

My work as a researcher gravitates around compositional processes and analysis, with a focus on the essential elements of a piece. I believe multidisciplinary research often enables deeper analysis, as long as the research is grounded on the piece and its processes. This is particularly true for the post-modern repertoire, the focus of my current research.

My undergraduate dissertation describes my research on the small romantic form and how the works by Mendelssohn, Beethoven, Shubert, Schumann, and Chopin influenced the preludes for guitar by Francisco Tárrega—the most important romantic composer for the instrument. Related to my guitarist activity, my masters dissertation focuses on compositional processes and transcription, comprising the analysis of twelve works by Debussy and Ravel, followed by the transcriptions for the guitar and a detailed description of the process, including comparisons with the procedures of Franz Liszt. This study is relevant because the topic—compositional processes—is not often addressed alongside a practical approach to transcribing music, which must consider issues such as idiomaticism, degree of literality, recreation versus adaptation, and aural-focused analysis.

My current research, which is the topic of my PhD dissertation, defended in 2021, consists of using concepts of narrative identity to analyze Steve Reich's music, adding a deeper level of understanding to one piece used as a case study: *Come Out*. My research unveils a deeper layer of meaning, latent in the music, but not commonly discussed through these lenses, in Reich's music and perhaps in minimalism as a whole. I am currently working on a second case study, for incorporating *Different Trains*. I plan to publish this research in a book, by 2024.