

Iracema de Andrade is a musician and researcher specializing in Performance Practice and Artistic Research, with a particular focus on electroacoustic music. She holds a Ph.D. in Music (Cum Laude) from the National Autonomous University of Mexico, where she was awarded the “Alfonso Caso” Academic Merit Medal for her doctoral research on cello repertoires and new technologies. In the United Kingdom, she earned a Master’s degree from West London University, along with a Fellowship Diploma and a Certificate of Advanced Studies from the London College of Music. De Andrade completed her Bachelor’s degree in Music at the University of São Paulo, Brazil. Since 2015, she has served as an Associate Researcher at the National Center for Music Research, Documentation, and Information “Carlos Chávez.” She is also the recipient of the 2024 1st Prize for Academic Performance in Research from the National Fine Arts and Literature Institute and a member of the National System of Art Creators, under the Mexican Ministry of Culture.

Her paper presentations include: “Creative Process and Auditory Experiences: Exploring the Concept of Temporal Convergence in Mixed Electroacoustic Music” at the colloquium Sixty Years of Mixed Music: French Musical Observatory, Musicology, Informatics, and New Technologies, Sorbonne University, Paris, France (2012); “Mixed Electroacoustic Music: The Challenges of Consolidating an Interpretative Tradition and the Performer- Composer Relationship” at the International Congress on Musicology Applied to the Concert: Performance Studies at Work, International University of Andalusia, Spain (2016); “Sonic Experimentation and Avant-Gardism in the Interdisciplinary and Electronic Works of Alicia Urreta” at Feminist Interventions in Histories and Archives of Sound Art, 8th International Conference on Histories of Media Arts, Research Laboratory for Art and Technology, Aalborg University, Aalborg, Denmark (2019); and “Sonic Femmes: Audiovisual Works for eCello” at the 4th International Symposium on Women in Music, University of Costa Rica, Costa Rica (2022).

In 2014, she founded and coordinated the Mexican Seminar of Electroacoustic Music and has also coordinated the projects *Féminas Sonoras* (2021), *Ancestral Voices* (2023), and *The Cello in the 21st Century* (2016-2018). She is a member of the Advisory Council and a reviewer for *Vórtex Music Journal* (School of Music and Fine Arts, University of Paraná, Brazil), a reviewer for *Entreciencias: Dialogues in the Knowledge Society* (Higher Studies Unit, National Autonomous University of Mexico, León Campus, Guanajuato), and part of the Advisory Council for the music journal *Sonus Litterarum*. Currently, she is a PhD supervisor and examiner for the Postgraduate Music Program at the Faculty of Music, National Autonomous University of Mexico, and for the Doctorate Program in Visual Arts, Performing Arts, and Interdisciplinarity, National Institute of Fine Arts and Literature.

Iracema de Andrade has performed across Mexico, Brazil, Canada, the USA, the UK, Argentina, Cuba, and Scotland, including at the International Forum of New Music “Manuel Enríquez” (Mexico), the International Acousmatic and Multimedia Festival “Sonoimágenes” (Argentina), the *Visiones Sonoras* International Festival of Electroacoustic Music and New Technologies (Mexico), the “Primavera en la Habana” International Electroacoustic Music Festival (Cuba), the International Cervantino Festival (Mexico), the “Bernal Jiménez” International Contemporary Music Festival (Mexico), the Music from the Americas Concert Series at Keller Hall, Center for the Arts at the University of New Mexico (USA), and the Montréal Nouvelles Musiques Festival (Canada), among others.

Her discography features works for cello and electroacoustics, including *Aleaciones* (2020), *Voces Electroacústicas* (2014), and *Electro-Acústico* (2010), the latter of which received two Latin Grammy nominations in 2011.

<https://www.iracemadeandrade.com/>

