

CURRICULUM VITAE

LUIZ NAVEDA

PERSONAL INFORMATION

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INSTITUTION
RESEARCH GROUP <http://www.corpuslab.info>

* Addresses, phone numbers, motivation letters and scanned proofs of all items in this document are available upon request.
Please contact email above.

Reviewed by the author in Monday 3rd February, 2020.

FORMAL EDUCATION/DEGREES

2006-2011	Doctor in Art Science	Ghent, Belgium
INSTITUTION	Ghent University	http://www.ugent.be
DEPARTMENT	Institute for Psychoacoustics and Electronic Music - IPEM	
AREA	Musicology	
THESIS:	"Gesture in samba: A cross-modal analysis of dance and music from the Afro-Brazilian culture" — Advisor: Prof. Dr. Marc Leman	
GRANTS:	Sponsored by a BOF scholarship – Ghent University and partially supported by CAPES (Brazil)	
WEBSITE:	http://www.ipem.ugent.be/samba	
2000-2002	Master in Music	Belo Horizonte, Brazil
INSTITUTION	UFMG – Federal University of Minas Gerais	http://www.ufmg.br
DEPARTMENT	School of Music	
AREA	Music Performance	
THESIS:	"The timbre and the loudness of the classical guitar: An acoustic and psychoacoustic approach" (Portuguese) — Advisor: Prof. Dr. Mauricio Alves Loureiro	
1994-1999	Bachelor in Music	Belo Horizonte, Brazil
INSTITUTION	UEMG – State University of Minas Gerais	http://www.uemg.br/
DEPARTMENT	School of Music	
AREA	Music performance	
INSTRUMENT	Guitar	
1991-1994	Technical Degree in Electronics	Belo Horizonte, Brazil
INSTITUTION	UFMG – Federal University of Minas Gerais	http://www.ufmg.br
DEPARTMENT	Coltec	
AREA	Electronics	

AWARDS

AWARDS

1. **2011**
Luiz Naveda. "Young Research Award 2011 for the best paper - SACCoM/SEMPRE". **Research award.** In: *X Encuentro de Ciencias Cognitivas de la Música*. SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. Buenos Aires, Argentina. http://www.saccom.org.ar/2011_xencuentro/premio/resultado.html.
2. **2009**
Luiz Naveda. *Best Paper Award: SBCM 2009*. **Research award.** In: *12th Brazilian Symposium on Computer Music*. 12th Brazilian Symposium on Computer Music. Recife, Brazil.
3. **2006**
Luiz Naveda. *First prize in the national selection for doctoral grant CAPES-Brazil*. **Research award.** In: *Capes scholarship: 1st place*. CAPES. Brasília, Brazil.
4. **2002**
Luiz Naveda. *Young Musician Award*. **Artistic award.** In: *Young Musician Award*. Belo Horizonte, Brazil.

GRANTS

5. **2020-2023**
Luiz Naveda. *National Grant for Research Productivity - PQ2*. **Research grant.** In: CNPq. Belo Horizonte, Brazil. Process n.. 310450/2019-5.
6. **2019**
Luiz Naveda; Luc Nijs. *Grant for scientific Mission at IPEM - Ghent University*. **Travel grant.** In: *Travel award FWO: Porto-Portugal*. CESAM - Ghent University. Ghent, Belgium.
7. **2018**
Luiz Naveda. *Grant for extension project*: **Extension grant.** In: *Grant for extension project*. UEMG/FAPEMIG (local). Belo Horizonte, Brazil. Scholarships for students and prize.
8. **2016**
Luiz Naveda. *Grant for research and technological development "Promotion of the R&D actions in the project "Relationships between human movement and music across different cultural contexts and identities"*. **Research grant.** In: Fapemig. Belo Horizonte, Brazil. Process n. CHE - BIP-00223-16 (4.000 USD).
9. **2010**
Luiz Naveda; Fabien Gouyon. *Grant for scientific Mission at Inesc-Porto*. **Travel grant.** In: *Travel award FWO: Porto-Portugal*. FWO. Brussels, Belgium.
10. **2009**
Luiz Naveda. *Short-Term Scientific Mission SID-COST*. **Travel grant.** In: *Short-Term Scientific Mission*. SID-COST. Porto, Portugal. http://www.cost.esf.org/library/newsroom/node_7437.
11. **2007-2011**
Luiz Naveda. *BOF PHD Scholarship*. **Doctoral grant.** In: *BOF PHD Scholarship*. Ghent University. Ghent, Belgium.
12. **2006**
Luiz Naveda. *Full doctoral scholarship for international studies - CAPES*. **Doctoral grant.** In: *Capes scholarship: 1st place*. CAPES. Brasília, Brazil.
13. **2005**
Luiz Naveda. *Grant for research and technological development*. **Research grant.** In: *Laboratório de pesquisa, registro e performance multimídia*. Fapemig. Belo Horizonte, Brazil. Research project (SHA- 1614/04).

PARTICIPATION IN COURSES

14. **2017**
Luiz Naveda. *Lab DCT - Laboratory dance-cognition-technology*. Ed. by Ivani Santana. **Participation in workshop.** In: *Lab dct - Laboratório Dana - Cognição - tecnologia*. UFMG. Belo Horizonte, Minas Gerais, Brasil.
15. **2016**
Luiz Naveda. *Choreographic Code Lab*. Ed. by Scott deLahunta; Christian Mio Loclair. **Participation in workshop.** In: *Projeto em Residência - SESC/MG*. Belo Horizonte, Minas Gerais, Brasil.
16. **2016**
Luiz Naveda. *Contemporary dance course*. Ed. by Dudude Herrmann. **Participation in Course.** In: *Lab dct - Laboratório Dana - Cognição - tecnologia*. Belo Horizonte, Minas Gerais, Brasil. Dance lessons (40 h).

17. **2015 - Present**
Luiz Naveda. *Individual training in ballroom dances: Brazilian Samba de Gafieira, Salsa, Forró.* Ed. by Yara Garrocho. **Participation in Course.** In: *Individual training in ballroom dances: Brazilian Samba de Gafieira, Salsa, Forró.* 7e8 dance School. Belo Horizonte, Brazil. Dance lessons.
18. **2015**
Luiz Naveda. *Workshop of creation of visual music instruments.* Ed. by Jarbas Jácome. **Participation in Course.** In: *Oficina de Criação de Instrumento de Música Visual, com Jarbas Jácome.* Fórum Eletrônica. Belo Horizonte, Minas Gerais, Brasil.
19. **2009**
Luiz Naveda. *3D Temps Réel et modèles physiques - PureData.* Ed. by Nicolas Montgermont. **Participation in Course.** In: *3D Temps Réel et modèles physiques - PureData.* IMAL. Brussels, Belgium.
20. **2008**
Luiz Naveda. *Academic english: writing skills.* **Language course.** In: *Academic english: writing skills.* UCT - UGENT. Ghent, Belgium.
21. **2008**
Luiz Naveda. *Eyesweb Week 2008.* **Participation in Course.** In: *Eyesweb Week 2008.* Infomus. Genova, Italy.
22. **2007**
Luiz Naveda. *Third International Summer School in Systematic Musicology.* **Participation in Course.** In: *Third International Summer School in Systematic Musicology.* Ghent University. Ghent, Belgium.
23. **2006**
Luiz Naveda. *Second International Summer School in Systematic Musicology.* **Participation in Course.** In: *Second International Summer School in Systematic Musicology.* Ghent University. Ghent, Belgium.
24. **2006**
Luiz Naveda. *Upper-Intermediate academic English.* **Language course.** In: *Upper-Intermediate academic English.* UCT - Ghent University. Ghent, Belgium. 30 h.
25. **2005**
Luiz Naveda. *Fundaments of musical interactive systems.* **Participation in Course.** In: *Fundamentos dos sistemas musicais interativos.* Festival da Inverno da UFMG. Diamantina, Minas Gerais, Brazil.
26. **2004**
Luiz Naveda. *Final Cut Pro 4.* **Participation in Course.** In: *Final Cut Pro 4.* Interface - Apple. São Paulo, Brazil.
27. **1998**
Luiz Naveda. *Guitar Master-Class: Eduardo Fernandez.* **Participation in Master-Class.** In: *Master-Class de violão: Eduardo Fernandez.* Porto Alegre, Brazil. 40 h.
28. **1997**
Luiz Naveda. *Guitar Master-Class: Eduardo Isaac.* **Participation in Master-Class.** In: *Master-Class de violão: Eduardo Isaac.* Rio de Janeiro, Brazil.
29. **1997**
Luiz Naveda. *Guitar Master-Class: Mark Delpriora.* **Participation in Master-Class.** In: *Master-Class de violão: Mark Delpriora.* Porto Alegre, Brazil. 40 h.
30. **1996**
Luiz Naveda. *Guitar Master-Class: Eduardo Fernandez.* **Participation in Master-Class.** In: *Master-Class de violão: Eduardo Fernandez.* Uni-Rio. Rio de Janeiro, Brazil.
31. **1996**
Luiz Naveda. *VII International festival of Brazilian Colonial music and old music.* **Participation in Course.** In: *VII Festival Internacional de Música Colonial Brasileira e Música Antiga.* Pró-Música - UFJF. Juiz de Fora, Brazil. 140 h.

RESEARCH EXPERTISE

AREAS OF EXPERTISE

MUSICOLOGY	Empirical musicology and ethnomusicology, computational analysis of music, theories of rhythm and meter, topics in systematic musicology, music and cognition, restoration of music archives (sound and image).
MOVEMENT ANALYSIS	Analysis of movement in dance and music practices, movement recording and analysis, processing of movement information, gesture analysis, realtime algorithms for movement performance
COMPUTER MUSIC	Music information retrieval (MIR), computational ethnomusicology, interactive systems, sensors and data, realtime multimedia applications, wearable technologies.
MUSIC PERFORMANCE	Interactive systems, music pedagogy and computer music. (See sections Art and Academic appointments)
MUSIC EDUCATION	Instrumental teaching, music cognition, musical development, computer interaction and music pedagogy
OTHER	Project and production of design in paper: paper engineering, architectural origami, pop-up and card design. Dance: Samba-de-Gafeira (+), Forró, Bolero and Salsa. Contemporary dance.

TECHNICAL EXPERTISE: HARDWARE, SOFTWARE AND PLATFORMS

PLATFORMS	Experience in OS X, Windows, IOS, Linux
ADMINISTRATION AND DATA	Design and deployment of dataset systems and services using Airtable, Trello nad Google Services (Sheets, Forms, etc.). Management of administration of organizational and research data using Trello, local systems (Lattes and sucupira), datasets and weblinks.
SOUND AND MUSIC	Intermediate ProTools user, advanced user of sound editing, analysis, sequencing and capturing software/hardware. Certified Soundtrack (FinalCut) user. Experienced user of Logic, MainStage, Sibelius, Garage Band, Audacity, Vegas, Sonic Visualizer and others.
SIGNAL PROCESSING	Matlab: image, video and sound processing for scientific and creative applications. Experience with toolbox and algorithm development, deployment of OSX applications, GUI design.
INTERACTIVE SYSTEMS	Design, prototyping, advising and teaching applications for interactive performances and experiments in Pure Data, Processing, Millumim, VVVV, EyesWeb, Max/Msp.
MOTION CAPTURE	Recording and editing in Optitrack and Neuron systems. Advanced user of Matlab toolboxes for motion analysis (e.g., MoCap Toolbox).
VIDEO AND IMAGE	Certified Apple Final Cut Pro user. Experienced user of professional photographic equipment, experience with image capturing (video and photo) and signal processing for music and movement applications and research. Advanced user of Illustrator and Lightroom. Annotation software (e.g.: Elan, LabelMe)
TYPESETTING, WEB AND PUBLISHING	Advanced user of L ^A T _E X, BibTex, Zotero, Microsoft Office and Apple IWork applications, CMS and Blogging platforms (Joomla, Tumblr, Wordpress, Weebly, Wix) and e-commerce (online marketing, Analytics, Adwords). Administration and operation of E-learning platforms such as Google Classroom, Moodle and Edmodo
ELECTRONICS	Basic design of analog and digital circuits, implementation of projects, Arduino, physical computing (see technical degree in electronics in Formal Education/Degrees).

OTHER INTERESTS

SUBJECTS	Politics, sustainable economy, cultural industries, robotics, fixed bikes, cycling, performance, biomechanics, information society, technology, human intelligence.
HOBBIES	Photography, electronics, contemporary dance, popular dance, running, archery, swimming, traveling.

LANGUAGES

PORTUGUESE Native language

Languages	Understanding		Speaking		Writing
	Listening	Reading	Spoken Interaction	Spoken Production	
English	Proficient	Proficient	Proficient	Proficient	Proficient
Spanish	Proficient	Independent	Independent	Independent	Basic
Dutch	Basic	Basic	Basic	Basic	Beginner
French	Basic	Independent	Basic	Basic	Beginner
Modern Greek	Beginner	Beginner	Beginner	Beginner	Beginner

ACADEMIC AND PROFESSIONAL EXPERIENCE

ACADEMIC APPOINTMENTS

PERIOD	July, 2013 — present	Belo Horizonte, Brazil
EMPLOYER	UEMG - State University of Minas Gerais	http://www.uemg.br/
DEPARTMENT	School of Music, Post-graduate program in Arts (Fine arts and Music)	
JOB TITLE	Professor	
DESCRIPTION:	Research, teaching, tutoring, committees and administration	
TEACHING:	Research training, Media and Music, Musical Acoustics, Interactive Systems, wearables, media and technology	
LEVELS:	Undergraduate and Post-graduate courses (Master)	
RESEARCH:	Empirical musicology, movement and dance analysis, technologies for music education, music technology.	
MILESTONES:	<ul style="list-style-type: none">• 2017 to 2019 - Director of the Post-Graduate program in Arts (http://ppgartes.uemg.br)• 2015 to present - Member of the Post-Graduate program in Arts• 2015 to present - Head of the research group Corpuslab.• 2013 - Professor of musicology: full professorship of permanent position after public call (2012) and contest.	
PERIOD	Jan. 2011 – Set. 2011	Ghent, Belgium
EMPLOYER	Ghent University	http://www.ipem.ugent.be/
DEPARTMENT	IPEM - Institute for Psychoacoustics and Electronic Music	
JOB TITLE	Postdoc researcher	
DESCRIPTION	Research and development: music and dance relationships in the context of popular dances.	
PERIOD	Fev. 2001 — Aug. 2006	Belo Horizonte, Brazil
EMPLOYER	UEMG - State University of Minas Gerais	http://www.uemg.br/
DEPARTMENT	School of Music	
JOB TITLE	Lecturer	
DESCRIPTION	Research, teaching, tutoring, committees and administration	
TEACHING:	Guitar performance, guitar pedagogy, musical acoustics, advising.	
LEVELS:	Preparatory, Undergraduate and Post-graduate courses	
RESEARCH:	Applied research, administration and applications for research projects (see Awards and). Research topics: music education, interactive systems, restoration of music archives, music technology, sound recording and sound design, musical acoustics.	
PERIOD	Fev. 2004 – Aug. 2006	Belo Horizonte, Brazil
EMPLOYER	FUMEC - Minas Gerais Foundation for Education and culture	http://www.fumec.br/
DEPARTMENT	Architecture and Engineering faculty	
JOB TITLE	Lecturer	
DESCRIPTION	Teaching and tutoring	
TEACHING:	Sound design and interactive systems for video and design applications. Advising students on course appointments related to music and sound design.	
LEVELS:	Undergraduate courses	
PERIOD	Fev. 2005 – Aug. 2006	Diamantina, Brazil
EMPLOYER	FEVALE - Educational Foundation of Vale do Jequitinhonha	http://www.fevale.edu.br/
DEPARTMENT	School of Music	
JOB TITLE	Lecturer	
DESCRIPTION	Teaching	
TEACHING:	Guitar performance, guitar pedagogy.	
LEVELS:	Undergraduate courses	

TAUGHT COURSES: HIGHER EDUCATION

32. 2019

Luiz Naveda. *Laboratory of Multimedia Performance and Creation. Undergraduate Course.* In: School of Music - State University of Minas Gerais. Belo Horizonte, Brazil. Introduction to the performance art using multimedia.

33. 2019

Luiz Naveda. "Movement analysis workshops". **Post-graduate course.** In: *Choreomundus - Erasmus Mundus Joint Master Degree.* Norwegian University of Science and Technology. Trondheim, Norway. Series of workshops about movement analysis and research methods.

34. **2019**
Luiz Naveda. *Music, dance and body movement.* **Undergraduate Course.** In: School of Music - State University of Minas Gerais. Belo Horizonte, Brazil. Introduction to study of human movement in music and dance.
35. **2019**
Luiz Naveda. *Wearable art: wearable experiences in art.* **Undergraduate Course.** In: School of Design at State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to wearables in art.
36. **2018**
Luiz Naveda. *Music, body expression and popular dances.* **Undergraduate Course.** In: *Music, body expression and popular dances.* State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to embodiment theories for music and dance, analytical approaches to dance and music.
37. **2018**
Luiz Naveda. *Tools and strategies for the academic production in Art.* **Post-graduate course.** In: *Fundamentals of digital arts.* Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil.
38. **2017**
Luiz Naveda. *Fundamentals of the digital arts.* **Post-graduate course.** In: *Fundamentals of digital arts.* Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Theories and practices involving digital Art.
39. **2016**
Luiz Naveda. *Multimedia capturing, register and analysis.* **Post-graduate course.** In: *Multimedia capturing, register and analysis.* Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Capturing and analysis of data using empirical methods in art and sciences.
40. **2015**
Luiz Naveda. *Introduction to research methods in arts.* **Post-graduate course.** In: *Introduction to research methods in arts.* Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Research methods in music and art, writing, concepts and strategies.
41. **2015**
Luiz Naveda. *Music, digital media and entrepreneurship.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Strategies for publishing and managing digital media for artists in early career.
42. **2015**
Luiz Naveda. *Music education with mobile devices.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Application of mobile applications for music education in general schools.
43. **2015**
Luiz Naveda. *Musical Acoustics.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to musical acoustics, acoustics of musical instruments and voice, measurements and physics of sound.
44. **2014 - 2018**
Luiz Naveda. *Design of research projects.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Development of research proposals, writing, concepts and strategies.
45. **2014-2015**
Luiz Naveda. *Interactive systems.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to interactive systems for music and art.
46. **2014-2018**
Luiz Naveda. *Introduction to research methods.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Research methods in music and art, writing, concepts and strategies.
47. **2014**
Luiz Naveda. *Science and Music.* **Undergraduate Course.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to the science of music, cognition, empirical musicology and computational ethnomusicology.
48. **2004-2006**
Luiz Naveda. *Music performance - Guitar.* **Undergraduate Course.** In: FAFIDIA. Diamantina, Minas Gerais, Brazil. Music performance (guitar) at undergraduate level.

49. **2004-2006**
Luiz Naveda. *Sound design. Undergraduate Course.* In: Faculty of Engineering and Architecture – University FUMEC. Belo Horizonte, Brazil. Sound design and interactive systems for video and design applications.
50. **2002-2005**
Luiz Naveda. *Musical Acoustics. Undergraduate Course.* In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. Introduction to musical acoustics, acoustics of musical instruments and voice, measurements and physics of sound.

TAUGHT COURSES: WORKSHOPS AND OTHER COURSES

51. **Dez. 2018**
Luiz Naveda. *Management of projects and human resources in the systems of art and culture. Workshop.* In: *Gerenciamento Lúdico de Projetos e Pessoas no Sistema de Arte e Cultura.* Bloco Afro Angola Janga. Belo Horizonte, Brazil.
52. **Nov. 2018**
Luiz Naveda. *Workshop Airtable: collecting, tagging and organizing digital knowledge. Workshop.* In: KU Leuven. Ghent, Belgium.
53. **2018**
Luiz Naveda. “Workshop of Furoshiki techniques”. **Workshop.** In: *Feira Inquieta.* Selletiva/EmCasa. Belo Horizonte, Brazil. Workshop on the japanese practices of Furoshiki (cloth wrapping).
54. **2016-present**
Luiz Naveda. “Assistant teacher: Ballroom dances”. **Assistant teacher.** In: *Dance Classes (collective).* 7e8 Dance School. Belo Horizonte, Brazil. Modalities: Samba-de-Gafieira, Forró, Bolero and Salsa.
55. **jun 2015**
Luiz Naveda; Federico Visi. “Workshop: Music and Motion Workshop”. **Workshop.** In: *11th International Symposium on Computer Music Multidisciplinary Research (CMMR).* CMMR. Plymouth, UK. <http://cmr.soc.plymouth.ac.uk/mocap2015/>.
56. **2014**
Luiz Naveda. “Currículo, qualificação de produção e preenchimento da plataforma Lattes - CNPq”. **Workshop.** In: UEMG. Belo Horizonte, Minas Gerais, Brazil.
57. **2014**
Luiz Naveda. “Workshop: “Topos” toolkit for Pure Data: Spatial features of dance gestures for interactive musical applications.” **Workshop.** In: *40th International Computer Music Conference (ICMC) / 11th Sound and Music Computing conference.* University of Athens. Athens, Greece. www.naveda.info/topos.
58. **2013**
Luiz Naveda; Davi Mota. “1st International Workshop of Mediation Technologies for the investigation of temporal Arts”. **Workshop.** In: *LEEM - Laboratorio para el Estudio de la Experiencia Musical - UNLP.* LEEM - Laboratorio para el Estudio de la Experiencia Musical - UNLP. La Plata, Argentina. <http://fba.unlp.edu.ar/leem>.
59. **2012**
Luiz Naveda; George Sioros. “Pure Data Workshop”. **Workshop.** In: *Networked Hacklab.* Conservatório da UFMG. Belo Horizonte, Brazil. <http://hacklabbh.blogspot.com.br/>.
60. **2006**
Luiz Naveda. *Introduction to architectural Origami and creativity in paper. Workshop.* In: Festival da Inverno da UFMG. Ouro Preto, Minas Gerais, Brazil.
61. **2006**
Luiz Naveda. *Workshop of Origami architecture. Workshop.* In: Itabira, Minas Gerais, Brazil.
62. **2006**
Luiz Naveda. *Workshop on architectural origami. Workshop.* In: Ipoema.
63. **2003**
Luiz Naveda. *Workshop of Origami. Workshop.* In: *Oficina de Origami.* PUC Minas. Belo Horizonte, Brazil.

OTHER PROFESSIONAL EXPERIENCE

64. **2016-present**
Luiz Naveda. “Assistant teacher: Ballroom dances”. **Assistant teacher.** In: *Dance Classes (collective).* 7e8 Dance School. Belo Horizonte, Brazil. Modalities: Samba-de-Gafieira, Forró, Bolero and Salsa.

65. **May 2012**
Luiz Naveda. *Product manager and developer. Company position.* In: *Product manager and developer.* PPV. Belo Horizonte, Brazil. Development and management for software and hardware for music education (<http://www.tomplay.com>). <http://www.tomplay.com>.

TECHNICAL PRODUCTION

66. **2013-2015**
Luiz Naveda. *Samba Toolbox: a collection of Matlab tools for movement and audio analysis. Software.* In: *Samba Toolbox (projeto em andamento).* Ghent University/UEMG. Belo Horizonte, Brazil.
67. **2013-2015**
Luiz Naveda; Ivani Santana. *“Topos”: toolkit for Pure Data. Software.* In: *Topos.* UEMG - UFBA. Belo Horizonte, Brazil. Collection of Pure Data objects for interactive musical applications with human movement. <http://naveda.info/topos>.
68. **2010**
Ivani Santana; Luiz Naveda. *E-Pormundos Afeto Espectaculo de danza telematica. Motion Capture work.* In: *E-Pormundos Afeto Espectaculo de danza telematica.* 12o festival de videodanza de buenos aires. Buenos Aires, Argentina.

RESEARCH AND PROJECTS

RESEARCH INTERESTS

- MAIN TOPICS** Empirical musicology, music and dance phenomenon in society, movement analysis, dance studies, popular music and dance, rhythm, music cognition, music performance and interactive systems, computer music, sensing devices and electronics.
- OTHER** Paper architecture, photography, robotics, architecture, cultural industries, economy, ethnography, geography, image processing, iconography.

RESEARCH PROJECTS

69. **2019-2022**
Luiz Naveda; Loque Arcanjo. *Data mining in images of music: computational methods for the analyses of body representations in musical archives.* **Research Project.** In: UEMG. Belo Horizonte, Minas Gerais, Brazil.
70. **2018-2020**
Luiz Naveda; Marina Fares. *Strategies of movement representation in the context of safeguarding of immaterial heritage in dance/music manifestations.* **Research Project.** In: UEMG/CNPq. Belo Horizonte, Minas Gerais, Brazil. CNPq Project number 437219/2018-6. Funding: 3800 USD.

The preservation of immaterial and traditional cultures in the contemporary world in transformation is a fundamental theme in the policies of institutional bodies in all spheres of governance. In particular, the body movement that guards the embodied knowledge in the traditions of music and dance is in a constant process of invisible transformation, given the intangible nature of choreographic musical forms. Although the idea of "process" is present in the definition stipulated by UNESCO, its definitions do not involve models of representation, safeguarding and reproduction of this "intangible legacy". Consequently, safeguarding processes do not clearly discuss the representations of human movement. This gap produces an ambiguity where the intangible seems to be legitimised by the description of a tangible byproduct, and is reflected to the excess of verbal and taxonomic representation. In this project, we aim at developing more efficient methodological combinations for models of movement representation in the process of intangible heritage. It is expected that the project has an impact on the representations of knowledge incorporated in the registration processes and contribute to the development of conceptions, values, process and the epistemology of the Brazilian musical traditions.

71. **2017-2020**
Luiz Naveda. *Cognition, materiality and musical cultures: an experimental perspective on the epistemic relationships between musicians, dancers and objects.* **Research Project.** In: UEMG/FAPEMIG. Belo Horizonte, Minas Gerais, Brazil. Funding: 15.000 USD.

The evolution of cognitive sciences has opened the theories of art to the role of materiality of everyday objects in the formation of what we call artistic knowledge. These "epistemic objects" mediate, amplify, limit, and alter our mediation with reality. In this project, we focus production of knowledge that emerges in the interaction between of artists, objects and external agents. More specifically, the project focuses on the interactions between musicians, dancers and objects that interfere in their cognitive tasks.

72. **2016-2017**
Luiz Naveda. *Promotion of the R&D actions in the project "Relationships between human movement and music across different cultural contexts and identities.* **Research Project.** In: UEMG/FAPEMIG. Belo Horizonte, Minas Gerais, Brazil. Funding: 4.000 USD.
73. **2015 - 2019**
Luiz Naveda. *Relationships between human movement and music across different cultural contexts and identities.* **Research Project.** In: UEMG/FAPEMIG. Belo Horizonte, Minas Gerais, Brazil. Funding: 16.000 USD (FAPEMIG Projeto CHE - APQ-02689-15).

Research project involving the recording and analysis of musical movement and dances in different cultural settings. The aim is to explore the characteristics of the variability and the differences between spontaneous, choreographic and musical gesture. See [0, 0] for publications related to the project.

74. **2014-current**

Luiz Naveda. *Embodied knowledge in music and dance: representation technologies and intertextual analysis of movement and sound.* **Research Project.** In: State University of Minas Gerais (UEMG). Belo Horizonte, Brazil. (in phase of application for funding).

In this “umbrella” project we organize several research actions around the topic musical and choreographic knowledge. These actions aim at developing forms of representation and analysis that allow to understand how music and dance relate to and influence each other, in specific cultural contexts. The technologies used in studies are supported computational media, interactive systems and data visualization. The case studies involve the modern urban cultural contexts and traditional cultures of dance and music. Actual research actions connected to this project include the publications [0, 0, 0, 24, 26, 25, 27, 0, 0, 28].

75. **2006-2011**

Luiz Naveda; Marc Leman. *Gesture in Samba.* **Research Project.** In: Ghent University and CAPES. Ghent, Belgium. Funding: UGENT/BOF scholarship and partially funded by CAPES (Brazil).

In this project, we investigate how this gesture is modelled through sound and movement and how the interdependence between these modalities has influenced samba music and samba dances. Starting from commercial audio excerpts and field recordings, we demonstrated that samba is characterised by particular micro-timing deviations, as well as an unclear configuration of periodicities in the metrical structure of music. From motion capture and video recordings of dance, we developed methods that allow the description of gestures in terms of shapes and spatiotemporal reference frames. The research shows that the sounding structure of samba cannot be fully understood without taking into consideration the role of the human body and the structure of dances. However, characteristic models of samba dances and music are beyond invariant properties of repetitive gestures or rhythm motives.

76. **2005**

Luiz Naveda. *Laboratory for multimedia, research, recording and performance.* **Research Project.** In: Escola de Música da UEMG. Belo Horizonte, Brazil. Funding: 53.000 USD - FAPEMIG (Belo Horizonte, Brazil).

The project involves a multimedia laboratory designed to support research and performance using multimedia at the school of music of UEMG. The design of the laboratory was based on digital technology and focused on mobility, multimedia interaction and robust sound recording methods for music performance and ethnography. The development of the project involved the design of the laboratory, coordination of research actions, support to researchers in the institution and training.

77. **2005**

Luiz Naveda; Domingos Brandão. *“Rádio Inconfidência de Belo Horizonte”: safeguarding and creation of a laboratory for restoration of sound records and scores.* **Research Project.** In: Escola de Música da UEMG. Belo Horizonte, Brazil. Funding: 60.000 USD, FAPEMIG (Belo Horizonte, Brazil).

The Rádio Inconfidência is a radio station serving the city of Belo Horizonte, and the central portion of the Minas Gerais state in Brazil. It was one of the first state radios in Brazil and started to broadcast in 1936. The “Radio Inconfidência archive” is a repository of collections of LP’s and scores that includes items ranging from late 1940’s to 1980’s (30000 LP’s and 10000 scores). The project aimed at developing and implementing routines to store, restore and cataloguing of scores and sound recordings. We developed a set of methodologies to identify and restore audio and score information using a minimum of physical manipulation of records. The methods were strongly based on the use of image processing, annotation and web-services.

78. **2000-2002**

Luiz Naveda. *The timbre and the loudness of the classical guitar: An acoustic and psychoacoustic approach.* **Research Project.** In: UFMG. Belo Horizonte, Brazil.

The characteristics of the loudness of the classical guitar have affected the performance, construction and repertoire for the instrument. New technologies have presented solutions in

the form of new materials for the guitar body, strings and high fidelity amplification, without resulting in broad or significant changes. The guitar player uses technical artifices already present in the instrument's technique in the attempt to increase the loudness. In this work, we analyze guitar techniques and review the main aspects of the guitar acoustics and psychoacoustics. An original methodology based on subjective tests and analysis of spectral components was developed in order to evaluate the influence of playing techniques in the subjective perception of timbre and loudness. The results show that subjective loudness depends on decay rate and types of transients present in the attack. The loudness attributed to technical artifices such as the *apoiado* attack, seems notably depend significantly of the timbre attribute.

EXTENSION PROJECTS

79. 2018

Luiz Naveda. *Activities of indentitary music education at the quilombola community Manzo Ngunzo Kaiango.* **University Extension Project.** In: UEMG. Belo Horizonte, Minas Gerais, Brazil. Funding UEMG: 2.000 USD.

This project aims at supporting basic music education activities at the community by registering and connections cultures of different quilombo groups at the region of Minas Gerais state.

80. 2017-2018

Renata Fernandes Souza; Luiz Naveda. *Development and dissemination of tools of music education for mobile devices.* **University Extension Project.** In: *Development and dissemination of tools of music education for mobile devices.* UEMG. Belo Horizonte, Minas Gerais, Brazil. Funding UEMG: 2.000 USD.

This project aims at the development of an online platform that disseminates tools for music education using mobile devices. The project involves a development part where we build small applications to be used by local music teachers teaching in public schools. The dissemination part involves a blog with teaching plans and other that assist teaching strategies in the context of public schools in Brazil.

81. 2016

Luiz Naveda; Nathália C. F. Rodrigues. *Public mediation at the quilombola community "Manzo Ngunzo Kaiango".* **University Extension Project.** In: UEMG. Belo Horizonte, Minas Gerais, Brazil. Funding UEMG: 2.000 USD.

University extension project. Mediation of the communication of the quilombola community "Manzo Ngunzo Kaiango" by means of media dissemination and workshops for the community (Quilombo is a Brazilian hinterland settlement founded by people of African origin). Website: <http://www.kilombomanzo.org>

PUBLICATIONS

PEER-REVIEWED JOURNAL PUBLICATIONS

82. **Luiz Naveda.** Creative processes and extended cognition in Embodied in various Darmstadt'58. In: in: 2(2). ISSN 2358-2006, 196–211.
83. **J.L. Oliveira; Luiz Naveda; F. Gouyon; L.P. Reis; P. Sousa; Marc Leman.** A parameterizable spatiotemporal representation of popular dance styles for humanoid dancing characters. In: in: 2012(1), 18.
84. **Luiz Naveda; Fabien Gouyon; Carlos Guedes; Marc Leman.** Microtiming patterns and interactions with musical properties in samba music. In: in: 40(2), 223–236.
85. **L. Vroman; L. Naveda; M. Leman; L. Thierry.** Generating tacit knowledge through motion: A vision on the matter of space. In: in: 10(2), 255–270.
86. **Marc Leman; Luiz Naveda.** Basic Gestures as Spatiotemporal Reference Frames for Repetitive Dance/Music Patterns in Samba and Charleston. In: in: 28(1), 71–91.
87. **Luiz Naveda; Marc Leman.** The spatiotemporal representation of dance and music gestures using Topological Gesture Analysis (TGA). In: in: 28(1), 93–111.
88. **Luiz Naveda; Marc Leman.** A Cross-modal Heuristic for Periodic Pattern Analysis of Samba Music and Dance. In: in: 38(3), 255–283.
89. **Luiz Naveda.** Inovação, anjos e tecnologias nos projetos e práticas da educação musical. In: in: 1(14), 65–74.

BOOK CHAPTERS

90. **Luiz Naveda; Isabel Martínez; Javier Damesón; Alejandro Pereira Ghiena; Romina Herrera; Alejandro Ordás.** Cross-Cultural Comparisons of Unconstrained Body Responses to Argentinian and Afro-Brazilian Music. In: *Music, Mind, and Embodiment*. Ed. by Richard Kronland-Martinet; Mitsuko Aramaki; Sølvi Ystad. Vol. 9617. Lecture Notes in Computer Science. DOI: 10.1007/978-3-319-46282-0_30. Cham: Springer International Publishing, 2016, pp.464–482. ISBN: 978-3-319-46281-3 978-3-319-46282-0. https://link.springer.com/chapter/10.1007/978-3-319-46282-0_30 (visited on 10/15/2016).
91. **Luiz Naveda; Isabel Martínez; Javier Damesón; Alejandro Pereira Ghiena; Romina Herrera; Alejandro Ordás.** Musical Meter, Rhythm and the Moving Body: Designing Methods for the Analysis of Unconstrained Body Movements. In: *Music, Mind, and Embodiment*. Ed. by Richard Kronland-Martinet; Mitsuko Aramaki; Sølvi Ystad. Vol. 9617. Lecture Notes in Computer Science. DOI: 10.1007/978-3-319-46282-0_3. Cham: Springer International Publishing, 2016, pp.42–57. ISBN: 978-3-319-46281-3 978-3-319-46282-0. http://link.springer.com/chapter/10.1007/978-3-319-46282-0_3 (visited on 10/15/2016).

PEER-REVIEWED CONFERENCE PROCEEDINGS

92. **2019**
Natacha Lamounier; Luiz Naveda. “The design of technological interfaces for interactions between music, dance and garment movements”. In: *NIME 2019 New Interfaces for Musical Expression*. Federal University of Rio Grande do Sul/Nime. Porto Alegre, Brazil.
93. **Livia Itaborahy; Luiz Naveda.** Evaluation of associations between gender and dance/music movements (Abstract). In: *Proceedings of the 25th Anniversary Conference of the European Society for the Cognitive Sciences of Music*. ESCOM. Ghent, Belgium: Ghent University, 2017.
94. **Luiz Naveda.** Musical meter, movement and cultural roles: A comparison between different types of movement responses to music (Abstract). In: *Proceedings of the 25th Anniversary Conference of the European Society for the Cognitive Sciences of Music*. ESCOM. Ghent, Belgium: Ghent University, 2017.

95. **Luiz Naveda.** Topos.sonification: a set of tools for interactive exploration of motion capture data. In: *13mo Encuentro de Ciencias Cognitivas de la Música*. La Plata, Argentina: SACCoM, 2017.
96. **Luiz Naveda; Cassio G. Campos.** Representações do patrimônio imaterial como estratégias cognitivas incorporadas. In: *Anais do XII Simpósio Internacional de Cognição e Artes Musicais*. Porto Alegre, Brasil: ABCM, 2016.
97. **Marx Marreiro; Luiz Naveda.** Dinâmicas de reaprendizado motor nas relações entre alturas e teclas do acordeom. In: *Actas del 12mo Encuentro de Ciencias Cognitivas de la Música*. Buenos Aires, Argentina: SACCoM, 2015.
98. **Isabel Martínez; Luiz Naveda; Javier Damesón; Alejandro Pereira Ghiena; Romina Herrera; Alejandro Ordás.** The individuality of metrical engagement: describing the individual differences of movements in response to musical meter. In: *Proceedings of the 11th International Symposium on Computer Music Multidisciplinary Research (CMMR)*. Ed. by M. Aramaki; R. Kronland-Martinet; S. Ystad. Marseille, France: The Laboratory of Mechanics and Acoustics, 2015, pp.575–590.
99. **Luiz Naveda.** Music and dance representations at the crossroads of humanities and sciences. In: *2nd Annual International Conference on Humanities and Arts in a Global World*. Ed. by Anastasia Georgaki; Georgios Kouroupetroglou. Athens, Greece: Athens Institute for educations and research - Atiner, 2015.
100. **Luiz Naveda; Isabel Martínez; Javier Damesón; Alejandro Pereira Ghiena; Romina Herrera; Alejandro Ordás.** Cross-cultural differences in free body movement responses to Argentinian and Afro-Brazilian music. In: *Proceedings of the 11th International Symposium on Computer Music Multidisciplinary Research (CMMR)*. Ed. by M. Aramaki; R. Kronland-Martinet; S. Ystad. Marseille, France: The Laboratory of Mechanics and Acoustics, 2015, pp.146–162.
101. **Luiz Naveda; Isabel Martínez; Javier Damesón Javier; Alejandro Pereira Ghiena; Romina Herrera.** Methods for the analysis of rhythmic and metrical responses to music in free movement trajectories. In: *Proceedings of the 11th International Symposium on Computer Music Multidisciplinary Research (CMMR)*. Ed. by M. Aramaki; R. Kronland-Martinet; S. Ystad. Marseille, France: The Laboratory of Mechanics and Acoustics, 2015, pp.248–262.
102. **Luiz Naveda.** Topos toolkit for Pure Data: exploring the spatial features of dance gestures for interactive musical applications. In: *Proceedings of the 40th international Computer Music Conference - 11th Sound and Music Computing conference*. Ed. by Anastasia Georgaki; Georgios Kouroupetroglou. Athens, Greece: University of Athens, 2014.
103. **Luiz Naveda; Marc Leman.** Mapping idiomatic elements in the morphology of dance gestures: Meter, gender and cultural idiosyncrasies in the samba dance and music. In: *Actas de ECCoM. Vol. 1 N1, "Nuestro Cuerpo en Nuestra Musica. 11o ECCoM"*. Ed. by Favio Shifres; Maria Jacquier; Daniel Gonnet; Maria Ines Burcet; Romina Herrera. Vol. 1. Buenos Aires, Argentina: SACCoM, 2013.
104. **Luiz Naveda; Marc Leman.** Hypotheses on the choreographic roots of the musical meter: a case study on Afro-Brazilian dance and music. In: *X Encuentro de Ciencias Cognitivas de la Música (Young Research Award)*. SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música, 2011. http://www.saccom.org.ar/2011_xencuentro/premio/resultado.html.
105. **Liselotte Vroman; Thierry Lagrange; Luiz Naveda.** Architecture Through motion: A vision on the matter of space. In: *EKSIG 2011 - International Conference 2011 of the DRS Special Interest Group on Experiential Knowledge*. Design Research Society. Farnham Castle, UK, 2011.
106. **Luiz Naveda; Fabien Gouyon; Marc Leman.** Modeling Musical Structure From The Audience: Emergent Rhythmic Models From Spontaneous Vocalizations In Samba Culture. In: *Proceedings of the 11th International conference on Music Perception and Cognition ICMPC10*. Seattle: University of Washington, 2010.

107. **João L Oliveira; Luiz Naveda; Fabien Gouyon; Marc Leman; João P Reis.** Synthesis of Variable Dancing Styles Based on A Compact Spatiotemporal Representation of Dance. In: *IROS2010*. Taipei, 2010. <http://winnie.kuis.kyoto-u.ac.jp/RMEWS/>.
108. **Luiz Naveda; Fabien Gouyon; Carlos Guedes; Marc Leman.** Multidimensional microtiming in Samba music. In: *Proceedings of the 12th Brazilian Symposium on Computer Music (Best Paper Award)*. Ed. by M Pimenta; Damián Keller; Regis Faria; Marcelo Queiroz; Geber Ramalho; Giordano Cabral. Recife: SBCM, 2009, pp.1–12. <http://compmus.ime.usp.br/sbcm/2009/>.
109. **Luiz Naveda; Marc Leman; Fabien Gouyon.** Accessing structure of samba rhythms through cultural practices of vocal percussions. In: *Proceedings of the SMC09-6th Sound and Music Computing Conference*. Ed. by Álvaro Barbosa; Xavier Serra. SMC. Portugal, 2009, pp.259–264.
110. **João Lobato Oliveira; Luiz Naveda; Fabien Gouyon; João P Reis.** Towards Human-Machine Sonic Interactions: Mapping Human Dance Gestures onto Robots. In: ed. by Luiz Naveda. Ghent: Proceedings of the Second International Conference of Students of Systematic Musicology SysMus09, 2009, pp.37–41.
111. **Luiz Naveda; Marc Leman.** Representation of Samba dance gestures, using a multi-modal analysis approach. In: *Proceedings of the 5th Enactive International Conference ENACTIVE 2008*. Edizione ETS, 2008, pp.68–74. ISBN: ISBN 978-884672252-2.
112. **Luiz Naveda; Marc Leman.** Sonification of Samba dance using periodic pattern analysis. In: *ARTECH 2008. 4th International Conference on Digital Arts*. Ed. by Álvaro Barbosa. Porto, Portugal: Universidade Católica Portuguesa, 2008, pp.16–26.
113. **Luiz Naveda.** O Timbre e o Volume Sonoro do violão: Uma abordagem experimental (The timbre and the loudness of the guitar: an experimental approach). In: *XIV Encontro da ANPPOM*. Porto Alegre, Brasil: ANPPOM, 2003.
114. **Luiz Naveda.** Cognitive bases for actions on music education in the periphery of Belo Horizonte: an experimental approach on the student's musical viewpoint). In: Universidade Federal de Uberlândia, 2001. <http://www.abemeducacaomusical.org.br/anais.html>.

OTHER PUBLICATIONS

115. **2019**
Luiz Naveda. *Coordinator of comission for the elaboration of the Doctoral Course in Arts - UEMG. Participa- tion in Academic Committee.* In: State University of Minas Gerais (UEMG). Belo Horizonte. Organization of the comission and edition of the proposal of the Doctoral Course in Arts - UEMG.
116. **Marx Marreiro; Luiz Naveda.** *Relatório Dinâmicas de reaprendizado motor nas relações entre alturas e teclas do acordeom.* Tech. rep. Belo Horizonte: UEMG, 2016.
117. **Luiz Naveda.** “Gesture in Samba: A cross-modal analysis of dance and music from the Afro-Brazilian cul- ture”. PhD thesis. Ghent University, 2011.
118. **Marc Leman; Luiz Naveda.** Spatial cognition of Samba and Charleston. In: in: **10**, S142–S142.
119. **2009**
Luiz Naveda, ed. *Proceedings of the Second Conference of Students of Systematic Musicology*. In: *Proceedings of the Second Conference of Students of Systematic Musicology*. Ghent University. Ghent.
120. **2009**
Luiz Naveda. *Project proposal: Sysmus09 - Second International Conference of Students of Systematic Musi- cology*. In: *Project proposal: Sysmus09 - Second International Conference of Students of Systematic Musicology*. Ghent University. Ghent. Elaboration of funding project. P. 13.

121. **Luiz Naveda; Fabien Gouyon; Carlos Guedes.** *Interactions between dance movements and music rhythmic structure - The case of groove in Samba (Report: Short-Term Scientific Mission)*. Tech. rep. Ghent: COST-SID, 2009. <http://sid.soundobject.org/wiki/STSMs>.
122. **João Lobato Oliveira; Luiz Naveda; Fabien Gouyon; Luis P. Reis.** *Towards Human-Machine Sonic Interactions: Mapping Human Dance Gestures onto Robots*. Tech. rep. Porto, Portugal: SID-COST, 2009. <http://sid.soundobject.org/wiki/STSMs>.
123. **2006**
Luiz Naveda. *Pequena Cancão dos Desencontros. Music composition (guitar solo)*. In: *Pequena Cancão dos Desencontros*. Independent. Belo Horizonte, Brazil.

ACADEMIC ACTIVITIES

PARTICIPATION IN CONFERENCES

124. **2019**
Luiz Naveda. “Experiments with image, body and movement in the old dances”. **Participation in Conference**. In: *Colóquio de Música antiga/Old Music Colloquium*. Ed. by Aline Azevedo; Domingos Brandão; Fábio Viana. Escola de Música da UEMG. Belo Horizonte, Brazil. Lecture on new perspectives on the study of body image in musicology collections.
125. **2019**
Luiz Naveda. “Motion Bank Lab Brazil”. **Participation in Conference**. In: *Motion Bank*. Ed. by Scott de Lahunta; Thembi Rosa. Sesc Palladium. Belo Horizonte, Brazil. Video capture and editing, research, mocap recordings and lecture. <http://www.sdelab.dds.nl/motionbank/brazillab2019/#/mosys/grids/549d38ab-7182-4459-bd81-2c9fb8a15d63>.
126. **2019**
Luiz Naveda. “The design of technological interfaces for interactions between music, dance and garment movements”. **Participation in Conference**. In: *NIME 2019 New Interfaces for Musical Expression*. Federal University of Rio Grande do Sul/Nime. Porto Alegre, Brazil.
127. **2018**
Luiz Naveda. “Exploring advanced methods for capturing and analysing human music-related motion”. **Roundtable participant**. In: *RITMO Largo: Opening conference of the International Motion Capture Workshop*. University of Oslo - RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion. Oslo, Norway. Invited Lecturer. <https://www.hf.uio.no/ritmo/english/news-and-events/events/conferences/2018/motion-capture/index.html>.
128. **July 2018**
Luiz Naveda. *ICMPC15/ESCOM10 - 15th International Conference on Music Perception and Cognition and 10th triennial conference of the European Society for the Cognitive Sciences of Music*. **Participation in Conference**. In: *ICMPC15/ESCOM10 - 15th International Conference on Music Perception and Cognition and 10th triennial conference of the European Society for the Cognitive Sciences of Music*. Sociedad Argentina de Ciencias Cognitivas de la Música (SACCoM)/ ESCOM. La Plata, Argentina. (Chair and keynote). <https://www.youtube.com/watch?v=-vr2ECIb090>.
129. **2017**
Luiz Naveda. *13th Meeting of cognitive sciences of Music*. **Participation in Conference**. In: SACCoM- Sociedad Argentina para las Ciencias Cognitivas de la Música. La Plata, Argentina. Oral communication and participation.
130. **set 2017**
Luiz Naveda. *Alternative applications and methods in the study of music and movement*. **Invited lecturer**. In: LEEM - Laboratorio para el Estudio de la Experiencia Musical - UNLP. La Plata, Argentina. Invited Lecturer.
131. **2017**
Luiz Naveda. “Colloquium: Digital performances: dialogues and reverberations”. **Participation in Conference**. In: *Utopias e Heterotopias*. IHAC - UFBA. Salvador, Bahia. <http://compmus.ime.usp.br/sbcm/2017/>.
132. **2017**
Luiz Naveda. “Multimedia design in publications of art: formats”. **Participation in Conference**. In: *V ENCONTRO e II FÓRUM dos Editores de Periódicos da Área de Artes*. ARJ - Art Research Journal. São Paulo, Brazil. Invited Lecturer. <http://arjencontro2017.blogspot.com.br/p/programacao.html>.

133. **2017**
Luiz Naveda. “Scientific committee and Chair”. **Participation in Conference.** In: *16th Brazilian Symposium on Computer Music.* University of São Paulo. São Paulo, Brazil. <http://compmus.ime.usp.br/sbcm/2017/>.
134. **Oct 2017**
Luiz Naveda. *Workshop FAPEMIG-PUCP (funding Agencies):promoting joint research with Peru.* **Participation in Conference/Workshop.** In: *Workshop FAPEMIG-PUCP (funding Agencies):promoting joint research with Peru.* FAPEMIG. Belo Horizonte, Brazil.
135. **2016**
Luiz Naveda. “Coordinator of scientific committee”. **Participation in Conference, Coordination of Conference.** In: *XXVI Congress of ANPPOM.* ANNPOM - Brazilian association of Research and Post-graduation in Music. Belo Horizonte, Brazil. Scientific Coordination.
136. **2016**
Luiz Naveda. “Representations of immaterial heritage as embodied cognitive strategies”. **Participation in Conference.** In: *Simpósio Internacional de Cognição e Artes Musicais (international Simposium of cognition and musical arts).* ABCM. Porto Alegre, Brazil. (Oral communication and participation in conference).
137. **Jan 2015**
Luiz Naveda. *11th International Symposium on Computer Music Multidisciplinary Research (CMMR).* **Participation in Conference.** In: CMMR - Plymouth University. Plymouth, UK. Oral presentation and Keynote.
138. **August 2015**
Luiz Naveda. *12mo Encuentro de Ciencias Cognitivas de la Música.* **Participation in Conference.** In: *12mo Encuentro de Ciencias Cognitivas de la Música.* SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. San Juan, Argentina. Oral presentation and Keynote.
139. **Jan 2015**
Luiz Naveda. *2nd Annual International Conference on Humanities and Arts in a Global World.* **Participation in Conference.** In: *2nd Annual International Conference on Humanities Arts in a Global World.* Athens Institute for educations and research - Atiner. Athens, Greece. Oral presentation and Keynote.
140. **October 2015**
Luiz Naveda. “Research and Development of arts for motion capture”. **Participation in Conference.** In: *Seminário de Artes Digitais: questões emergentes e estado da arte.* UEMG/Labfront. Belo Horizonte, Brazil. (Oral communication and participation in debate).
141. **2014**
Luiz Naveda. *40th International Computer Music Conference (ICMC) / 11th Sound and Music Computing conference.* **Participation in Conference.** In: University of Athens. Athens, Greece. (Oral communication and workshop).
142. **Oct 2014**
Luiz Naveda. *Rhythm Workshop: Cross-Disciplinary and Multi-Cultural Perspectives on Musical Rhythm and Improvisation II.* Ed. by Carlos Guedes; G. Toussaint; Juan Bello; Robert Rowe. **Participation in Conference/Workshop.** In: New York University Abu Dhabi. Abu Dhabi, Arab Emirates.
143. **2011**
Luiz Naveda. *X Encontro de Ciencias Cognitivas de la Música.* **Participation in Conference.** In: *X Encontro de Ciencias Cognitivas de la Música.* SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. Buenos Aires, Argentina.
144. **2011**
Marcelo Wanderley. *Cátedras IEAT/FUNDEP.* **Participation in Seminar.** In: *Cátedras IEAT/FUNDEP.* IEAT/UFGM. Belo Horizonte, Brazil.
145. **2010**
Luiz Naveda. *ICMPC11 - International Conference of Music Perception and Cognition.* Ed. by Steven Demorest. **Participation in Conference.** In: *ICMPC11.* Washington University. Seattle, US.
146. **2010**
Luiz Naveda. *Sysmus10- Third International Conference of Students of Systematic Musicology.* **Participation in Conference.** In: *Sysmus10.* University of Cambridge. Cambridge, UK.
147. **2010**
Luiz Naveda; Ivani Santana. “Space, music and body dynamics in three excerpts of dance improvisation”. **Presentation in Conference.** In: *DRHA2010.* Brunel University. London, UK.
148. **2009**
Luiz Naveda. *ICSC09-4th International Conference in Spatial Cognition.* **Participation in Conference.** In: *4th International Conference in Spatial Cognition.* Sapienza University of Rome. Rome, Italy.

149. **2009**
Luiz Naveda. *SBCM 2009 - 12th Brazilian Symposium on Computer Music. Participation in Conference.* In: Brazilian Computer Society. Recife, Brazil.
150. **2009**
Luiz Naveda. *Sound Music Computer Conference. Participation in Conference.* In: *Sound Music Computer conference.* SMC. Porto, Portugal.
151. **2008**
Luiz Naveda. *5th Enactive International Conference ENACTIVE 2008. Participation in Conference.* In: *Enactive08.* Scuola Superiore Sant'Anna.
152. **2008**
Luiz Naveda. *Artech2008. Participation in Conference.* In: *Artech2008.* Universidade Catolica Portuguesa. Porto, Portugal.
153. **2008**
Luiz Naveda. "Instruments in Afro-Brazilian samba". **Presentation in Seminar.** In: *Seminar: Pluck and Play for the Muses.* Ghent University. Ghent, Belgium.
154. **2008**
Luiz Naveda. *The Mirror System Hypothesis: On Being Moved. Participation in Seminar.* In: *The Mirror System Hypothesis: On Being Moved.* Cologne, Germany.
155. **2005**
Luiz Naveda. **Participation in Event.** In: UEMG. Belo Horizonte, Brazil.
156. **2005**
Luiz Naveda. "Laboratory for multimedia, research, recording and performance". **Presentation in Event.** In: UEMG. Belo Horizonte, Brazil.
157. **2005**
Luiz Naveda. *XIV Encontro Anual Da Abem. Participation in Conference.* In: UEMG. Belo Horizonte, Brazil.
158. **2001**
Luiz Naveda. "Workgroup - The spiral model of musical development: tendencies, paradigms and perspectives". **Participation in workgroup.** In: *XII Encontro da ANPPOM.* UFMG. Belo Horizonte, Brazil.
159. **2001**
Luiz Naveda. *X Meeting of the Brazilian Association of Music Education. Participation in Conference.* In: Universidade Federal de Uberlândia. Uberlândia, Brazil.

INVITED TALKS & KEYNOTES

160. **2018**
Luiz Naveda. "Exploring advanced methods for capturing and analysing human music- related motion". **Roundtable participant.** In: *RITMO Largo: Opening conference of the International Motion Capture Workshop.* University of Oslo - RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion. Oslo, Norway. Invited Lecturer. <https://www.hf.uio.no/ritmo/english/news-and-events/events/conferences/2018/motion-capture/index.html>.
161. **2018**
Luiz Naveda. "Variability, complexity and gender in musical cultures: Insights from experiments with epistemological waste". **Conference Keynote.** In: *ICMPC15/ESCOM10 - 15th International Conference on Music Perception and Cognition and 10th triennial conference of the European Society for the Cognitive Sciences of Music.* Sociedad Argentina de Ciencias Cognitivas de la Música (SACCoM)/ ESCOM. La Plata, Argentina. <https://music-psychology-conference2018.uni-graz.at/en/>.
162. **set 2017**
Luiz Naveda. *Alternative applications and methods in the study of music and movement. Invited lecturer.* In: LEEM - Laboratorio para el Estudio de la Experiencia Musical - UNLP. La Plata, Argentina. Invited Lecturer.
163. **2017**
Luiz Naveda. "Multimedia design in publications of art: formats". **Participation in Conference.** In: *V ENCONTRO e II FÓRUM dos Editores de Periódicos da Área de Artes.* ARJ - Art Research Journal. São Paulo, Brazil. Invited Lecturer. <http://arjencontro2017.blogspot.com.br/p/programacao.html>.

164. **2015**
Luiz Naveda. “Computational analysis of musical movement and applications for music, robotics and multimodal interactive systems”. **Invited lecturer.** In: *Laboratório de Sinais, Multimídia e Telecomunicações (SMT - Poli/COPPE/UFRJ)*. IEEE Computer Society/RJ and. Belo Horizonte, Brazil.
165. **2015**
Luiz Naveda. *Digital Art Seminar (SAD)*. Ed. by Pablo Gobira. **Participation in Conference.** In: UEMG - LabFront. Belo Horizonte, Brazil. Invited Lecturer.
166. **2015**
Luiz Naveda. “The diversity of ways of knowing the ecology of music and dance experiences”. **Invited lecturer.** In: *Conference Keynote at the 12th meeting of the Cognitive Sciences of Music*. Sociedad Argentina de Ciencias Cognitivas de la Música (SACCoM). San Juan, Argentina.
167. **Oct 2014**
Luiz Naveda. “Repetition without repetition: insights from rhythmic variability in music and dance”. **Invited lecturer.** In: *Rhythm Workshop: Cross-Disciplinary and Multi-Cultural Perspectives on Musical Rhythm and Improvisation II*. Ed. by Carlos Guedes; G. Toussaint; Juan Bello; Robert Rowe. New York University Abu Dhabi. Abu Dhabi, Arab Emirates.
168. **2012**
Luiz Naveda. “Rhythm, groove and interaction design”. **Invited lecturer.** In: *Networked Hacklab*. Conservatório da UFMG. Belo Horizonte, Brazil.
169. **2012**
Luiz Naveda. “The time in the technological poetics”. **Debate.** In: *10 dimensions project*. Federal University of Rio Grande do Norte. Natal, Brazil.
170. **2012**
Luiz Naveda. “Time, dance, music and other blind spots of the same experience.” **Invited lecturer.** In: *10 dimensions Project*. Federal University of Rio Grande do Norte. Natal, Brazil.
171. **2011**
Luiz Naveda. *Concepções contemporâneas em dança*. Ed. by Isabel Coimbra. **Participation in Conference.** In: Centro Cultural da UFMG. Belo Horizonte, Brazil.
172. **2011**
Luiz Naveda. “Dance, language and technological spaces”. **Invited lecturer.** In: ed. by Isabel Coimbra. Centro Cultural da UFMG. Belo Horizonte, Brazil.
173. **2011**
Luiz Naveda. “Extracting high-level information from Motion Capture and Sound: case studies in Afro-Brazilian dance and music”. **Invited lecturer.** In: *Motion in Place Platform Workshop*. School of Media, Film and Music, Sussex University. Brighton.
174. **2011**
Luiz Naveda. *Gesto, danza y música en el samba afro-basileño*. **Invited lecturer.** In: *Gesto, danza y música en el samba afro-basileño*. eMe-estudio de Música electroacústica, Universidad de la República. Montevideo, Uruguay.
175. **2011**
Luiz Naveda. “Gesture in Samba: A cross-modal analysis of dance and music from the Afro-Brazilian culture”. **Invited lecturer.** In: Escola de Música da UFMG. Belo Horizonte, Brazil.
176. **2011**
Luiz Naveda. *Microtiempo, movimiento y groove en la música afro-brasileña*. **Invited lecturer.** In: *Microtiempo, movimiento y groove en la música afro-brasileña*. eMe-estudio de Música electroacústica, Universidad de la República. Montevideo, Uruguay.
177. **2011**
Luiz Naveda. *Motion Capture applied to the digital arts and dance*. **Invited lecturer.** In: Salvador, Bahia, Brazil.
178. **2011**
Luiz Naveda. *Motion Capture applied to the digital arts and dance*. **Invited lecturer.** In: Escola de Belas-Artes, UFMG. Belo Horizonte, Brazil.
179. **2011**
Luiz Naveda; Marcelo Wanderley; J A Scott Kelso; F Iazzetta; S. Fonseca; Jonas Manzolli; Hani C Yehia. *The music and its measures*. **Participation in Debate/Conference.** In: IEAT/UFMG. Belo Horizonte, Brazil.

180. **2010**
Luiz Naveda. *Gesture analysis in dance and music: the case of Afro-Brazilian Samba.* **Invited lecturer.** In: *Gesture analysis in dance and music: the case of Afro-Brazilian Samba.*
181. **2010**
Luiz Naveda. *Motion capture and dance.* **Invited lecturer.** In: Salvador, Bahia, Brazil.
182. **2009**
Luiz Naveda. *Embodied music: between music and body design.* **Invited lecturer.** In: *Embodied music: between music and body design.* Fumec - Faculdade de Engenharia e Arquitetura. Belo Horizonte, Brazil.
183. **2006**
Luiz Naveda. "Art and interactive systems". **Invited lecturer.** In: Escola Guignard - UEMG. Belo Horizonte, Brazil.

ACADEMIC SERVICES

REFEREE

184. **2019**
Luiz Naveda. *Reviewer for the Journal of New Music Research.* **Journal Reviewer.** In: *Music Perception.* Taylor Francis. Review NNMR-2019-0011.
185. **2019**
Luiz Naveda. *Reviewer for the Journal PeerJ.* **Journal Reviewer.** In: *Music Perception.* PeerJ. Review 34371.
186. **2018**
Luiz Naveda. *Referral report for FAPESP (Research Funding Agency).* **Referee.** In: *Referee for the FAPESP (Research Funding Agency).* FAPESP. São Paulo, Brazil. Process n° 2018/00586-9 - Support to to young research projects.
187. **2018**
Luiz Naveda. *Reviewer for the Journal of New Music Research.* **Journal Reviewer.** In: *Music Perception.* Taylor Francis. Review NNMR-2018-0066.
188. **2018**
Luiz Naveda. "Reviewer for the Journal on Computing and Cultural Heritage". **Journal Reviewer.** In: *Frontiers in Psychology, section Auditory Cognitive Neuroscience.* ACM. Manuscript ID JOCCH-17-0051.R1.
189. **2018**
Luiz Naveda. *Reviewer for the Journal on Computing and Cultural Heritage.* **Journal Reviewer.** In: *Frontiers in Psychology, section Auditory Cognitive Neuroscience.* ACM. Manuscript ID JOCCH-17-0051.R1.
190. **2017**
Luiz Naveda. *Reviewer for the 2nd music congress "nas Nuvens".* **Reviewer.** In: *Moderator.* UFMG/UEMG. Belo Horizonte.
191. **2017**
Luiz Naveda. *Reviewer for the Music and Science.* **Journal Reviewer.** In: *Frontiers in Psychology, section Auditory Cognitive Neuroscience.* Sage.
192. **2016**
Luiz Naveda. *Reviewer for the 2nd music congress "nas Nuvens".* **Reviewer.** In: *Moderator.* UFMG/UEMG. Belo Horizonte.
193. **2015**
Luiz Naveda. *Reviewer for the 12mo Encuentro de Ciencias Cognitivas de la Música.* **Reviewer.** In: *Moderator.* SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. Buenos Aires, Argentina.
194. **2015**
Luiz Naveda. *Reviewer for the 1st music congress "nas Nuvens".* **Reviewer.** In: *Moderator.* UFMG/UEMG. Belo Horizonte.
195. **2015**
Luiz Naveda. *Reviewer for the IEEE Transactions on Affective Computing.* **Journal Reviewer.** In: IEEE. Belo Horizonte, Brazil.
196. **2015**
Luiz Naveda. *Reviewer for the journal "Resonancias: Revista de investigación musical".* **Journal Reviewer.** In: *Banca de qualificação.* Resonancias. Belo Horizonte, Brazil.
197. **2015**
Luiz Naveda. *Reviewer for the Music Science.* Ed. by Ian Cross. **Reviewer.** In: *Reviewer for the Music Science.* Music Science. Belo Horizonte, Brazil.
198. **2015**
Luiz Naveda. *Reviewer for the VII UbiMus Conference.* **Reviewer.** In: *Moderator.* VII UbiMus.
199. **2015**
Luiz Naveda. *Reviewer of the National (Brazilian) Association of Research and Postgraduation in Music.* **Reviewer.** In: ANPPOM. São Paulo, Brazil.
200. **2014**
Luiz Naveda. *Reviewer for the Frontiers in Psychology, section Auditory Cognitive Neuroscience.* **Journal Reviewer.** In: *Frontiers in Psychology, section Auditory Cognitive Neuroscience.* Frontiers.
201. **2013**
Luiz Naveda. *Reviewer for the SMAC Stockholm Music Acoustics Conference 2013 and SMC Sound and Music Computing Conference 2013.* **Reviewer.** In: *Music Perception.* KTH. Stockholm.

202. **2013**
Luiz Naveda. *Reviewer for the Undécimo Encuentro de Ciencias Cognitivas de la Musica. Reviewer.* In: *Moderator.* SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. Buenos Aires, Argentina.
203. **2012-2014**
Luiz Naveda. *Reviewer for the Journal of New Music Research. Journal Reviewer.* In: *Music Perception.* Taylors Francis.
204. **2012**
Luiz Naveda. *Reviewer for the SysMus12 - Fourth International Conference of Students of Systematic Musicology. Reviewer.* In: *SysMus09.* Montreal, Canada.
205. **2011**
Luiz Naveda. *Reviewer for the NIME 2011 New Interfaces for Musical Expression++.* Ed. by Alexander Refsum Jensenius. **Reviewer.** In: *NIME 2011 New Interfaces for Musical Expression++.* Department of Musicology, University of Oslo. Oslo, Norway.
206. **2011**
Luiz Naveda. *Reviewer for the SBCM 2011 - 13rd Brazilian Symposium on Computer Music (SBCM).* Ed. by Marcelo Queiroz. **Reviewer.** In: *Referee for the SBCM 2011 - 13rd Brazilian Symposium on Computer Music (SBCM).* Sociedade Brasileira de Computação (Brazilian Computer Society). Vitória, Brazil.
207. **2011**
Luiz Naveda. *Reviewer for the X Encuentro de Ciencias Cognitivas de la Musica. Reviewer.* In: *Moderator.* SACCoM-Sociedad Argentina para las Ciencias Cognitivas de la Música. Buenos Aires, Argentina.
208. **2010**
Luiz Naveda. *Reviewer for the ICMC 2010 International Computer Music Conference.* Ed. by Fabien Gouyon. **Reviewer.** In: *ICMC 2010 International Computer Music Conference.* New York and Stony Brook University. New York, US.
209. **2010**
Luiz Naveda. *Reviewer for the Music Perception.* Ed. by Petri Toiviainen; Peter Keller. **Journal Reviewer.** In: *Music Perception.* University of California Press.
210. **2010**
Luiz Naveda. *Reviewer for the NIME 2010 New Interfaces for Musical Expression++.* Ed. by Amy Chen. **Reviewer.** In: University of Technology Sydney. Sydney, Australia.
211. **2010**
Luiz Naveda. *Reviewer for the The First IROS 2010 Workshop on Robots and Musical Expressions. Reviewer.* In: IEEE/RSJ International Conference on Intelligent Robots and Systems -. Taipei.
212. **2009**
Luiz Naveda. *Reviewer for the SysMus09 - Second International Conference of Students of Systematic Musicology. Reviewer.* In: *SysMus09.* Ghent University. Ghent, Belgium.

ACTIVE SUPERVISION

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213. **2019-2021**
Bhianca Tarso Viana Fidelis; Luiz Naveda. *Body awareness in the teaching/learning of Jazz Dance. Master thesis supervision (Luiz Naveda).* In: Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil.
214. **2019-2021**
Marina Luiza Morais de Almeida Martins; Luiz Naveda. *The artistic production and its creation processes in vinyl covers of the Bossa Nova movement. Master thesis supervision (Luiz Naveda).* In: Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil.
215. **2018-2020**
Marina Fares; Luiz Naveda. *Caboclinhos Dance: analysis of the body movements and the process of safeguarding as immaterial heritage. Master thesis supervision (Luiz Naveda).* In: Post Graduate Programme in Arts at the State University of Minas Gerais (UEMG). Belo Horizonte, Brazil.
216. **2017-2019**
José Fernandes Chaves; Luiz Naveda. *3D digital modeling and its impacts in the artistic creation. Master thesis supervision (Luiz Naveda).* In: *Ensino, Performance e Improvisação: elementos estéticos comuns entre a dança contemporânea e nas danças populares tradicionais.* UEMG. Belo Horizonte, Brazil.
217. **2017-2019**
Marina Matiello; Luiz Naveda. *Teaching, composition and improvisation: tracing relationships of repetition and difference in the Contemporary and Afro-brazilian dances. Master thesis supervision (Luiz Naveda).* In:

Ensino, Performance e Improvisação: elementos estéticos comuns entre a dança contemporânea e nas danças populares tradicionais. UEMG. Belo Horizonte, Brazil.

218. 2016

Thiago Braga; Luiz Naveda. *Rhythmic analysis of the beatbox.* **Undergraduate thesis supervision.** In: *ANALISANDO O BEATBOX.* UEMG. Belo Horizonte, Brazil.

219. 2016

Frederico Campos Santos; Luiz Naveda. *Catalog of the musical archives of the group of traditional dances "Aruanda".* **Undergraduate thesis supervision.** In: *Caca.* UEMG. Belo Horizonte, Brazil.

PAST SUPERVISION

220. 2018

Samuel Assis; Luiz Naveda. *Activities of indentitary music education at the quilombola community Manzo Ngunzo Kaiango.* **Supervision (Extension).** In: *Development and dissemination of tools of music education for mobile devices.* UEMG. Belo Horizonte, Minas Gerais, Brazil. Funding UEMG: 2.000 USD.

221. 2018

Dan Calixto; Luiz Naveda. *Identificação da percepção da métrica musical de multidões em grandes concertos de música.* **Undergraduate thesis supervision.** In: *Identificação da percepção da métrica musical de multidões em grandes concertos de música.* UEMG. Belo Horizonte, Brazil.

222. 2018

Nicole Souza Lopes De Castro; Luiz Naveda. *Conhecimento incorporado na música e dança: tecnologias de representação e análise intertextual do movimento e som.* **Scientific Initiation supervision.** In: *Development and dissemination of tools of music education for mobile devices.* UEMG. Belo Horizonte, Minas Gerais, Brazil.

223. 2018

Natacha Lamounier. *Desprogramada: vestimenta experimental transmutável.* **Undergraduate thesis co-supervision.** In: *Identificação da percepção da métrica musical de multidões em grandes concertos de música.* UEMG. Belo Horizonte, Brazil.

224. 2018

Bruno Cesar Moreira; Luiz Naveda. *Music and dance: relationships between musical structure and choreography in the samba-de-gafieira.* **Undergraduate thesis supervision.** In: *Música e Dança: relações entre estrutura musical e composição coreográfica no samba de gafieira.* UEMG. Belo Horizonte, Brazil.

225. 2018

Thales Piassi Nunes; Luiz Naveda. *Relationships between human movement and music across different cultural contexts and identities.* **Scientific Initiation supervision.** In: *Development and dissemination of tools of music education for mobile devices.* UEMG. Belo Horizonte, Minas Gerais, Brazil.

226. 2017

Dan Calixto; Luiz Naveda. *Sound mapping of the cultural and social limits of urban dances.* **Scientific Initiation supervision.** In: *Criação e avaliação de jogos coreográfico-musicais para auxílio à pedagogia da dança ou performance musical.* UEMG. Belo Horizonte, Brazil. Scholarship funded by Papq/UEMG - Bolsa de iniciação científica financiada pelo programa Papq/UEMG.

227. 2017-2019

Marina Matiello; Luiz Naveda. *Design and evaluation of musical-choreographic games.* **Scientific Initiation supervision.** In: *Criação e avaliação de jogos coreográfico-musicais para auxílio à pedagogia da dança ou performance musical.* UEMG. Belo Horizonte, Brazil. Scholarship funded by Papq/UEMG - Bolsa de iniciação científica financiada pelo programa Papq/UEMG.

228. 2017-2018

Renata Fernandes Souza; Luiz Naveda. *Development and dissemination of tools of music education for mobile devices.* **University Extension Project.** In: *Development and dissemination of tools of music education for mobile devices.* UEMG. Belo Horizonte, Minas Gerais, Brazil. Funding UEMG: 2.000 USD.

229. 2016-2018

Túlio Jander; Luiz Naveda. *Business plan for the market of music and ukelele.* **Undergraduate thesis supervision.** In: *Criação de um plano de negócio de fornecimento de ukuleles para o mercado de ensino de música.* UEMG. Belo Horizonte, Brazil.

230. 2016

Marx Marreiro; Luiz Naveda. *The movement in the performance and learning of accordion.* **Undergraduate thesis supervision.** In: *O movimento no acordeon.* UEMG. Belo Horizonte, Brazil.

231. **2016**
Juliana Rodrigues Porfirio; Luiz Naveda. *Fashion design as a device: concepts and computer art.* **Master thesis supervision (Luiz Naveda).** In: *Moda como um dispositivo: conceitos e arte computacional.* UEMG. Belo Horizonte, Brazil.
232. **2016**
Michel Antônio Brasil Teixeira; Luiz Naveda. *"Mil Fita": Formative dimensions in the performance and trajectory of rappers.* **Master thesis supervision (Luiz Naveda).** In: *"Mil fita": educational dimensio.* UEMG. Belo Horizonte, Brazil.
233. **2015-2017**
Livia Itaborahy; Luiz Naveda. *Gender and musical difference in the gestures in samba dance.* **Undergraduate thesis supervision.** In: UEMG. Belo Horizonte, Brazil.

PARTICIPATION IN EDITORIAL AND SCIENTIFIC BOARDS

234. **2019**
Luiz Naveda. *Associated Partner of the Choreomundus - Erasmus Mundus Joint Master Degree.* **Other academic activities.** In: *Erasmus Mundus - UEMG.* <https://www.ntnu.edu/studies/choreomundus>.
235. **2018 - actual**
Luiz Naveda; Isabel Martínez. *Associated Partner in the Agreement between National University of La Plata and State University of Minas Gerais.* **Other academic activities.** In: *Associated Partner in the Agreement between National University of La Plata and State University of Minas Gerais.* Universidad Nacional de La Plata and UEMG.
236. **2017 - Actual**
Luiz Naveda. *Member of the manager board of ARJ - Art Research Journal/Revista De Pesquisa Em Artes.* **Member of the Editorial and scientific Board.** In: CAPES. Brasília, Brasil.
237. **2016 - Actual**
Luiz Naveda. *Head of the research Group "Body, Music and Culture".* **Head of Research Group.** In: *Leader of the research Group "Body, Music and Culture".* CNPQ. Belo Horizonte, Brazil. CNPQ: <http://dgp.cnpq.br/dgp/espelhogrupo/9038757427739421>. <http://www.corpuslab.info>.
238. **2016 - Actual**
Luiz Naveda. *Member of the editorial committee of the Publisher of the Universidade do Estado de Minas Gerais.* **Member of the Editorial Board.** In: *State University of Minas Gerais (UEMG).* Belo Horizonte, Brazil.
239. **2016 - Actual**
Luiz Naveda. *Member of the scientific and editorial board of Epistemus - Revista de Estudios en Música, Cognición y Cultura.* **Member of the Editorial and scientific Board.** In: *Universidad Nacional de La Plata.* La Plata, Argentina. <http://revistas.unlp.edu.ar/Epistemus>.
240. **2009-2016**
Luiz Naveda. *Member of council of the SysMus conference series.* **Member of scientific board (international).** In: *SysMus.* <https://sites.google.com/site/sysmusconference/the-team>.

ORGANIZATION AND PROMOTION OF ACADEMIC EVENTS

241. **2018**
Luiz Naveda. *1st Southern School on Music and Movement - SSMM2018.* **Organization of Conference.** In: *organiza.* UEMG/UNLP/UFMG. Belo Horizonte, Brazil. Concept and organization. <http://ssmm.corpuslab.info>.
242. **2018**
Luiz Naveda. *Supervisor of SysMus 2018 - Second International Conference of Students of Systematic Musicology.* **Supervisor of conference.** In: *UFMG/UEMG.* Belo Horizonte, Brazil. <http://musica.ufmg.br/sysmus2018/>.
243. **2016**
Luiz Naveda. *XXVI Congress of the National Association of Research and Post-Graduation in Music.* **Coordination of design and publishing.** In: *XXVI Congress of the National Association of Research and Post-Graduation in Music.* ANPPOM - UEMG. Belo Horizonte, Minas Gerais, Brazil. <http://www.anppom.com.br/congressos/index.php/26anppom/bh2016>.
244. **2016**
Luiz Naveda. *XXVI Congresso of the National Association of Research and Post-Graduation in Music.* **Scientific Coordination.** In: *ANPPOM - UEMG.* Belo Horizonte, Minas Gerais, Brazil. <http://www.anppom.com.br/congressos/index.php/26anppom/bh2016>.

245. **2009**
Luiz Naveda. *SysMus09 - Second International Conference of Students of Systematic Musicology.* **Director of conference.** In: Ipem - Ghent University. Ghent, Belgium. <http://www.ipem.ugent.be/sysmus09/>.
246. **2005**
Luiz Naveda. "Communication chair: XIV Encontro Anual da ABEM". **Academic service.** In: *XIV Encontro Anual da ABEM.* UEMG. Belo Horizonte, Brazil.
247. **2005**
Luiz Naveda. "Coordinator of Debate: Music education and new approaches". **Participation in Debate/Conference.** In: *XIV Encontro Anual da ABEM.* UEMG. Belo Horizonte, Brazil.

COMMITTEES, BOARDS AND OTHER ACADEMIC SERVICES

248. **Apr. 2018**
Luiz Naveda. *Computational Methods For Percussion Music Analysis: the Afro-Uruguayan Candombe drumming as a case study.* Ed. by Martin Rocamora. **Member of examining board (PhD).** In: UDELAR - Universidad de La República del Uruguay. Montevideo, Uruguay.
249. **2018**
Luiz Naveda. *Curadoria Inteligente: estudo de processos curatoriais amparados por tecnologias digitais.* Ed. by Antônio Mozzeli. **Member of qualifying board (Master).** In: *Curadoria Inteligente.* PPGArtes/UEMG. Belo Horizonte, Brazil.
250. **Ago. 2018**
Luiz Naveda. *Geração BoomBap: sampling e produção musical de rap em Belo Horizonte.* Ed. by Michel Brasil. **Member of examining board (Master).** In: PPGArtes/UEMG. Belo Horizonte, Brazil.
251. **Apr. 2018**
Luiz Naveda. *Gestos en la dirección: Comunicación de significados musicales corporeizados.* Ed. by Javier Damesón. **Member of examining board (Master).** In: Universidad Nacional de La Plata. La Plata, Argentina.
252. **2018-2021**
Luiz Naveda. *Member (substitute) of the research, extension and teaching board of the State University of Minas Gerais.* **Participation in Academic Board.** In: UEMG. Belo Horizonte, Brazil.
253. **Dez. 2017**
Luiz Naveda. *Between gestures: interaction between music and dance with digital mediation.* Ed. by Leandro Pereira Souza. **Member of examining board (PhD).** In: Escola de Música da UFMG. Belo Horizonte, Brazil.
254. **2017**
Luiz Naveda. *Participation in the selection board for the Postgraduate Program in Arts - UEMG.* **Member of selection board.** In: UEMG. Belo Horizonte, Brazil.
255. **2016 - Actual**
Luiz Naveda. *Member of the board for Inter-institutional actions and internacionalization of the State University of Minas Gerais - CAINTER UEMG.* **Participation in Academic Committee.** In: UEMG. Belo Horizonte, Brazil.
256. **Oct. 2016**
Luiz Naveda. *Multimodal Coupling in musical performance.* Ed. by Davi Mota. **Member of examining board (PhD).** In: Escola de Música da UFMG. Belo Horizonte, Brazil.
257. **Set 2016**
Luiz Naveda. *Música e dança na Festa de Reis em Carmo do Cajuru - MG.* Ed. by Sonia Assis. **Member of examining board (PhD).** In: *Música e dança na Festa de Reis em Carmo do Cajuru - MG.* Escola de Educação Física, Fisioterapia e Terapia Ocupacional da UFMG. Belo Horizonte, Brazil.
258. **2016**
Luiz Naveda. *Participation in the selection board for the Postgraduate Program in Arts - UEMG.* **Member of selection board.** In: UEMG. Belo Horizonte, Brazil.
259. **Oct. 2016**
Luiz Naveda. *Processes and Layers of the network music.* Ed. by Florentino Felipe Silva. **Member of examining board (Master).** In: *Processes and Layers of the network music.* Escola de Música da UFMG. Belo Horizonte, Brazil.
260. **2015 - Actual**
Luiz Naveda. *Member of the board of the Post-Graduate program in Arts - UEMG.* **Participation in Academic Board.** In: UEMG. Belo Horizonte, Brazil.

261. **2015**
Luiz Naveda. *Visiting Professor at Facultad de Filosofia, Humanidades y Artes de de la Universidad Nacional de San Juan (San Juan, Argentina).* **Academic title.** In: *Visiting Professor.* Facultad de Filosofia, Humanidades y Artes de de la Universidad Nacional de San Juan. San Juan, Argentina.
262. **set. 2014**
Luiz Naveda. *O vibrato no violão: aspectos qualitativos e quantitativos.* Ed. by Matheus A. Rodrigues. **Member of examining board (Master).** In: *O vibrato no violão: aspectos qualitativos e quantitativos.* Escola de Música da UFMG. Belo Horizonte, Brazil.
263. **2013 - actual**
Luiz Naveda. *Member of Committee for Undergraduate Thesis.* **Participation in Academic Committee.** In: UEMG. Belo Horizonte, Brazil.
264. **2013**
Luiz Naveda. *Member of the commission for the elaboration of the Master Programme in Arts - UEMG.* **Participation in Academic Committee.** In: UEMG. Belo Horizonte, Brazil.
265. **2013 - Actual**
Luiz Naveda. *Member of the Ethical Committee - State University of Minas Gerais.* **Participation in Academic Committee.** In: UEMG. Belo Horizonte, Brazil.
266. **Oct. 2012**
Luiz Naveda. *Analysis of synchronization patterns in clarinet duos using acoustic and kinematic parameters.* Ed. by Davi Mota. **Member of examining board (Master).** In: Escola de Música da UFMG. Belo Horizonte, Brazil.
267. **2012**
Luiz Naveda. *Effect of musical training in the capacities of visual cognition: attention and memory.* Ed. by Ana C. O. Rodrigues. **Member of examining board (PhD).** In: Escola de Música da UFMG. Belo Horizonte, Brazil.

ART

MUSIC AND SOUND

268. 2019
Luiz Naveda; Dudude Herrmann. “2 oe 3 dances for the nothing”. **Performance, Interactive art and soundtrack.** In: *Cenas Plural*. Ed. by Dudude Herrmann. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Interactive systems, sensors, music performance and soundtrack for dance improvisation.
269. 2019
Luiz Naveda; Frederico Herrmann. “Interactive Soundtrack and electronic music performance for dance performance”. **Performance, Interactive art and soundtrack.** In: *Katie Duck workshop*. Ed. by Katie Duck; Dudude Herrmann. Atelier Dudude Herrmann. Belo Horizonte, Brazil. Interactive systems, sensors, music performance and soundtrack for dance improvisation.
270. 2019
Luiz Naveda; Natacha Lamounier. “Versa n. 1”. **Performance.** In: *NIME 2019 New Interfaces for Musical Expression*. Ed. by Rodrigo Schramm. Federal University of Rio Grande do Sul/Nime. Porto Alegre, Brazil. Selected for presentation at NIME conference. Soundtrack and interactive systems for performance/artwork with wearables. (excerpt: <https://soundcloud.com/naveda/versa-1-excerpt>).
271. Ago 2018
Dudude Herrmann; Luiz Naveda. *Em algum lugar de mundo (Elsewhere in the world)*. **Original Music/Soundtrack commissioned for Sesc Dance Company.** In: *Em algum lugar de mundo (Elsewhere in the world)*. Cia Sesc de Dança de Belo Horizonte. Belo Horizonte, Brazil. Original music (quadriphonic) commissioned for dance (music excerpt: <https://soundcloud.com/naveda/excerpt-of-the-soundtrack-em-algum-lugar-de-mundo-elsewhere-in-the-world>).
272. 2018
Luiz Naveda. “Versa n. 1”. **Soundtrack and interactive systems.** In: *Reversa*. Ed. by Natacha Lamounier. UFMG/UEMG. Belo Horizonte, Brazil. Soundtrack and interactive systems for performance/artwork with wearables. (excerpt: <https://soundcloud.com/naveda/versa-1-excerpt>). <https://youtu.be/GEk18qdTBLQ>.
273. 2018
Luiz Naveda; Fernanda Gomes. *Soundtrack for VR fashion film - Caju Ameixa Cosmopolitana Fresh Collection*. **Soundtrack.** In: *Virtual reality collection*. Caju Ameixa - Selletiva. Belo Horizonte, Brazil. Original music for fashion film. First fashion film in 360 in Brazil. <https://youtu.be/vF6P5beSjWw>.
274. 2017
Luiz Naveda. “Casulo (Soundtrack "Membranças")”. **Composition.** In: *Membranças*. Ed. by Heloisa Domingues; Dudude Herrmann. Prefeitura de Belo Horizonte. Belo Horizonte, Brazil Brazil. Original soundtrack for solo dance performance (40'). <https://soundcloud.com/naveda/casulo>.
275. 2017
Luiz Naveda. “Fluxo e força (Soundtrack "Membranças")”. **Composition.** In: *Membranças*. Ed. by Heloisa Domingues; Dudude Herrmann. Prefeitura de Belo Horizonte. Belo Horizonte, Brazil Brazil. Original soundtrack for solo dance performance (40'). <https://soundcloud.com/naveda/fluxo-e-forca>.
276. 2017
Luiz Naveda. “Vals for Heloisa (Soundtrack "Membranças")”. **Composition.** In: *Membranças*. Ed. by Heloisa Domingues; Dudude Herrmann. Prefeitura de Belo Horizonte. Belo Horizonte, Brazil Brazil. Original soundtrack for solo dance performance (40'). <https://soundcloud.com/naveda/valsa-para-heloisa>.
277. 2017
Luiz Naveda; Juliana Rodrigues Porfirio; Marina Matiello. ‘*El paño*’ (*Dance Performance*). Ed. by Seminário de Pesquisa e Extensão da UEMG. **Performance.** In: UEMG. Mariana, Minas Gerais, Brazil. Dance performance. Participation: music composition and concept.
278. 2017
Luiz Naveda; Juliana Rodrigues Porfirio; Marina Matiello. *Study 1 for textiles, movement and sound*. Ed. by Festival da Inverno de Mariana. **Soundtrack.** In: ‘*El paño*’. Sesi. Mariana, Minas Gerais, Brazil. Sountrack, production, Interactive systems for dance performance. See: <https://vimeo.com/226042559>. <http://www.naveda.info/elpanomoruno>.
279. 2017
Luiz Naveda; Juliana Rodrigues Porfirio; Marina Matiello. *Study n.1 for textile, movement and sound*. **Concept, performance, design of electronics and music.** In: M.A.R.T.E Festival. Mariana, Minas Gerais, Brazil. Interactive performance involving an electronic mantle (weareble electronics), dance and music. Participa-

tion: Design of hardware electronics, music composition and concept. <http://luiznaveda.weebly.com/elpanomoruno.html>.

280. 2017

Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. “Miradas do Caos II (Chaos gaze II)”. **Artistic project and interactive performance.** In: *Modos de existir Series*. Ed. by SESC. SESC Santo Amaro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://miradasdochaos.com/>.

281. 2016

Luiz Naveda. *Interactive Soundtrack dance performance "Solos do Lugar"*. Ed. by Dudude Herrmann; Tica Lemos; Christiana Cavalcanti. **Interactive art and soundtrack.** In: Atelier Dudude Herrmann. Belo Horizonte, Minas Gerais, Brazil. Interactive systems and soundtrack for dance performance. <https://www.youtube.com/watch?v=VEyCqj7vVDg>.

282. 2016

Luiz Naveda. *Interactive systems for the composition "Todas as rosas são brancas" (Guilherme Nascimento)*. Ed. by ANPPOM. **Interactive art.** In: ANPPOM - UEMG. Belo Horizonte, Minas Gerais, Brazil. Interactive video art.

283. Junho 2014

Luiz Naveda. “Bells 1”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/bells-1>.

284. Junho 2014

Luiz Naveda. “Bells 2”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/bells-2>.

285. Junho 2014

Luiz Naveda. “Dersu”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/dersu>.

286. Junho 2014

Luiz Naveda. “Dersu Final”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/dersu-final>.

287. Junho 2014

Luiz Naveda. “Hypno”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/hypno>.

288. Junho 2014

Luiz Naveda. “Intense”. **Composition.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Comissioned composition for dance performance. <https://soundcloud.com/naveda/intense>.

289. Junho 2014

Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos II (Chaos Looks II)*. Ed. by Teatro Oi Futuro Klauss Vianna. **Artistic project.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://www.futuroteca.com.br/corpo-musica-e-tecnologia-em-miradas-do-caos-2/>.

290. 2013

Luiz Naveda. “Japonesa”. **Composition.** In: *Miradas do Caos I (Chaos Looks I)*. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Soundtrack for dance performance. <https://soundcloud.com/naveda/sets/miradas-i>.

291. 2013

Luiz Naveda. “Miradas Sonate”. **Composition.** In: *Miradas do Caos I (Chaos Looks I)*. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Soundtrack for dance performance. <https://soundcloud.com/naveda/sets/miradas-i>.

292. 2013

Luiz Naveda. “Pedras”. **Composition.** In: *Miradas do Caos I (Chaos Looks I)*. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Soundtrack for dance performance. <https://soundcloud.com/naveda/sets/miradas-i>.

293. 2013

Luiz Naveda. “Umid”. **Composition.** In: *Miradas do Caos I (Chaos Looks I)*. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Soundtrack for dance performance. <https://soundcloud.com/naveda/sets/miradas-i>.

294. **2013**
Ivani Santana; Luiz Naveda. *Embodied Varios Darmstadt 58. Artistic project.* In: *Embodied Varios Darmstadt 58.* Iberescena. Salvador, Barcelona, Cidade de Mexico. Dance, Pure Data, Gem, Interaction design. <https://www.youtube.com/watch?v=fDKRkf8c1Zk>.
295. **2013**
Fernanda Santos; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos I (Chaos Looks I). Artistic project.* In: *Miradas do Caos I (Chaos Looks I).* PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Composition of soundtrack. Development of interactive systems. <https://www.youtube.com/watch?v=sL7fq2qJe1A>.
296. **2006**
Luiz Naveda. *Pequena Cancão dos Desencontros. Music composition (guitar solo).* In: *Pequena Cancão dos Desencontros.* Independent. Belo Horizonte, Brazil.

MULTIMEDIA

297. **2018**
Luiz Naveda; Fernanda Gomes. *Video editing for the Caju Ameixa Cosmopolitana Fresh Collection - Fashion Film in VR 360. Video editing.* In: *Virtual reality collection.* Caju Ameixa - Selletiva. Belo Horizonte, Brazil. Video capture and editing in 360/VR. <https://youtu.be/vF6P5beSjWw>.
298. **2017**
Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. "Miradas do Caos II (Chaos gaze II)". **Artistic project and interactive performance.** In: *Modos de existir Series.* Ed. by SESC. SESC Santo Amaro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://miradasdo caos.com/>.
299. **2016**
Luiz Naveda. *Interactive systems for the composition "Todas as rosas são brancas" (Guilherme Nascimento).* Ed. by ANPPOM. **Interactive art.** In: Conservatório da UFMG. Belo Horizonte, Minas Gerais, Brazil. Interactive video art.
300. **2016**
Luiz Naveda. "Scenery for the dance show "Andanças"". **Illustration work, design.** In: ed. by Yara Garrocho. Escola de dança 7e8. Belo Horizonte, Brazil.
301. **Junho 2014**
Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos II (Chaos Looks II).* Ed. by Teatro Oi Futuro Klauss Vianna. **Artistic project.** In: *Miradas do Caos II (Chaos Looks II).* Oi Futuro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://www.futuroteca.com.br/corpo-musica-e-tecnologia-em-miradas-do-caos-2/>.
302. **2013**
Luiz Naveda. "Illustrations for the book "Dom"". **Illustration work, design.** In: *Dom.* Ed. by Cecília C. França. Fino Traço. Belo Horizonte, Brazil. Book illustrations. <http://www.finotracoeditora.com.br/livros/FR9632/9788580541458/dom.html>.
303. **2013**
Luiz Naveda; Jalver Bethonico; Lucas Nézio. "The Ear". **Interactive installation.** In: *Espaço Interativo de Ciências da Vida.* Museu de História Natural e Jardim Botânico da UFMG. Belo Horizonte, Minas Gerais, Brazil. Interactive work.
304. **2013**
Ivani Santana; Luiz Naveda. *Embodied Varios Darmstadt 58. Artistic project.* In: *Embodied Varios Darmstadt 58.* Iberescena. Salvador, Barcelona, Cidade de Mexico. Dance, Pure Data, Gem, Interaction design. <https://www.youtube.com/watch?v=fDKRkf8c1Zk>.
305. **2013**
Fernanda Santos; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos I (Chaos Looks I). Artistic project.* In: *Miradas do Caos I (Chaos Looks I).* PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Composition of soundtrack. Development of interactive systems. <https://www.youtube.com/watch?v=sL7fq2qJe1A>.
306. **Nov. 2012**
Luiz Naveda. "Monteiro Lobato: timeline". **Art Installation.** In: *Literata2012.* Quarteto Produções. Sete Lagoas, Minas Gerais, Brazil. Interactive installation about the work of Monteiro Lobato.

307. **Nov. 2011**
Luiz Naveda. “Fernando Sabino: do menino ao menino”. **Art Installation.** In: *Literata2011*. Sete Lagoas, Minas Gerais, Brazil. Interactive work. <http://luiznaveda.weebly.com/art/the-wall-and-the-book-interactive-wall-at-literata-2012>.
308. **Nov. 2011**
Luiz Naveda. “The Wall and the Book”. **Installation.** In: *Literata2011*. Quarteto Produções. Sete Lagoas, Minas Gerais, Brazil. Interactive work. <http://luiznaveda.weebly.com/art/the-wall-and-the-book-interactive-wall-at-literata-2012>.
309. **Dec. 2011**
Ivani Santana; Luiz Naveda; Catarina Veiga; J.K Santos; João Victor. “Experiment 1 : Literature - Dance - Image - Interactivity”. **Interactive art.** In: *Laboratorium Mapa D2*. Vivo Lab. Rio de Janeiro, Brazil. Interactive work for Mapa D2.
310. **2006**
Luiz Naveda. *Architectural origami: historical heritage.* **Exhibition.** In: *Exposition "Origami Arquitetônico: Patrimônio Histórico*. Festival da Inverno da UFMG - Galeria da Casa de Cultura. Diamantina, Brazil. Exhibition of paper engineering works on the architecture of Diamantina.
311. **2003**
Cecília C. França; Luiz Naveda. *Poemas Musicais: ondas, meninas, estrelas e bicho (Book).* **Illustration work, Electronic music notation, design.** In: *Illustration: Poemas Musicais (CD and Book)*. Sonhos e Sons. Belo Horizonte, Brazil. Cover Illustrations. <http://naveda.tumblr.com/post/14775048286/illustration-work-for-music-book-in-this>.
312. **2003**
Luiz Naveda. “Poemas Musicais: ondas, meninas, estrelas e bicho (CD)”. **Illustration work, design.** In: *Illustration: Poemas Musicais (CD and Book)*. Sonhos e Sons. Belo Horizonte, Brazil. Arrangement and guitar on “Noir e o gato”.

PERFORMANCE

313. **2019**
Luiz Naveda; Dudude Herrmann. “2 oe 3 dances for the nothing”. **Performance, Interactive art and soundtrack.** In: *Cenas Plural*. Ed. by Dudude Herrmann. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Interactive systems, sensors, music performance and soundtrack for dance improvisation.
314. **2019**
Luiz Naveda; Frederico Herrmann. “Interactive Soundtrack and electronic music performance for dance performance”. **Performance, Interactive art and soundtrack.** In: *Katie Duck workshop*. Ed. by Katie Duck; Dudude Herrmann. Atelier Dudude Herrmann. Belo Horizonte, Brazil. Interactive systems, sensors, music performance and soundtrack for dance improvisation.
315. **2019**
Luiz Naveda; Natacha Lamounier. “Versa n. 1”. **Performance.** In: *NIME 2019 New Interfaces for Musical Expression*. Ed. by Rodrigo Schramm. Federal University of Rio Grande do Sul/Nime. Porto Alegre, Brazil. Selected for presentation at NIME conference. Soundtrack and interactive systems for performance/artwork with wearables. (excerpt: <https://soundcloud.com/naveda/versa-1-excerpt>).
316. **2017**
Luiz Naveda. *Interactive Soundtrack and electronic music performance for the dance performance "Solos Montanhenses"*. Ed. by Dudude Herrmann; Tica Lemos; Christiana Cavalcanti. **Performance, Interactive art and soundtrack.** In: Sesc Palladium. Belo Horizonte, Brazil. Interactive systems, sensors, music performance and soundtrack for dance. <https://www.youtube.com/watch?v=VEyCqj7vVDg>.
317. **2017**
Luiz Naveda; Juliana Rodrigues Porfirio; Marina Matiello. ‘El paño’ (*Dance Performance*). Ed. by Seminário de Pesquisa e Extensão da UEMG. **Performance.** In: UEMG. Mariana, Minas Gerais, Brazil. Dance performance. Participation: music composition and concept.
318. **2017**
Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. “Miradas do Caos II (Chaos gaze II)”. **Artistic project and interactive performance.** In: *Modos de existir Series*. Ed. by SESC. SESC Santo Amaro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://miradasdochaos.com/>.

319. **2016**
Luiz Naveda. *Interactive Soundtrack dance performance "Solos do Lugar"*. Ed. by Dudude Herrmann; Tica Lemos; Christiana Cavalcanti. **Interactive art and soundtrack.** In: Atelier Dudude Herrmann. Belo Horizonte, Minas Gerais, Brazil. Interactive systems and soundtrack for dance performance. <https://www.youtube.com/watch?v=VEyCqj7vVDg>.
320. **2016**
Luiz Naveda. *Interactive systems for the composition "Todas as rosas são brancas" (Guilherme Nascimento)*. Ed. by ANPPOM. **Interactive art.** In: Conservatório da UFMG. Belo Horizonte, Minas Gerais, Brazil. Interactive video art.
321. **2016**
Luiz Naveda. *Interactive systems for the composition "Todas as rosas são brancas" (Guilherme Nascimento)*. Ed. by ANPPOM. **Interactive art.** In: ANPPOM - UEMG. Belo Horizonte, Minas Gerais, Brazil. Interactive video art.
322. **2016**
Luiz Naveda. *Soundtrack for the dance performance "O Rio"*. Ed. by Centro de Referência da Moda. **Soundtrack.** In: Coletivo o Rio. Belo Horizonte, Minas Gerais, Brazil. Interactive systems and soundtrack for dance performance.
323. **Junho 2014**
Fernanda Santos; D. Herrmann; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos II (Chaos Looks II)*. Ed. by Teatro Oi Futuro Klauss Vianna. **Artistic project.** In: *Miradas do Caos II (Chaos Looks II)*. Oi Futuro. Belo Horizonte, Brazil. Interactive systems and soundtrack for dance performance. <http://www.futuroteca.com.br/corpo-musica-e-tecnologia-em-miradas-do-caos-2/>.
324. **2013**
Ivani Santana; Luiz Naveda. *Embodied Varios Darmstadt 58. Artistic project.* In: *Embodied Varios Darmstadt 58*. Iberescena. Salvador, Barcelona, Cidade de Mexico. Dance, Pure Data, Gem, Interaction design. <https://www.youtube.com/watch?v=fDKRkf8c1Zk>.
325. **2013**
Fernanda Santos; Paulo Chamone; Julião Villas; Luiz Naveda. *Miradas do Caos I (Chaos Looks I). Artistic project.* In: *Miradas do Caos I (Chaos Looks I)*. PBH - Prefeitura Municipal de Belo Horizonte. Belo Horizonte, Brazil. Composition of soundtrack. Development of interactive systems. <https://www.youtube.com/watch?v=sL7fq2qJe1A>.
326. **2003**
Luiz Naveda. *Recital Comemorativo. Participation in Concert.* In: *Recital Comemorativo*. ESMU-UEMG. Belo Horizonte, Brazil.
327. **2003**
Luiz Naveda; Idalmo Lara. *Canciones. Concert.* In: *Canciones*. ESMU-UEMG. Belo Horizonte, Brazil.
328. **2003**
Luiz Naveda; Idalmo Lara. *Conciones:popular songs for guitar and voice. Concert.* In: ASCIPAN - Arte Nossa. Patos de Minas, Brasil.
329. **2002**
Luiz Naveda. *Young Musician Award. Artistic award.* In: *Young Musician Award*. Belo Horizonte, Brazil.
330. **2002**
Luiz Naveda; Mustapha Tettey Addy; Maria Bragança; Antônio Carlos Magalhães. *Alma Barroca. Concert.* In: *Alma Barroca*. Bösendorfer saal, Bösendorfer Klavierfabrik GmbH. Vienna, Austria.
331. **2002**
Luiz Naveda; Mustapha Tettey Addy; Maria Bragança; Antônio Carlos Magalhães. *Alma Barroca Ensemble. Concert.* In: *Alma Barroca Ensemble*. Gasteig, Calr Orff Saal. Munich, Gemany.
332. **2002**
Luiz Naveda; Maria Bragança; Antônio Carlos Magalhães. *Concert at Akademie Brasil-Europa. Concert.* In: *Concert at Akademie Brasil-Europa*. Akademie Brasil-Europa. Cologne, Germany.
333. **2002**
Luiz Naveda; Maria Bragança; Antônio Carlos Magalhães. *Ensaio Barrocos. Concert.* In: *Ensaio Barrocos*. Museu de Arte da Pampulha. Belo Horizonte, Brazil.
334. **2002**
Luiz Naveda; Daniel Christófaró; Sandra A. Meira; Vito Duarte. *Guitar Recital: Luiz Naveda. Concert.* In: *Recital de Violão: Luiz Naveda*. ESMU-UEMG. Belo Horizonte, Brazil.

335. 2002
Luiz Naveda; Daniel Christófaró; Sandra A. Meira; Ana C. Ramos. *Master-degree recital - I. Concert.* In: *Master-degree recital.* Escola de Música da UFMG. Belo Horizonte, Brazil. <http://luiznaveda.weebly.com/art/historia-del-tango-argentina>.
336. 2002
Luiz Naveda; Marcelo Pereira; Rosana Marreco; Ana C. Ramos. *Master-degree recital II. Concert.* In: *Master-degree recital.* Escola de Música da UFMG. Belo Horizonte, Brazil. <http://luiznaveda.weebly.com/art/historia-del-tango-argentina>.
337. 2002
Luiz Naveda; Ana C. Ramos. *Concert for the "Young Musician Prize". Concert.* In: Belo Horizonte, Brazil.
338. 2002
Luiz Naveda; Ana C. Ramos. "Concertino for Guitar and Piano". **Concert.** In: <http://luiznaveda.weebly.com/art/historia-del-tango-argentina>.
339. 2002
Luiz Naveda; Ana C. Ramos; Daniel Chistófaró; Vito Duarte. *Guitar Recital: Luiz Naveda. Concert.* In: *Recital de Violão: Luiz Naveda.* ESMU-UEMG. Belo Horizonte, Brazil.
340. 2001
Luiz Naveda. *Recital de Música Brasileira: Guerra Peixe e Villa-Lobos. Participation in Concert.* In: *Recital de Música Brasileira: Guerra Peixe e Villa-Lobos.* UEMG. Belo Horizonte, Brazil.
341. 2001
Ana C. Ramos; Luiz Naveda; Marcelo Pereira. *Recital of Brazilian music. Participation in Concert.* In: *Recital de Música Brasileira.* Belo Horizonte, Brazil.
342. 2000
Luiz Naveda. *Concert: Guitar and Oboe. Concert.* In: Belo Horizonte, Brazil.
343. 2000
Luiz Naveda; Carlos Alberto Grossi. *Concert: Guitar and Oboe. Concert.* In: Faculdades Metodistas Integradas Izabela Hendrix. Belo Horizonte, Brazil.
344. 2000
Luiz Naveda; Marcelo Pereira. "Recital de mestrado". **Concert.** In: Escola de Música da UFMG. Belo Horizonte, Brazil.
345. 1998
Luiz Naveda; Carlos Alberto Grossi. "Concert Guitar and Oboe". **Concert.** In: *Fotos e Música.* Belo Horizonte, Brazil.
346. 1998
Luiz Naveda; Carlos Alberto Grossi. "Duo Alberti: guitar and oboe". **Concert.** In: *Domingo com arte.* City Hall Conceição do Mato dentro. Conceição do Mato dentro, Minas Gerais.