 2023** [shaped and already gone](#) | for amplified piano and percussion quartet – circa 13'
Written for [Yarn/Wire](#) (USA)
Premiere, December 2023: Hertz Hall, University of California, Berkeley, USA.
- 2023** [beyond the barrens](#) | for mixed sextet (flute, saxophone, accordion, piano, violin, and cello) – circa 11'
Written for [Schallfeld Ensemble](#) (AUT) and [Pierre-André Valade](#) (FRA): [SCORE](#)
Premiere, September 2023: Klangspuren Schwaz, SZentrum Knappensaal, Schwaz, Austria.
- 2023** [proximity \(bodiless etchings\)](#) | for flute and violin – circa 8'
Written for [Ensemble Suono Giallo](#) (ITA)
Premiere, July 2023: iLSUONO Contemporary Music Week, Sansepolcro, Italy.
- 2022/2023** [isthmus | vertebrae](#) | album (*parts I, II, III, and IV*) - 33'20"
Collection of recorded solo improvisations exploring diverse instrumental environments. Features prepared electric guitars, instrumentalized objects, and electronics.
- 2022/2023** [palpability - improvisation triptych I](#) | Audiovisual improvisation – 8'47"
Audiovisual triptych of combined separately recorded standalone improvisations
- 2022** [diaphanous lies](#) | electroacoustic composition (stereo audio version) – 13'30"
- 2022** [surrogate heart](#) | for 2 trombonists, accessory instruments, and electronics – circa 12'
Written for [RAGE Thormbones](#) (USA)
Premiere, May 2022: Center for New Music and Audio Technologies (CNMAT), UC Berkeley, USA
- 2021/2022** [fate\(un\)strung](#) | for violin, viola, re-embodied cello, and electronics – circa 15'
Written for [Eco Ensemble](#) (USA) and the CNMAT/CNSMDL Collaborative Exchange
Premiere, December 2021: Center for New Music and Audio Technologies (CNMAT), UC Berkeley, USA
January 2023: Festival Empreintes, Salle Varèse, CNSMD de Lyon, France
- 2021** [cleaved shallow water](#) | for mixed quartet (flute, percussion, electric guitar, and violin+viola) – circa 9'
Written for [Ensemble Dal Niente](#) (USA)
Award-winning piece at the XXV Contemporary Brazilian Music Biennial (2023).
Premiere, July 2021: Gannon Concert Hall, DePaul University School of Music, Chicago, USA.
December 2023: [Abstrai Ensemble](#) (BRA), Award concert, Sala Cecília Meireles, Rio de Janeiro, Brazil.

(SELECTED WORKS – Continued)

- 2021** [as eroding arches collide](#) | for string quartet – circa 8'
 Written for the [JACK Quartet](#) (USA)
Finalist of the 12th Annual Mivos/Kanter String Quartet Prize
 Premiere, June 2021: Salisbury Congregational Church, Vermont, USA.
 Work Featured on *Score Follower* (Web, digital release): <https://bit.ly/aEACfollower>
- 2020** [bending lights](#) | for quarter-tone extended Bb-clarinet and multichannel reverb system – circa 6'
 Written for and recorded by [Gregory Oakes](#) (USA), May 2020.
- 2020** [shards of \[\] plastic reality](#) | for amplified quintet and sine tones – circa 9'
 Written for Amy Foote (USA) and [Eco Ensemble](#) (USA)
 Premiere, March 2020: Hertz Hall, University of California, Berkeley, USA.
- 2019** [bas-relief | blooming stances](#) | for amplified mixed quartet – circa 7'
 Written for [Ensemble Paramirabo](#) (CAN)
Honorable mention at the Duo Axis' 2019-20 Commission Competition
 Premiere, June 2019: Domaine Forget de Charlevoix International Festival, Saint-Irénée/QC, Canada.
- 2018** [unfold \(into a fictive self\)](#) | for string quartet – circa 8'
 Written for the Highland St. string quartet (USA)
 Premiere, August 2018: Bentley Chamber Music Studio, Banff Centre for Arts and Creativity, Alberta, Canada.
- 2017** [translucency and wavering bodies](#) | for mixed quintet – circa 9'
 Written for [L'Instant Donné](#) (FRA)
 Premiere, October 2017: Salle de la Bourse, Musica Festival, Strasbourg, France.
[Master's thesis composition.](#)
 Work Featured on *Score Follower* (Web, 2018 digital release): <https://bit.ly/TWBfollower>
- 2016** [\(un\)bound\(un\)broken](#) | for 17 players – circa 10'
 Written for [Guillaume Bourgogne](#) (FRA) and the [McGill Contemporary Music Ensemble](#) (CAN)
 Premiere, November 2016: Pollack Hall at McGill University, Montréal, Canada.
- 2016** [Soliloquy](#) | for tenor saxophone and electronics – circa 8'
 Written for [Tommy Davis](#) (CAN)
 Premiere, April 2016: Music Multimedia Room, McGill University, Montréal, Canada.
- 2015** [Figura Cantabile](#) | for solo guitar – circa 8'
 Written for [Fabio Adour](#) (BRA)
Award-winning piece at the XXII Contemporary Brazilian Music Biennial (2023).
 Premiere, October 2017: Sala Cecília Meireles, Rio de Janeiro, Brazil.