

TRANSPLANTED ROOTS 2019

Percussion Research Symposium

Percussion: Counterculture within

September 12-14, 2019

Host: Ivan Manzanilla
Universidad de Guanajuato



CULTURA  **FONCA**
SECRETARÍA DE CULTURA



Campus Guanajuato | División de Arquitectura,
Arte y Diseño





Welcome to the Third Edition of **Transplanted Roots!**

As one of the organizers of Transplanted Roots, I would like to welcome you to Guanajuato, Mexico and thank you for becoming a part of Transplanted Roots' research community. Transplanted Roots is the continuation and extension of Roots and Rhizomes which first took place at the University of California, San Diego in 2007 hosted by Steven Schick, Gustavo Aguilar and myself. Since 2009, the Banff Centre for the Arts and Creativity has organized Roots and Rhizomes Percussion Residency to serve developing percussionists. The mission of Transplanted Roots is to convene researchers and professionals working in the ever-changing field of contemporary percussion. I hosted the first edition of Transplanted Roots at McGill University, Montreal, Canada in 2015. Vanessa Tomlinson hosted the second edition of Transplanted Roots in Queensland Conservatorium, Griffith University, Brisbane, Australia. This time, we are hosted by Ivan Manzanilla here at the University of Guanajuato, Mexico. It is exciting to see both returning and new presenters from different corners of the world to gather here in Guanajuato, a UNESCO world heritage site, to share and exchange our recent works.

The idea of Transplanted Roots came from a special moment during Adho Mukha Svanasana (downward facing dog) in a yoga class in 2014 while I was on sabbatical. I remember this moment quite clearly and thought at that time it was something I simply had to do. I am so happy to see that many of you also believe in this idea.

I would like to thank the following people and their respective organizations for making this edition possible: Ivan Manzanilla and the University of Guanajuato, Scott Deal and his webcast/online conferencing team from Indian University – Purdue University Indianapolis, and my student Louis Pino for making and updating the current website. Lastly, I would also like to thank Steve, Vanessa, Fabio and Ross for believing in, supporting, and bringing Transplanted Roots to life.

Aiyun Huang



Within a Percussive Counterculture

Dear Colleagues

As the host of Transplanted Roots 2019, I welcome you all and thank you for your enthusiasm and for sharing your talent with all of us at the University of Guanajuato. The symposium has been a great challenge for the organizing committee but also the source of an enormous pleasure.

The practice of percussion, with its peculiar stances and varied approaches has given room for all kinds of gatherings in the percussion world. It is our mutual believe in percussion as a source of discovery, creation and forward movement that gathers us here, and it is my believe that the passion we share for our percussive sounds, gestures and shapes will be nurtured during this percussion symposium, provoking new musical friendships, alliances and music.

At the beginning of my career in music, the sounds of a group of passionate Mexican percussionist playing modern percussion repertoire made me wonder what was behind those new sounds. That curiosity was the result of my perception of what I call the counterculture within percussion, understood as a revolutionary place for creation of a modern music and musician. This wonder and curiosity became my source of inspiration for a musical life. Let us be surprised by the never-ending and thrilling sounds of percussion instruments. Let us grow another root to take with us wherever we go, a root that we can later transplant ourselves in any place, any soil and soul for whom we make music.

I warmly welcome you to Transplanted Roots 2019 in Guanajuato, Mexico.

Iván Manzanilla

SCHEDULE

Thursday, September 12, 2019

16:00 – 18:00

REGISTRATION

19:30

OPENING CONCERT Sala A, Edificio de las Artes

30 (The third decade) (2012)

MARK APPLEBAUM
Performed by PercUG

Music for Tape (circa. 1940)

CONLON NANCARROW
(arr. by Dominic Murcot)
Performed by Diego Espinoza

Pieza para cuarteto de percusiones y director (2003)

FRANCISCO JAVIER GONZALEZ COMPEAN

The Song of Queztecóatl (1940)

LOU HARRISON

TP Loops (2019)

EMMANUEL CAMPOS

En donde los silencios enmudecen (2018)

EDUARDO CABALLERO

IMH (in memoriam Harvey) (2013)

JOAO PEDRO OLIVERIA

Performed by PercUG

Jorge Preza, Marco Antonio Peralta, Iván Arias, Francisco Coria, Cesar Pérez, Verónica Villafaña,
María Luisa Pineda, Jorge Havimael Gallegos, Flavio García, Daniel Díaz
Iván Manzanilla, director



Friday, September 13, 2019

9:00 – 12:00 **SESSION I, Sala A**
KEYNOTE ADDRESS

9:00-9:45 Ricardo Gallardo: "Poética Percusiva/Percussive Poetry"

PRESENTATION

9:45-10:15 Elizabeth Soflin: "Stuart Saunders Smith's *By Language Embellished*"
10:15- 10:45 Gina Ryan: "*Brown is the New Red: Reflections on Pollution*"
10:45-11:15 Tim Roth: "Authenticity vs. Sustainability: Preparing Karlheinz Stockhausen's *Mikrophonie I*"
11:15-11:45 Viola Yip / Josh Perry: "*black and white*"
11:45-12:15 Patti Cudd: "*Shadows of an Electric Moon: New Works for Percussion and Electronics*"
Shadows of the Electric Moon by Per Bloland
Duo for Cajon and Computer by Cort Lippe

12:15-13:30 **LUNCH**

13:30 **SESSION 2, SALA A**

KEYNOTE ADDRESS

13:30-14:15 Paraguassu Abraho: Percussão e contracultura por toques de sentido / *Percussion and counterculture by touch of sense*

PRESENTATION

14:15-14:45 Rebecca Lloyd-Jones: "A *Space for Women as Women*: Exploring a Gendered Feminine Percussion Practice through the work of Lucia Dlugoszewski."
14:45-15:15 Jordan Curcuruto: "*Women in Percussion*"
15:15-15:45 Israel Moreno: "*El vibráfono; nuevos horizontes de la música en Latinoamérica.*"

16:00 **SESSION 3, SALA B**

PRESENTATION

16:00-16:30 Nikki Joshi: "*The Yellow Wallpaper*: Expanding Contemporary Percussion into Feminist Dramaturgy"
16:30-17:00 Alan Wong: "*Una invitación a la música contemporánea mexicana para marimba*"
17:00-17:30 Abby Fisher and Kate Dreyfuss: "*end state*" by D. Edward Davis

ROUND TABLE

17:30 - 18:15 "Reflection on Percussion: Counterculture Within"
Moderator: Aiyun Huang and Ivan Manzanilla; Panelists: TBA

18:15 **DINNER**

20:30 **CONCERT 2 TEATRO JUAREZ**

Pop Wuj I (2018)
SALVADOR TORRÉ
Performed by Iván Manzanilla

Así el acero (1988)
JAVIER ÁLVAREZ
Performed by Ricardo Gallardo

La luna deja un cuchillo (2019)
DAVID BITHELL
Performed by Terry Longshore

Phobia (2015)
HUGO MORALES
Performed by Arritmia

Hitchcock Études (2010/2017)
NICOLE LIZÉE
Performed by Aiyun Huang

Rebonds (1987-1989)
IANNIS XENAKIS
Performed by Steven Schick



SATURDAY, SEPTEMBER 14, 2019

9:00 – 10:30 SESSION 4, SALA A

PRESENTATION

- 9:00-9:20 Aaron Graham: *Percussion as Protest*
- 9:20-9:40 Jonny Smith: *“Collaborative Relationships in Contemporary Percussion Music: A Counter-cultural View on Creativity”*
- 9:40-10:00 Tom Pierard: *“The War of the Beatmakers: How non-drummers redefined the function of drums in popular music”*
- 10:00-10:20 Evaristo Aguilar: *“XANTOLO: a percussive work inspired by the Day of the Dead in the Mexican region of the Huasteca”*

KEYNOTE ADDRESS

- 10:30-11:15 Steven Schick: *“Muros Pintados: Being Human at the Border”*

ROUND TABLE

- 11:15-12:00 “Directions on Percussion: Counterculture Within”
Moderator: Aiyun Huang and Ivan Manzanilla, Panelists: TBA

12:00 LUNCH

13:30-15:30 SESSION 5, SALA A

- 13:30- 14:00 Andrea Sorrenti: *“Monkey Chant”* (2016) – Glenn Kotche”
- 14:00-14:30 Milo Tamez: *“SchlagArt-Arte Percusivo Integral Libre”*
- 14:30-15:00 Robert Gorman: *“AWAKE Live Percussive Sound Performance”*
- 15:00-15:30 Payton MacDonald: *“Sonic Divide”* by Payton MacDonald
Audoschidiastic, de Asha Srinivasan
Rotations, de Glen Velez
Turning at Togwotee, de Jerome Kitzke

15:45-17:45

SESSION 6, SALA B

- 15:45-16:15 Jess Tsang / Karen Yu: *“People Can Be Trusted: Performative Dialogues in the Music of Sean Griffin”*
- 16:15-16:45 Sean Griffin: *“Una dramaturgia del cuerpo del percusionista”*
- 16:45-17:15 Brian Smith: *“Human+: Performing the Technological Augmentation of Contemporary Life”*
- 17:15-17:45 Michael Schutz: *“Hearing movement: A multi-modal perspective on contemporary percussion”*

17:45-18:45

DINNER

20:30

CONCERT 3 TEATRO PRINCIPAL

Maya (2004)

Atmosferas (2000)

Micropiezas (2000)

Write in sand and Stones (2017)
EDUARDO CABALLERO
Performed by Q-sion

Modes for Assisted Ventilation (2014)
HUGO MORALES
Performed by Diego Espinoza

Plastic Voices (2003)
EVARISTO AGUILAR
Performed by Evaristo Aguilar

Child of Tree (1975)
JOHN CAGE



ABSTRACT (listed by order of presentation)

FRIDAY MORNING

Ricardo Gallardo (Keynote)

"Poética Percusiva/Percussive Poetics"

Insights on the continuous transformation of the way we think, redefine, perform, recognize and compose for percussion instruments as a unique form to craft music.

Reconceptualization of borders between creation and performance, objects and instruments, musical and gestural languages.

Elizabeth Soflin

Stuart Saunders Smith's By Language Embellished

Because of its relative nascence and the training of its practitioners as "jacks of all trades", contemporary percussion lends itself well to the adoption of interdisciplinary performance practice, which has emancipated performers from traditional roles and expanded the repertoire by including elements like spoken word. Historically, sound poetry blurred boundaries between sound, visual art, and meaning through the Futurists and Dadaists, whose works questioned the idea of what an artist is. Schwitters' *Ursonate* took this further by applying a classical four-movement sonata structure to poetry; he used sounds of speech without syntactical or semantic structure, instead developing and recapitulating themes as the main signifier of meaning.

Continuing this legacy, composers often take advantage of the fact that, while percussion instruments require significant physical movement to play, percussionists can simultaneously perform text. This adds new interplay between text and music, because performers use characterization and emphasis to "reorchestrate" speech, while the composer chooses the percussive sounds to underscore, imitate, or interact with speech. Stuart Saunders Smith is one such composer. Further, his counterculture leanings cause him to eschew repetition and utilize speech-like rhythm; parallels could be drawn between the Dadaist mistrust of language as political propaganda and Smith's Quakerism manifesting as pacifism.

This proposed performance is a realization of Smith's 1984 work for speaking voice and percussion, *By Language Embellished*, I. This work demonstrates Smith's use of the voice as percussion instrument, text settings with varying adherence to semantics and syntax, and percussion orchestration that relates to text in varying ways.

Gina Ryan

Brown is the New Red: Reflections on pollution

In Chiang Mai, there has always been a smoky season in March, and for the past eight years since I have lived here, the season has become increasingly longer and with an overall higher rating on the Air Quality Index (AQI). This year, however, the difference was not incremental; it was exponential. It used to be that we would experience a few days of 'red', which would shock us (at least those of us who were aware) and we would don respiratory masks. 'Red' has been happening for so long this year, that brown (not even purple) has become the new 'red'. And it is precisely this point that I want to both document and reflect in this new work for tape and castanets.

Brown is the New Red searches to be a reflection on pollution. As a musician, I feel helpless most of the time at the state of our earth. How can I do something meaningful? Can I do something meaningful? Perhaps, perhaps not. What I would like to do is document today, so that future generations may know that there was a time that an AQI of red was considered shocking; that in 2019 was a year of exponentiality, not incrementality.

The castanets are an instrument that I have been working with for several years now as a vehicle for contemporary music. This beautiful instrument has been transplanted from its original roots - the hands of flamenco dancers - into my own. Nonetheless, gesture is part of my work with castanets. *Castanet Etude* will serve as a prelude to *Brown is the New Red*. *Red = AQI 151-200 (Unhealthy); Purple = AQI 20-300 (Very Unhealthy); Brown = AQI 301- 500 (Hazardous)

Tim Roth

Authenticity vs. Sustainability: Preparing Karlheinz Stockhausen's Mikrophonie I

When preparing early electronic works for performance, the issue of "Authenticity vs. Sustainability," coined by Pestova et al. (2008) remains pertinent. The obsolescence of electronic equipment used in original performances necessitates the digitization of older works, a process that has been documented by several scholars (e.g. Puckette 2001, Esler 2006, Wetzel 2006). Pestova et. al (2008), however, despite creating software for Stockhausen's *Mantra* (1970) to replace the Stockhausen's custom-built ring modulators, concludes that "*Mantra* can never be truly portable or accessible due to the expensive and rare percussion instruments required for the performance".

When discussing the digitization of Karlheinz Stockhausen's *Mikrophonie I* (1964) for six players, tam-tam and electronics, Burns (2002) encounters a similar issue. Stockhausen calls for a particular model of 60" tam-tam produced by Paiste that is rare to find and exorbitantly expensive to purchase. The reality for most ensembles is well-put by Burns (2002): "If we wanted to perform the piece, we would be obligated to use the smaller and more conventional instrument available to us."

This presentation will outline methods of preparation and delineate ideal conditions for performing *Mikrophonie I*. Video recordings of excerpts performed on alternative tam-tams will then be presented using software created in Max/MSP. The result is compared to professional recordings by Stockhausen and percussion ensemble Red Fish Blue Fish. An accessible model for preparation, when implemented correctly, balance the scale of authenticity and sustainability for performers who are unable to access the original electronic and percussion equipment.



Viola Yip / Josh Perry

Black and white for solo augmented snare drum with electronics

It has been almost a century that experimental musicians have been challenging the traditional concept of instruments and the role of musicians in performances. They have been looking for new ways of making music, ranging from using extended techniques on a traditional instrument, making musical pieces from performer's body, playing daily life objects, to inventing new instruments and interfaces for performing electronics. It is particularly obvious in percussion repertoire; following this line of thought foregrounds the sonic materiality of performing surfaces as well as our unsounding performing bodies that turns our musical imaginations into sounds, in both electronic and acoustic medium.

Black and white, continues this experimental spirit, is written for my newest hybrid instrument that is a snare drum augmented by conductive paint. The conductive paint will be applied on part of the snare drum surface. The paint is connected to electrical wires from inside the drum through the skin, that is used as both a touch sensor and proximity sensor for performing electronics which are developed from recordings of a snare drum. While the performer is performing electronics with the paint sensors, he will also use brushes, superball mallets, sticks and fingers, as well as bowing finger cymbals on the drum to engage the acoustic quality of the drum.

Patti Cudd

Shadows of an Electric Moon: New Works for Percussion and Electronics

The cajon is a democratic instrument: easily made, transportable, expressive in the hands of a good player. Its simplicity and expressivity make it appealing for experimentation. A "low-technology" instrument, it is especially interesting in interaction with a "high-technology" live computer system. A cajon and laptop make for a powerful combination. While interacting with the computer system, the performer has a role in shaping the computer output: through computer analysis of the performance the player continuously influences and manipulates the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time. The contrast between the two is intellectually, sociologically, and musically engaging, allowing for the possibility to democratize technology in contemporary music.

In *Shadows*, the timbral palate of the snare drum is highly altered. The drum is upside down, snares exposed. Cymbal and crotales are brought into contact with this exposed snare. A sound exciter rests on the snare and receives an audio signal from a computer, and attempts to reproduce that signal by vibrating the snare at different frequencies.

This piece is based on the novel *Den Elektriske Månen*, by Pedr Solis. In *Electric Moon*, the topic is that of "defamiliarization," the idea that works of art can present something familiar, but in unusual or unexpected ways, calling us to reconsider what is well known, easily ignored or taken for granted. In this piece, we are asked to reconsider the snare drum. We are also asked to reconsider the 1-to-1 relationship between action taken and sound generated, since the sound exciter is capable of independently generating complex and shifting timbres on the surface of the drum.

FRIDAY AFTERNOON

Paraguassú Abrahão (Keynote)

Percussão e contracultura por toques de sentido / Percussion and counterculture by touch of sense

This conference is a reflection on the relationship between percussion and counterculture setting out from the experience of touches of sense. It relies to a certain extent upon an existential-phenomenological approach in which one looks after to understand the percussion by its inaugurating touch of sense, which welcomes not only an instrumentality, but also a proposal of transcendence of the technical being, thus revealing it as an open path and welcoming to the truth of the counterculture.

Rebecca Lloyd-Jones

A Space for Women as Women: Exploring a Gendered Feminine Percussion Practice through the work of Lucia Dlugoszewski.

A Space for Women as Women explores the concept of percussion existing as a 'gendered feminine practice' and is presented through the life and musical examples of composer/performer Lucia Dlugoszewski (1931-2000).

Having composed over 100 works during her lifetime, Dlugoszewski's music unassumingly challenges the patriarchal make-up of experimental music in America in the late 20th Century, exploring concepts of feminine aesthetics in creativity, and provides a radical and predominately feminine voice to the practice of percussion. Inventing and performing on her own percussion instruments, Dlugoszewski's work not only draws resemblance to Harry Partch, but also bears similarities to that of John Cage through her invention of the 'timbre piano' and incorporates theories of 'suchness' and 'orientalism' into her compositional processes. Also highlighting parallels between Dlugoszewski's legacy with long term collaborator/choreographer Erick Hawkins to that of John Cage and Merce Cunningham, I explore theories of historical narratives and narrative erasure (Ricoeur, 2000), providing possible examples as to why Dlugoszewski's legacy has gone unrepresented and unrecognized within the percussion community, unlike that of her male counterparts.

Additional to discussing her compositional output, I have also integrated her unpublished writing *Can Art be Necessary* (n.d.) and *Is Music Sound* (1962), to highlight areas within the percussion community where inclusivity and intersectionality have previously not existed. Through engaging in feminist critical theory from authors such as Susan McClary, Judith Butler, Elizabeth Grosz and Luce Irigaray, I have attempted to deconstruct the gender stereotypes that are present in the practice of percussion, and challenge the dominant patriarchal paradigms and hierarchies found within western musical culture, discussing the performative aspects of femininity and masculinity in the area of percussion performance practice.



Jordan Curcuruto

Women in Percussion

After reading *When the Drummers Were Women* by Layne Redmond, I learned that women in ancient civilizations (Mesopotamia, Nile, and the Indus Valley) were held in high regard and honored for their ability to create life. The gods they worshipped took feminine forms, and birthing metaphors were used to explain the stories of natural phenomenon such as phases of the moon and agriculture. Women were responsible for communing with the gods, often by means of inducing trances through performing with frame drums and tambourines. Percussion has been an accompaniment to this type of ancient ceremony as well as a supplement to storytelling. Storytelling and sharing ideas with musical accompaniment has been historically universal throughout history. Unfortunately, drumming was banned in these cultures when other civilizations imposed their own male-centric religions through hostile takeovers. The stories of female drummers have been hidden for many years as a result. It is important to share stories of voices that have been silenced and perspectives that lack the highlight they deserve.

I was inspired to write a piece exploring what I learned from the book as well as similar topics including the hurtful, often confusing misogynistic phrases women encounter on a daily basis. My hope is to revivify the type of ancient storytelling I read about as a way to use "traditional music" to "become a means of revolutionary creation." By telling these stories, I hope to show the integral part women have always played in society as leaders and drummers. This is a multi-movement work for text and small objects, totaling 15 minutes in length.

Israel Moreno

El vibráfono; nuevos horizontes de la música en Latinoamérica

In order to promote and increase the Latin-American repertoire for vibraphone, this project commissions new works to Latin American composers from Brazil, Colombia, Argentina, Peru, Costa Rica, Chile and Mexico, encouraging colleagues and percussion students to integrate Latin American works into their repertoire.

Through this repertoire, is possible to show how our cultural roots can be integrated with models of contemporary composition and can define the identity of our regional contemporary repertoire. This project is part of a bigger project supported by FONCA in Mexico, which seeks to promote and disseminate the repertoire of Latin American composers, including: vibraphone works already written, commission of new works that I will perform, record and publish, in addition to incorporate compositions by myself.

In this recital, we want to make two world premieres; one work of the Mexican composer Felipe Pérez Santiago (*Vibe Box*), and other one by Colombian Alfredo Mejia (*Mexicolombia*), and one of my own works titled (*Mexican colors*).

Nikki Joshi

The Yellow Wallpaper: Expanding Contemporary Percussion Into Feminist Dramaturgy

The art of percussion lends itself well to theatrical elements such as vocalization, unconventional instrumentation, choreography, and staging. Upon performing experimentally-staged percussion works by composers such as Mauricio Kagel, it became apparent that earlier works in the genre largely focus on exploring how theatricality elevates music. I questioned how staged music might alternatively serve to elevate dramatic text, while creating stronger multidisciplinary bonds to counteract the traditional narrative of classical music. This inquiry ultimately led to the creation of a new theatrical work titled *The Yellow Wallpaper*. This proposed performance aims to demonstrate ways percussive elements directly crossover with dramaturgy, while showcasing how commissions of performer-specific works can develop and strengthen personal agency and empowerment.

Based on Charlotte Perkins Gilman's 1892 short story of the same name, *The Yellow Wallpaper* is a collaboration with Rochester-based composer Matt Curlee, and in consultation with Toronto theatre director Courtney Lancaster. With Gilman's gothic text at the forefront, this work explores societal attitudes towards women's mental health. *The Yellow Wallpaper* sees the percussionist donning a restrictive black Victorian dress and reciting Gilman's revolutionary text, all while performing on a desk of domestic objects ranging from candlesticks to teacups and knitting needles. A detailed soundscape is created through which the performer gains artistic control over materials used to subjugate women in the era. This multidisciplinary performance seeks to blur the lines between contemporary music and dramaturgy, while inspiring future feminist artistic collaborations.

Alan Wong

Una invitación a la música contemporánea mexicana para marimba

In the percussion world, one of the instruments that has gained ground as a solo instrument is the marimba. On the international scene, contemporary works for marimba written by Asian, European and American composers have been a fundamental part in the training of musicians. As a consequence, those works have a greater presence in the different stages around the world. In Mexico, this phenomenon is no exception and the above-mentioned scheme has been used in the learning process of contemporary marimba. However, there are Mexican composers who have dedicated part of their time and inspiration to contemporary marimba music such as Raúl Tudón and Juan Carlos Bonifaz. In such a way, this presentation is nothing more than an invitation to learn about contemporary Mexican music for marimba through a historical review of the composers, interpretative suggestions and the performance of *Corriendo por el río* by Raúl Tudón and *Despanto* by Juan C. Bonifaz. Finally, this exercise can contribute by expanding the musical material in the repertoire for contemporary marimba in Mexico.



Abby Fisher / Kate Dreyfuss

end state

A new commission from composer D. Edward Davis interrogates the relationship between percussionist and violinist, working to unite the varied performance traditions from these instruments in a mediation on two-ness. The piece begins with the percussionist and violinist playing idiomatically—showing off both instruments' most-obvious capabilities—and gradually shifts to shared techniques and sounds in the two instruments. By the end, both musicians are bowing objects, playing the same materials in the same way.

end state is inspired by the theme of the 2019 Transplanted Roots Symposium 'Percussion: Counterculture within' and specifically the question '*what characteristics are intrinsic to percussion instruments that makes them susceptible and appealing to experimentation and new music?*' By pushing the violinist and percussionist out of their standard modes of practice and asking them to function as chamber music partners in an unusual way, Davis's piece takes this question one step further; *end state* includes not only the intrinsic characteristics for the percussionist that are appealing to experimentation, but also unites the musicians in a unified sound world, asking the violinist to 'become' more like a percussionist and the percussionist to 'become' more like a violinist.

SATURDAY MORNING

Aaron Graham

Percussion as Protest

Music has long been a means of not only communicating cultural ideals and values, but also, of protesting the perceived problems with one's daily life. Whether political, environmental, or any myriad of other themes, it is an art form that speaks to the masses and dissolves boundaries around the world. Percussion seems to be at the heart of this sentiment, as has historically been the case. Is it perhaps the capacity to vocalize while you perform, the ease of accompanying one's self on a drum, or the sheer volume with which you can project your emotions? In my proposed lecture presentation, I will explore the reasons for why percussion has long been a chosen means of protest. I will do this both through analysis of prominent historical events and their subsequent (non-composed) protests, as well as through examination of composed percussion protest music. Along with non-composed protest demonstrations, I will address two specific examples of composed percussion protest music - Frederic Rzewski's spoken percussion solo "The Fall of the Empire" (protesting fascism and oppressive capitalism), and Kakraba Lobi's Ghanaian gyil work "Mandela" (protesting the imprisonment of Nelson Mandela). Through examination of such musical aspects as rhythm, speech, and performance context, I will relate these examples of protest from polar opposite sides of the planet, in hopes of exploring the reasons and methods through which percussion has historically been utilized as a method of personal expression.

Jonny Smith

Collaborative Relationships in Contemporary Percussion Music: A Counter-cultural View on Creativity

Since the end of the eighteenth century, in the Western tradition, the act of creating music has come to be viewed as the result of the unique creativity of individual composers. The value placed on individualism and independence in Western culture have fueled this view that the composer is the sole creator of a "work" of music. Consequently, performers have come to be viewed simply as re-creators with the task of reproducing as closely as possible the composer's music. However, throughout the history of Western percussion music in the 20th and 21st centuries, there are many significant examples of composers working collaboratively with performers to create innovative and diverse music. From John Cage's and Lou Harrison's work with dancers at Mills College and the Cornish School in the 1930s & '40s, through Karlheinz Stockhausen & Christoph Caskel, Iannis Xenakis & Sylvio Gualda, Steve Reich & Russell Hartenberger, up to more recent collaborations, there are many examples of composers and percussionists who have developed long-term collaborative relationships and produced ground-breaking work together. This paper will chart some of that history, focusing specifically on the ways in which percussionists have influenced and shaped the creation of their repertoire. It will also present some of the recent scholarship regarding how collaborative creation can be analyzed and understood (Hayden & Windsor, 2007; Gyger, 2014.; Taylor, 2016). Finally, this paper will examine contemporary composer/performer relationships which resist the cultural perceptions of individualism and authorship; these relationships function to continually expand and diversify the percussion repertoire.

Tom Pierard

The War of the Beatmakers: How non-drummers redefined the function of drums in popular music

Much like the tools for creating music have changed hugely over the last 30 years, so too has the function of core elements of the drumset. The drumset is one of the few instruments which has undergone significant development due to its part-creation moving from the realm of the performer to that of the producer or 'beatmaker'. The 90s saw motown breakbeats broken down to create loops, these loops were then shifted by micro-subdivisions in the late 90s to create rhythmic lilt in Hip Hop, and then sliced and sped up in the 2000s to create the feel synonymous with Drum & Bass music. Drumset performers began to emulate these styles which required new levels of competence and stamina, thus spawning more iterations, resulting in the cyclic movement we see today; the drummer and the drum-programmer locked in a tête-à-tête in which they take turns at copying and redefining just *what it is drums* do in popular music. Now, drums have undergone yet another shift in function with the creation of trap-influenced pop music, and the core voices of the drumset each have their own new role which is close—yet far removed—from the music which was dominating radio waves just ten years ago.



This lecture-recital will explore this timeline of diversity in drumset function and will outline the most significant changes - particularly those which came about through the musical metamorphosis of non-drummers sequencing drums, often resulting in 'unplayable' parts.

The performance is a trio between pre-programmed, live sequenced and live performed drumset (using Ableton Live), and will demonstrate the effect of interchanging these roles as well as simultaneous performance of all three. This work will consist of at least two short movements.

Steven Schick (Keynote)

Muros Pintados: Being Human at the Border

In January of 2018 nearly 75 percussionists met at the US/Mexican border near San Diego to perform John Luther Adams's iconic *Inuksuit*. Half of the percussionists performed on the Tijuana side of the border and the other half on the San Diego side. As the sounds mixed, unimpeded by the increasingly contended international boundary, much emerged about the nature of sound, the role of percussion in our extra-musical lives, and the fundamental humanness of communal music-making. And, a personal memory came to mind: as a Fulbright student in Germany at the height of the Cold War, I was once asked by an East German friend whether there was graffiti on the western side of the Berlin Wall. The communist side was painted in flat gray. I answered that, yes, the western side was covered in riotous color. Nearly forty years later, in the midst of the performance of *Inuksuit*, I was struck suddenly that the US side is painted flat gray--the Mexican side is covered in graffiti--and I wondered, not for the first time, what side of history we Americans are now on.

SATURDAY AFTERNOON

Andrea Sorrenti

Monkey Chant

The hybrid and multifaceted personality of Glenn Kotche is what gives life to works such as *Monkey Chant*. This piece is a Drums-solo yet its genuine transformation makes it stand extraordinarily far from the usual role that drums play in popular music, with an added compositional flavor that is provided by the presence of multi-percussion. *Monkey Chant* tells the epic of Hindu Ramayana legend which is about the battle of the Monkey's Army. Each section of the piece represents a part of the tale and each effect resembles a character of the story. The composer adds others elements such as tuned cowbells, kalimba and conga to the standard drum-set. But perhaps the most distinguishing element is a snare drum which is prepared with springs and friction objects. In addition to being challenging for the percussionist considering the skills that he has to acquire for this piece -that are indeed in a completely different level than the skills normally gained during the common academical

studies- it also presents the peculiarity of the live electronics that are unconditionally controlled, managed and manifested by the performer himself. Live sound manipulation is mainly based on making loops that are created in real time and on improvisations done in collaboration with the prepared snare drum.

Milo Tamez

SchlagArt-Arte Percusivo Integral Libre

Compositional and research platform in new percussive poetics. Created and developed since 2001, this work focuses in the creation, production and performance of new music for prepared / extended drum set percussion.

- Background and starting points. Drum set and multipercussion languages and forms. The percussive loop: ethnic groups / diaspora_trapset / Jazz_ 20th Century Chamber Percussion Music.
- Retrospective pieces, repertoire, collaborations with composers. Projects to the present.
- Future towards a new percussive onticism. The Percusivist Musical Experience.

Robert Gorman

Project Series: Experimental Live Video Sound Art Performance

Gorman will perform live to a new video piece from his Project Series: Experimental Live Video Sound Art Performance. His work combines the moving image with a live percussive sound performance. His Process is straightforward, he creates video art and then documents his percussive sound, juxtaposed live, while watching the video. His Sound is not pre-composed for the image, but rather it is created out of the movement and ambient energy of the moving and still image.

Project Series piece entitled: AWAKE Live Percussive Sound Performance to be performed for the first time ever at the Transplanted Roots Research Symposium in Guanajuato, Mexico

Duration: 21.06.24

Payton MacDonald

Sonic Divide Project

In 2016 I rode my mountain bike over 2,500 miles along the Continental Divide from Mexico to Canada- mostly off-road-while periodically stopping to perform music specifically created for this event. I commissioned 30 composers to write pieces that I performed each time I crossed the Continental Divide. I carried lightweight video and audio recording devices and I recorded each performance. I did the entire journey myself, totally self-supported, carrying my own food, water, camping gear, camera gear, and clothing.



I made a film about the experience, which was placed in six international film festivals and won "Best Documentary" and "Honorable Mention" at two of them. (www.sonicdivide.com/the-film) I propose a performance of four of the pieces, listed above, as well as a screening of the film. (A late-night screening with food and beverages would be particularly engaging . . .)

This project meets the mission statement of Transplanted Roots 2019 because neither ultra-distance mountain biking nor experimental music are motivated by material gain or popular acclaim, and both disciplines celebrate leaving one's comfort zone and expanding one's aesthetic horizons, experiences that run counter to mainstream North American culture.

The "audience" was originally the animals and plants in the natural settings, or the people who see the film, which sets it apart from typical concert experiences. The natural percussion instruments used in Sonic Divide are familiar to percussion specialists but may also be thought of as counter culture in a broader sense because they are removed from historical, cultural, and historical directives that tie them to specific musical languages. (I.e., most people don't consider them legitimate musical instruments.) Natural percussion is particularly well suited to a grand experiment like Sonic Divide. The flexibility, durability, and diversity of the instruments allowed me to connect the world of concert percussion with ultra-distance mountain biking in remote wilderness locations in a way that would be impossible with most other instruments.

Jess Tsang / Karen Yu

People Can Be Trusted:" Performative Dialogues in the Music of Sean Griffin

When we remove instruments from musicians, what remains? Sean Griffin's music asks performers to put themselves on display. In direct opposition to the ideas of virtuosity, beauty, or novelty so often prioritized in notated composition, Griffin values people and their interactions over all else, embracing the differences inherent in each performer. The resultant "music" is performatively organic, drawing out individual identities, personalities, and experiences in a meaningful and captivating way. Griffin has created a new kind of performance-practice that looks beyond sounds and towards the complex and dimensional beings that create them.

Griffin's pieces *Pattycake* and *Tension Study II: Eagle Claw Wu Tsiao Chien Wins* are both dependent on this type of personal contribution. In these pieces, Griffin is dependent on the performer(s) to contribute a crucial relatability and vulnerability on top of musical, verbal, and physical material, ultimately weaving together these layers of simultaneous dialogue as a composition. Whether the dialogue is between two performers locked in a rhythmically complex version of the children's game *Pattycake*, or the internal fight between fixed media and live performer on display within *Tension Study II*, Griffin frames these pieces through individual performers and entrusts them to construct and deliver a convincing performance unique to themselves and their bodies.

In this lecture recital, we will examine our individual and collective experiences with Griffin's music. Through interviews and performance examples from both *Pattycake* and

Tension Study II, we intend to demonstrate the personal contributions that shape these pieces and the creative impact of valuing connection, dialogue, and ourselves.

Sean Griffin

Una dramaturgia del cuerpo del percusionista

How did the development of "Concert Theater" that incorporates gesture, light and video into composition enriched the uniquely expressive creative body of the performing contemporary percussionist? How are musical and theatrical forms penetrating each other in regard to rehearsal practice, venue selection, technology, funding, expanded expressive meanings, *mise en scène* and dramaturgy?

The composer Richard Carrick once told me that his composition teacher Diedrick Wagenaar told him to imagine what you see musicians doing to their instruments and to notate that. And when I noticed that percussionists frequently rehearsed wearing earplugs, a methodology of composing for the body began to emerge. The shifting physical relationships of the percussionist to their instruments, which are totally different for each composition, create a liberating opportunity to compose directly for the agile percussionist body as an expressive instrument of interdisciplinary visual music. How far can this go and where has it been?

For almost 2 decades, I have composed in the brackish waters of Concert Theater. I have composed 7 percussion theater compositions and 7 large-scale stage and film works organized by rhythmically-derived dramatic structuring. Theater and music come to life in very different ways in terms of notation, time, focus, experimentation and mastery. Revisiting Dr. Joanna Demers's article on "Accents" in *The Oxford Handbook of Sound and Image in Digital Media*, published interviews between Aiyun Huang and myself, and with rehearsal footage from both musical and theatrical productions, I will address the emergent dramaturgies, expanded possibilities, complex social messaging and political languages that emerge from this collaborative and creative interdisciplinary process

Brian Smith

Human+: Performing the Technological Augmentation of Contemporary Life

As computerized technology becomes an increasingly integral part of daily life in the 21st century — through "smart" gadgets, data collection, automation, the growing usage of drones, etc. — the prospect of creative works which reflect the technologically augmented experience of contemporary life emerges as a possibility for artistic expression. This lecture recital posits a vision for the production of musical works that coordinate the abilities of human and robotic performers as an artistic instantiation of a technologically augmented Human experience ("Human+"), and argues that percussion is a well-suited medium for the performance of such works.

Broadly speaking, what robotic technologies offer the contemporary percussionist is a bold vision for the interaction of human and mechanical bodies: of altering and extending the



body of the human performer; and of enhancing the dynamic performer- instrument system with a mechanical prosthesis, and offering enormous potential for the bodies of the differently-abled. The lecture will draw from my *Human+* project and will include a performance of *Human+* No. 1, an original work for solo percussionist and musical robotics.

Both linguistically and sonically this lecture-recital will advocate for the production of musical works in which the presumed strengths of robotic performers (rhythmic precision/speed) and human performers (expression/lyricism) playfully interact, conveying a powerful metaphor for how the *Human+* condition is constituted of both conflicting and potentiating forces.

Michael Schutz

Hearing movement: A multi-modal perspective on contemporary percussion

The amount of movement required in our contemporary repertoire challenges traditional narratives of music as a purely acoustic art form. For as Steve Schick argues persuasively in *The Percussionists Art*, "physicality and gesture in percussion music are powerful tools of communication... [as] the experience involves the eyes as well as the ears." My research explores the psychological processes by which extra-acoustic information shapes music listening, with a particular focus on how they influence performance evaluations.

For example, my study involving videos of renowned marimbist Michael Burritt illustrate how he strategically uses visible gestures to trick audiences into "hearing" notes of varying duration. Building on those findings, I subsequently partnered with the PAS Research committee to run novel rhythm experiments at PASIC demonstrating that certain movements improve our rhythmic abilities. Together these findings illustrate that movement can both improve musical communication and enhance performance. Consequently, percussion serves as an ideal domain for challenging normative Western views of what music "is," aligning our perspective with many non-western cultures that have long recognized its multi-modal nature.

This presentation will discuss my research findings, and I will demonstrate some of their practical applications through a performance of Warren Benson's classic "Three Dances for Solo Snare Drum." Involving several non-traditional techniques and rhythms inspired by patterns of movement and dance observed in his global travels, this solo provides a useful vehicle for illustrating the practical importance of my research on music's multi-modal nature.

BIOGRAPHY (list by last name)



Paraguassú Abrahão is a percussionist of the Teatro Municipal do Rio de Janeiro Symphony Orchestra and professor at the Universidade Conservatório Brasileiro de Música (CBM-UNICBE). She holds a bachelor's degree in music from the Rio de Janeiro University (UNIRIO) and a bachelor's in percussion from the Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany. Her doctoral dissertation "Percussion: sense of touch" written at the Rio de Janeiro Federal University, focuses on the meaning of articulation and resounds with the inner emotions, articulation that exists before any mechanical movement producing sound frequencies. Her post-doc work at the Post-graduate program in Philosophy at the Federal University of Rio de Janeiro (UFRJ) it's a development of her doctoral thesis which looks into the experience of being through music and questions the situatedness of the listener and the interpretation of music.



Evaristo Aguilar obtained the degree of Doctor of Musical from the University of Salford in Manchester, UK. He is disciple of the south Indian percussionist Trichy Sankaran. He has developed musical works based on a contemporary perspective of the soundscape from the urban and rural areas of the Huasteca region in Mexico, collaborating with performers, composers, musicologists, poets, photographers, sculptors, dancers and visual artists from all over the world. He has taught and performed in China, Australia, Sweden, Germany, France, Austria, Switzerland, Poland, Italy, Spain, Croatia, Slovenia, England, Canada, United States, Peru, Argentina, Brazil, Chile, Uruguay, Ecuador, Cuba, Mexico and Puerto Rico. He has published his work through the phonograms: *Sonidos de Tampico*, *Ritmos de la Huasteca*, *Voces de la Huasteca*, *Jazzteco*, *4 Miniaturas Huastecas*, *Xilitla: Stairway to the Sky*, *Tropico de Cancer*, *Mythological Creatures*, *El Cielo*, *Los Caballitos*, *Agua de varios rios*, *Impros @Stockholm*, *Semantico*, *Cuentos Huastecos*, *Swexican Music for Flute & Percussion*, *-37°*, *Sotano de las Golondrinas*, *Cantos Caninos*, *PercuSones and Curanderos*. Evaristo is the founder president of the Percussive Arts Society in Mexico. Artistic director of the Tampico International Percussion Festival: PercuSonidos and director of percussion studies at the Universidad Autónoma de Tamaulipas. He is endorser of Zildjian, Evans and Innovative Percussion and currently a beneficiary of the National Fund for Culture and Arts in Mexico.



Arritmia

It comes up from the need to fully explore the sound, rhythmic and timbral possibilities of the percussion. Besides interpreting the current contemporary repertoire, Arritmia's greatest interest is to approach the avant-garde pieces, the work hand to hand with the composers with the goal of creating and broadcast new ways of expression, and also the interaction with other disciplines such as dancing, theatre, multimedia and electronics. The members of Arritmia are: Juan Martinez, Kristina Sánchez, Cristopher Barradas



Patti Cudd is a percussion soloist, chamber musician and educator, who teaches at the University of Wisconsin-River Falls and the College of St. Benedict/ St. Johns University. Dr. Cudd is also a member of the new music ensemble Zeitgeist, CRASH, the Minnesota Contemporary Ensemble, Minnesota Dance Theatre and the Borrowed Bones Dance Theater. She received a Doctor of Musical Arts Degree in Contemporary Musical Studies at the University of California studying with Steven Schick, Master of Music Degree at the State University of New York at Buffalo with Jan Williams and studied in the soloist class with a Fulbright Scholarship at the Royal Danish Conservatory of Music in Copenhagen, Denmark.

As an active performer of the music of the 20th and 21st centuries, she has given concerts and master classes throughout the United States, Korea, Thailand, China, Mexico and Europe. Patti has worked closely with some of the most innovative composers of our time including Brian Ferneyhough, Morton Feldman, Roger Reynolds, Martin Bresnick, Pauline Oliveros, Jay Aaron Kernis, John Luther Adams, John Zorn, Michael Colgrass, Harvey Sollberger, Julia Wolfe, Christian Wolff, Vinko Globokar and Frederic Rzewski.

She has premiered over 200 new works and has recorded under such labels as Hat Hut, Bridge, New World, CRI, Innova, Emf Media and Mode. She recently released on Innova Recordings a solo CD of percussion and electronic pieces. Patti is a Yamaha Performing Artist, an endorser of Sabian Cymbals and a member of the Vic Firth and Black Swamp Education Teams.



Jordan Curcuruto is a percussionist specializing in contemporary solo and chamber percussion music, speaking percussion, and world music. She has mostly recently performed with Monday Evening Concerts, Synchrony, Tuesdays at Monkspace, Los Angeles Percussion Quartet, and The Industry. Jordan is an alumnus of the inaugural Eighth Blackbird Creative Lab, the Percussive Arts Society International Convention All-Star Ensemble, and three-time alumnus of the nief-norf summer festival. Jordan premiered a self-composed solo work at the 2017 New Music Gathering. She can be heard on the Southern Oregon University Percussion Ensemble's CD, *Electric Rebel Poetry*, and on the Innova record release, *30*, by Mark Applebaum. Jordan earned her B.M. at Chapman University with Nick Terry and Justin DeHart, and her M.M. at the Oregon Center for the Arts at Southern Oregon University with Terry Longshore. She is currently on faculty at Fullerton College.



New York-based violinist **Kate Dreyfuss** is a versatile performer of classical and contemporary repertoire. She is a founding member of F-PLUS, a violin-clarinet-percussion trio based in Chicago and New York that is committed to collaborating with composers to establish a repertoire for their unique instrumentation, and a core member of the New York-based large ensemble Contemporaneous. In addition to her work with her two ensembles, Kate has performed with such artists as Eugene Drucker, Larry Dutton, Paul Watkins, and Colin Carr, and has appeared with such ensembles as ETHEL, the Bang on a Can All-Stars, and Hub New Music. She has been a fellow at the Bowdoin International Music Festival (Brunswick, ME) and the Bang on a Can Summer Festival at MASS MoCA (North Adams, MA), as well as a featured artist at the Great Lakes Chamber Music Festival in Detroit, MI (with F-PLUS) and the Festival Internacional de Música Académica Contemporánea in Cuenca, Ecuador.

Kate is a Doctor of Musical Arts candidate in Violin Performance at Stony Brook University, where she is a student of Jennifer Frautschi and Arnaud Sussmann. She completed her Master of Music degree at Stony Brook in May 2017, and previously earned her Bachelor of Arts degree in French, with honors, from Princeton University in 2014



Diego Espinoza

Multi-percussionist/sound artist dedicated to expand the boundaries of contemporary performance practice through sound exploration. He collaborates with composers, artists, choreographers and technicians to develop new pieces for new instruments and techniques enhancing innovative ways of expression and knowledge. Espinoza has performed in 40 countries across all continents collaborating with musicians such as Pierre Boulez, John Zorn, Steve Reich, Kajia Saariaho, Philip Glass, John Luther Adams, Tarek Atoui, David Toop, and artists like Francis Alÿs, Abraham Cruz Villegas, and Rirkrit Tiravanija. Espinoza holds a Doctorate from McGill University (Canada) and

a Masters degree from the Royal Conservatory (The Netherlands). He was a guest professor at Columbia University (Sound Art and Composition departments). Currently he is a professor at Mexico's National University, an international soloist, and a member of Liminar Ensemble and the theater company Todas las Fiestas de Mañana directed by Alonso Ruizpalacios.

Abby Fisher is a percussionist focused on performing and supporting continued growth of new music, and has expertise in contemporary, classical, and African (Ewe) percussion. Her performances have been heard nationally and internationally including: Stony Brook University's TEDx (Stony Brook, NY), Transplanted Roots Percussion Symposium (Brisbane, Australia), New Music Gathering (Baltimore and Boston), Festival Internacional de Músicas y Artes Sonoras Contemporáneas (Cuenca, Ecuador), Big Ears Festival (Knoxville, TN), Percussive Arts Society International Conventions, and One World Trade Center (NYC). She holds degrees from Stony Brook University (D.M.A), New York University (M.M), and Lawrence University (B.M).



Robert Gorman

His current art practice includes: performance video art/ collaborative performance art and photography. His past highlights include, collaborative percussion performances' for the Movimiento Sur and Laboratorio Shock International Dance and Visual Art conference in Santiago, Chile and a collaborative percussion and dance piece for the WB Motion Roots Movement International Multimedia Festival outside of Berlin, Germany. He has also participated in a number of video

art festivals with his current project series which include, the New Media Video Art Festival Madrid, at La Neomudejar Museo and at the Destruktiva XI Festival for Experimental Art & Music at AZ Mulheim an der Ruhr, Germany and most recently at the Hazel Eye Film Festival in the USA.

Born: 1976 in Houston, Texas. He studied Sociology and Art at Northwest Missouri State University. He lives and works in Santiago, Chile.



Aaron Graham

is an award-winning performer, composer, and educator. He recently served as Visiting Instructor of Percussion at Kwantlen Polytechnic University, and is currently a Doctoral Fellow at the University of British Columbia pursuing a Doctorate of Musical Arts, where he also teaches percussion courses. He is a member of the Percussive Arts Society Scholarly Research Committee, Black Swamp Percussion Educator's Network, and won the 2014 Percussive Arts Society International Composition Contest. Aaron's original works have been performed across the US and Canada by university and professional ensembles alike, at the Aries Composers Festival, and the 2018 MATA Festival in New York. He has also travelled the world playing percussion with various pop, rock, and country groups. An active educator, his teachings and reviews have been published in Percussive Notes, The Instrumentalist, the International Journal of Music and Performing Arts, and at The National Conference on

Percussion Pedagogy, Muscan Conference, British Columbia Music Educator's Conference, and the New Music Gathering.

Ricardo Gallardo, born in Mexico City, Ricardo Gallardo studied at The National Conservatory and The School of Music of The University of Mexico. To date, he has performed widely in the Americas and Europe in solo concerts, record releases, as well as in radio and T.V. broadcasts. He also studied in Canada, on a Scholarship from The Banff Centre for The Fine Arts, where he played and collaborated with outstanding musicians and composers. He moved to London where he completed a Masters Degree in Performance at The City University and developed a solo career that took him to perform concerts all over Europe. In 1993, he founded Tambuco, one of the world's leading percussion ensembles today.



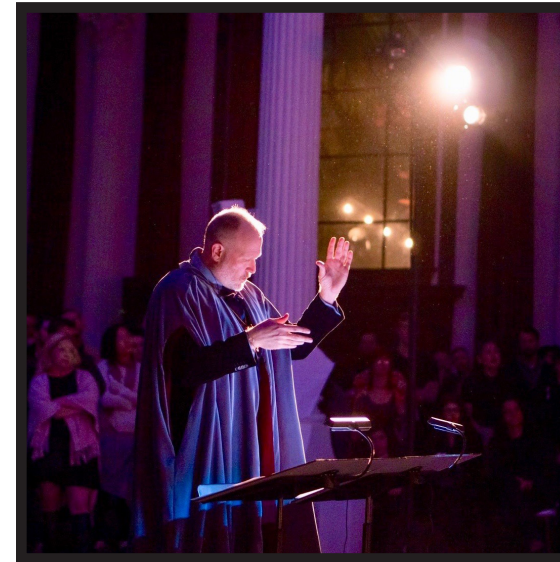
As a performer, composer, as well as director of Tambuco Ensemble, Ricardo Gallardo's career focuses on creating, performing, and promoting all languages of new music through close collaboration with composers, the premiere of his works, collaboration with various artistic disciplines as well as teaching new generations of percussionists through masterclasses, clinics and seminars around the world.

Due to his outstanding activity as percussionist, he has received several awards such as The Mexican Council for the Arts and Culture Scholarship, The British Council fellowship, the Stipendienpreis and Kranichsteiner preis by the Darmstadt New Music Institute, The University of Mexico's Award for Artistic Creation and the Mozart Gold Medal In Degree of Excellence, awarded by the Austrian Embassy and Domecq Cultural Institute. As director of Tambuco, he received the Japan Foundation Award for Arts and Culture, the highest distinction offered by Japan to an Artist.



Aiyun Huang, the ever-evolving Aiyun Huang enjoys a musical life as soloist, chamber musician, researcher, teacher and producer. She was the First Prize and the Audience Award winner at the Geneva International Music Competition in 2002. Recent highlights include engagements with L'Orchestre de la Suisse Romande, Taipei Symphony Orchestra, St. Lawrence String Quartet, and Aventa Ensemble. Ongoing projects include collaborations with Nicole Lizée, Vivian Fung, Philippe Leroux, Roland Auzet and David Bithell. An expert in Percussion Theater, her work on the subject has been published in *Cambridge Companion to Percussion* (2016) and *Save Percussion Theater* (Mode 242). She holds a DMA from the University of California,

San Diego. Between 2004 and 2006, she was a Faculty Fellow at UCSD. Between 2006 and 2017, she led the percussion program at McGill University in Montreal, Canada. She currently holds the position of Associate Professor and is the Head of Percussion Program at the University of Toronto.



Sean Griffin, for decades, Sean Griffin has been a leading figure in contemporary music, performance and art communities of Los Angeles and abroad. Griffin has composed, directed, conducted and produced new intermedia works bringing to life dazzling, challenging interpretations to the stage with his opera design and performance consortium called Opera Povera. Their productions, recordings, live performances, and designs have been featured at MoMA, Brooklyn Museum, RedCat, LACMA, Schindler House, 56th Venice Biennial, Chicago's MCA, Ostrava Days Festival, 2017 Ojai Festival, The Broad Museum, LA Philharmonic's Green Umbrella Series at the Disney Hall and Performance Space New York.

Having spent years working with actors, vocalists, dancers and performance artists, Griffin has established a unique form of physically based, interdisciplinary theater creating large and small-scale works through which diverse performers enact layers of collaboratively devised choreographic behaviors in large, vocalizing and instrumental groups. Griffin is an award-winning and prolific visual artist and frequently activates photography archives and historic collections of objects in his assemblage-based set designs, videos and installations.

Griffin received an MFA from CalArts and a PhD from UCSD. He has taught at UCSD, CalArts, University of Chicago and recently taught digital and sound art as Associate Professor at the University of Guanajuato, Campus Irapuato-Salamanca, Mexico.



Nikki Joshi is a U.S. percussionist based in Toronto, ON as a Rebanks Family Fellow at the Glenn Gould School. She holds a master's degree from McGill University, where she studied with Aiyun Huang. During her time at McGill she received the 2017 Mobility Award, through which she travelled to the Bern University of the Arts in Switzerland to conduct research at the school's renowned Department of Music Theatre. She holds a bachelor's degree, Performer's Certificate, Arts Leadership Certificate, and 2015 John Beck Percussion Scholarship from the Eastman School of Music, where she studied with Michael Burritt.

A passionate advocate for contemporary music, Nikki has worked closely with composers including Roger Reynolds, Vinko Globokar, Oliver Schneller, Steve Reich, Phillippe Leroux, John Luther Adams, Jennifer Higdon, and Jo Kondo.



She was recently invited as a fellow to the inaugural Cross-Wired Festival at UCSD, led by Steven Schick and Roger Reynolds, working on the premiere of Reynolds' new work *Here and There* for speaking percussionist. Nikki was a guest artist in the 2019 21C Festival at the Royal Conservatory of Music, where she performed with the Toronto Symphony Orchestra, and was a featured soloist at the Cinq à Sept event. In September 2018 she was invited as a guest lecturer at the University of Toronto Multidisciplinary Creative Conference, where she presented her cumulative research titled "Your Eyes: Feminist Expression Through Theatre Music." Nikki is a current board member of the soundSCAPE Festival, held this summer in Cesena, Italy.

Australian born percussionist **Rebecca Lloyd-Jones** is a diverse musician who is passionate about percussion performance, research and education. She has worked extensively with the Queensland, Melbourne, Sydney and Darwin Symphony Orchestra, The Australian National Academy of Music (ANAM) and served as a musician in The Australian Defence Force. Rebecca has performed at several focus days for the Percussive Arts Society International Convention, has attended the Roots and Rhizomes program at the Banff Centre for Arts and Creativity, Canada and also presented at the 2017 Transplanted Roots Research Symposium. In 2019, Rebecca was a guest artist at the VI Semana Internacional de Improvisación held in Ensenada and is also be a guest tutor at the Festival de Música Nueva, Ensenada. Based in San Diego, Rebecca is a doctoral candidate at UCSD under the guidance of Distinguished Professor Steven Schick. In Australia, Rebecca graduated from the Victorian College of the Arts completing her Honours Degree, under the tutelage of percussionist Peter Neville and is also an alumnus of the Higher Degree Research Department at Queensland Conservatorium completing her Masters of Music Research Degree with Dr. Vanessa Tomlinson.



Terry Longshore is a percussionist based in Ashland, Oregon whose genre-crossing work exhibits the artistry of the concert stage, the spontaneity of jazz, and the energy of a rock club. He performs nationally and internationally as a soloist and ensemble member, collaborates with artists working in diverse media, and has premiered and recorded numerous works. His compositions for percussion have been performed at festivals and competitions throughout North America, South America, Europe, Asia, and Australia. He is Professor of Music and Coordinator of the Music Graduate Program at the Oregon Center for the Arts at Southern Oregon University.

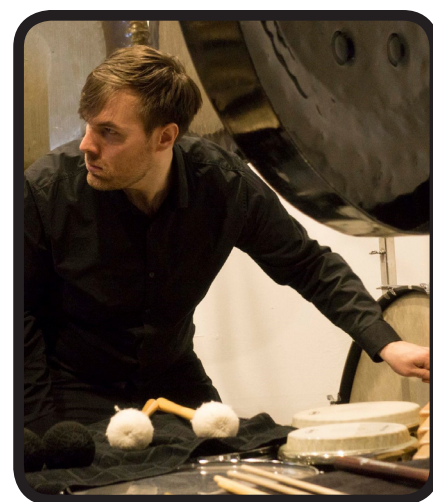


Payton MacDonald is a musician, filmmaker, and ultra-endurance cyclist. He explores the frontiers of art in a variety of settings, from Carnegie Hall to remote wilderness locations. He spent his early years drumming along with jazz records, while exploring the Rocky Mountains near his home in Idaho by foot, bicycle, and skis. Eventually he was shaped into a percussionist who plays marimbas, snare drums, bicycles, plants, pots and pans, and anything else that might produce an interesting tone. Along the way Payton discovered Indian classical music, and after 20 years of studying that ancient music he now sings it in concert halls, yoga centers, and ashrams. He looks for ways to connect his diverse interests, and filmmaking has been particularly effective for that. His first film *Sonic Divide* shows Payton pedaling his mountain bike 2,500 miles along the Continental Divide, while performing 30 new pieces of music. His second film documents the rise of the New Jersey Percussion Ensemble. Payton studied

music formally at the University of Michigan (BFA) and Eastman School of Music (MM and DMA), as well as with the legendary Gundecha Brothers (Dhrupad vocal) and Pandit Sharda Sahai (tabla). He teaches music at William Paterson University, and tours nationally and internationally as a percussionist, singer, and speaker.



Israel Moreno, one of the most recognized percussion players in Latin America, He organizes the International Marimba Festivals in Chiapas. His repertoire encompasses the genres of contemporary music, traditional Marimba, Latin American, symphonic and jazz music, which include many of his arrangements and compositions. Constantly offering concerts and master classes as soloist and with his projects *Na'rimbo* and *Paax Percussion*, in Mexico, some Universities and festivals in North America, and many countries in Europe, Asia. He had played and shares the stage with musicians as Keiko Abe, David Friedman, Paquito de Rivera, Dave Samuels, Ney Rosauero, Anders Astrand, Victor Mendoza, among others. Currently he is conductor of the "Na'rimbo" Ensemble, had played in the Lincoln Center, in New York; Kenedy Center and National Mall in Washington DC, in Duke Ellington Jazz festival with Paquito de Rivera; as well as concerts in South-Africa, Mali, Korea, Taiwan, China, some countries in Europe and Festivals in USA and Central America. With Na'rimbo he recorded 4 CD's of his arrangements, getting success and good expectations from the critics in Mexico. Israel Moreno is Yamaha Artist since 2012 and currently he has a grant from Culture Council of Mexico.



Acclaimed by the New York Times as a "creative percussionist," **Josh Perry** is a passionate advocate for contemporary music and interdisciplinary performance mediums. Perry is a member of Iktus Percussion, Ensemble Mise-en, Hotel Elefant, and recently performed with the Argento New Music Project and Mantra Percussion. Festival and residency appearances include the Kroumata Percussion Center in Stockholm-Sweden, June in Buffalo festival, Art Incubator's Audio Training Manual in Seoul-South Korea, and New Voices-New Music at Carnegie Hall. A proponent for composer-performer collaboration, he consistently works with living composers and has premiered well over 100 works for percussion and mixed ensemble. Perry has performed and given workshops at the Eastman School of Music, Princeton University, University of California-Davis, University of Buffalo, Oberlin College, and more. Perry is currently completing his Doctorate of Musical Arts at Stony Brook University, where he studied with Eduardo Leandro and Ray Anderson.



Tom Pierard is a performer, commercial composer, academic researcher and educator currently living in Hawkes Bay, New Zealand. After completing studies in jazz drumset performance, Tom secured a fulltime performance and composition role with the Wellington-based ensemble Strike Percussion, which saw extensive national and international touring from 2005-2012 with the group twice attending and performing at the Taiwanese International Percussion Convention. Following the birth of his second child in 2011 he moved to Napier, New Zealand to undertake the role of Head of Music at the Eastern Institute of Technology, which is where he remains to the present day.

He completed a Master of Music in contemporary composition through the University of Auckland in 2016, his thesis and body of compositions focusing on atypical rhythmic stress and transfigured audio in contemporary popular music. He is presently completing his PhD in the field of pedagogical applications of DAW use and has recently produced research papers around new systems of graphic scoring, polyrhythmic function, music technology in education, and the influence of jazz drumming concepts in western popular music. He is writing and compositions are regularly published internationally, most recently in *RIFFS: A Journal of Experimental Composition* (UK), and *The Drummer's Journal* (UK).

Timothy Roth is a Master's student in percussion performance at the University of Toronto. Tim completed a Bachelor of Music Performance at the University of Manitoba in 2019, where he studied with Mike Kemp and Victoria Sparks. During his time there, he also completed the requirements for a Bachelor of Music History, with a research focus on hip-hop analysis. Tim has presented his research on rap flow analysis at the 2019 Music Theory Midwest conference in Cincinnati, the 2019 IASPM-Canada conference in Montréal, and as a guest lecturer at the University of Manitoba.

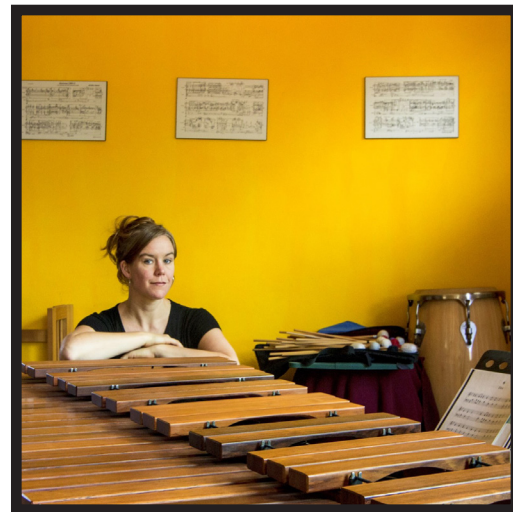




Q-sión ensemble is a percussion sextet comprised of graduated percussionists from two of the most important music schools in the state of Nuevo León: Facultad de Música de la Universidad Autónoma de Nuevo León (FAMUS) and Escuela Superior de Música y Danza de Monterrey (ESMDM). This collective was born from the curiosity of its members to perform current works made for percussion with three main interests: the use of technology, performance and non-conventional percussion instruments, but also including the interpretation of contemporary percussion repertoire with traditional instruments.

Q-SIÓN ensemble has earned the support of diverse institutions through projects like "Música Escolar Itinerante" of CONARTE, a series of concerts prepared for schools in Nuevo León. As well as the participation of festivals like "Bienal Internacional de Performance: Horas Perdidas" in 2018. The ensemble was part of the performance "Becoming Something", work designed and directed by Fernanda Rosas in a collaborative creation with Mestizos Crew, as part of the temporal exhibit "Syncretic Something" of Mariela Gutiérrez. Q-SIÓN looks forward to collaborating with new composers, artists of different disciplines, as well as the interpretation of classical works from the 20th century.

Dr. Gina Ryan has appeared as a soloist and chamber musician in Canada, the United States, Japan, China, France, and Thailand and has performed in numerous festivals including the Aspen Music Festival, the International Sound Symposium, Pop Montreal, Cluster New Music + Integrated Arts Festival, Cool Drumming, and Stage Epsival in France. As a passionate advocate for new music, Dr. Ryan actively composes and commissions works for solo percussion, several of which were recorded and nationally broadcasted by the CBC (Canadian Broadcasting Corporation), including her solo for prepared marimba *Never-Never Island*. She premiered *Éric Champagne's Rhapsodie pour percussion et orchestre à vents* with l'Harmonie Laval and Trevor Grahl's *Concerto for Percussion and Wind Symphony* with the McGill Wind Symphony, as well as subsequently with the Winnipeg Winds and the UCSD Wind Ensemble in San Diego.



Her research has been published in peer-reviewed journals including *Action, Criticism, and Theory for Music Education, Psychology of Music and Percussive Notes*, and she has presented at various conferences and symposiums including the International Conference on Multidisciplinary Research in Music, The National Association for Music, the International Symposium for Research in Music Behavior, the International Symposium on the Sociology of Music Education, EARCOS Teachers' Conference, and RESONATE: Reunite, Refresh, Resound. She has served on jury panels for the Thailand International Percussion Festival and the Chiang Mai Philharmonic Orchestra and is a co-founder of the *International Schools of Chiang Mai Music Festival*.

Dr. Ryan holds music performance and music pedagogy degrees from McGill University, the University of Toronto, and Memorial University.



Percussionist, conductor, and author **Steven Schick** was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion.

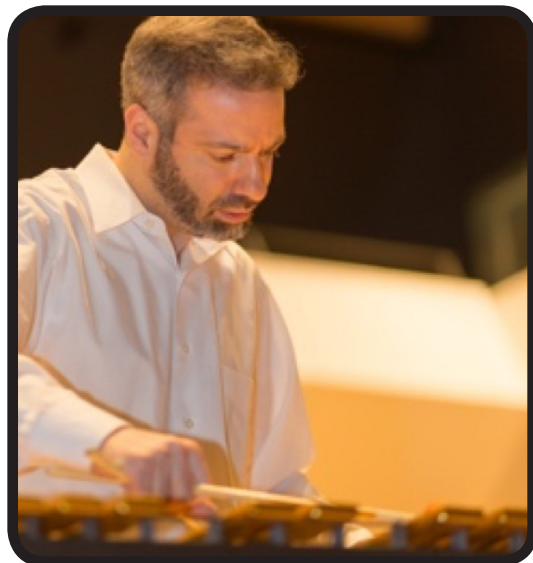
Steven Schick is artistic director of the La Jolla Symphony and Chorus and the Breckenridge Music Festival. With Claire Chase, he is co-artistic director of the Summer Music Program at Banff Center in Canada. Also active as a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble. In 2018 he curated and was conductor and percussion soloist in, "It's About Time," a festival of the San Diego Symphony designed to highlight the musical dimensions of the cross-border area.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (Mode). For the latter, he received the Deutscheschallplattenkritikpreis for the best new music release of 2015. He was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.



Michael Schutz is Associate Professor of Music at McMaster University (Canada), where he was recently named University Scholar in Cognition/Percussion at recognition of his work bridging music performance and research. He previously spent five years as Director of Percussion Studies at Longwood University where he performed frequently with the Roanoke Symphony, Opera on the James, Oratorio Society of Virginia, and the Lynchburg Symphony. Active in the promotion of new music, Michael premiered internationally renowned composer Judith Shatin's trio *Time To Burn*, and recorded the piece for Innova Records. Invited solo performances include guest appearances at the University of California, University of Virginia Percussion, Ontario and Virginia/DC "Day of Percussion," Project:Percussion Festival, and the Alvin Lucier Festival. Since 2013 he has served on the percussion faculty of the Penn State Honors Music Institute. He earned a MM in Percussion from Northwestern University where he studied with Michael Burritt, and a BMA in Percussion from Penn State University.



In addition to leading the McMaster Percussion Ensemble, Michael directs an interdisciplinary team of graduate and undergraduate students exploring music's psychological basis. His percussion-focused research is featured in multiple textbooks on music cognition and cognitive psychology, as well as a chapter of Russell Hartenberger's 2016 *Cambridge Companion to Percussion*. A popular speaker, Michael regularly lectures at leading universities and has appeared on the CBC's *Quirks and Quarks* with Bob McDonald, *Ontario Today* with Rita Celli, and most recently, *On The Nature of Things* with David Suzuki. Michael is an artist/clinician for Innovative Percussion and Sabian cymbals.



Brian Smith is a musician and writer interested in exploring cultural practices, social forces, and technology through the medium of sound and musical performance. Praised for his feline-like grace as a percussionist, Brian delivers "committed and energetic" performances with a versatile repertoire that includes historical, contemporary, and experimental musical practices. His primary work as a contemporary percussionist incorporates many electro-acoustic and multimedia pieces. As a co-founder and member of the ensemble ScreenPlay, he pursues a deep interest in experimental musical practices and improvisation through audio-visual works that utilize animated notational schemes. Brian's current "solo" project, Human+,

combines his interest in technologically-mediated sonic arts with a fiendish advocacy for new works by living composers to develop a repertoire of duets for musical robotics and percussionist. As an orchestral percussionist, Brian has performed with ensembles throughout the U.S. and Europe, appearing in world-class concert halls including the Amsterdam Concertgebouw and the Berlin Philharmonie. He plays period timpani and percussion with the Staunton Music Festival, and his ethnographic interests include West African drumming and dance from Ghana, Togo, and Benin. He has taught at Houston's High School for the Performing and Visuals Arts, the University of Lynchburg, Randolph College, Stony Brook University, and Texas State University. Brian received Bachelor and Masters degrees from the University of Cincinnati College-Conservatory of Music and the Shepherd School of Music at Rice University, and a Doctorate of Musical Arts degree at Stony Brook University.



Toronto-based percussionist **Jonny Smith** is an avid performer of new and contemporary music. Jonny has worked with a number of Canadian composers on developing new works for solo percussion including Quinn Jacobs, Kevin Lau, Riho Maimets, Matthew Todd, Caleb Chan, Stephanie Orlando, Gavin Fraser, and Liam Ritz. Jonny is also a founding member of the marimba duo, Taktus. Taktus released its debut album, "Glass Houses for Marimba," in July 2015. It was nominated for an East Coast Music Award in the category of Classical Recording of the Year and was included in the CBC's Top 10 Canadian Classical Albums of 2015. Taktus will release their second album in January 2020. As an active part of the new music community, Jonny has performed with various

chamber ensembles including the experimental music/theatre company Din of Shadows, the Evergreen Club Contemporary Gamelan, gamUT, and Motion Ensemble. Jonny's recent notable performances include Stockhausen's *Kontakte* and Xenakis's *Persephassa* at the University of Toronto (Feb. 2019), Boulez's *Le Marteau Sans Maître* at the Ottawa Chamberfest (Aug. 2018), and a series of concerts and workshops at the International Gamelan Music Festival in Munich, Germany (June 2018). Jonny is currently pursuing a Doctor of Musical Arts degree at the University of Toronto supervised by Aiyun Huang. His research centers on composer-performer collaborations in the development of new percussion music and how these relationships function to advance and diversify the repertoire. Jonny has studied percussion with Aiyun Huang, Russell Hartenberger, Beverley Johnston, and Michel Deschênes. www.jonnysmithpercussion.com



Dr. Elizabeth Soflin's past performances have included appearances as a percussion soloist and ensemble member at venues around the United States, Canada, China, and Europe. She is an avid performer of contemporary solo and chamber works for percussion; she often collaborates with composers through premieres and commissions. Notably, she has worked closely with Stuart Saunders Smith through private coaching of her interpretations of his works, a performance of his Songs I-IX on a showcase of his music at the Robert McCormick Marimba Festival, and a commission for speaking percussionist and saxophone duo entitled *Easter in Bingham*.

Currently Dr. Soflin is based in Tucson, AZ, where she enjoys an active performance schedule, frequently appearing alongside saxophonist Michael Weiss as half of the Weiss/Soflin Duo. She is also an active educator, serving as the assistant band director/percussion specialist for Pusch Ridge Christian Academy and teaching lessons for the Tucson Symphony Women's Association. Her students regularly perform in festivals and competitions around the state of Arizona and have also participated in the Percussive Arts Society International Convention under her direction. She received her DMA from the University of Arizona and holds degrees from the University of Tennessee-Knoxville and Central Michigan University.

Elizabeth Soflin is a proud artist endorser of Mike Balter Mallets and Black Swamp Percussion.

Andrea Sorrenti studied Percussion at the Conservatory of Music "A. Corelli" of Messina (Sicily) and he graduated at the Faculty of Philosophy and Letters with a specialty in artistic, musical and theatrical discipline. In 2014 he obtained a Masters Degree in contemporary chamber music in the Conservatory of Music "L. Refice" of Frosinone (Lazio, Italy). At the age of 22 he joined the Teatro dell'Opera's Young Orchestra of Rome as a timpanist. He performed as soloist, in chamber music ensembles and symphonic orchestras in Italy, Spain, China, France and Mexico. At the moment he is finishing his second Masters Degree at the Faculty of Music of UNAM in Mexico City with a research project concerning the multi-percussion repertoire. Andrea is starting a PhD in the same Faculty with a research project with respect to the percussion and live electronics repertoire in 2019.



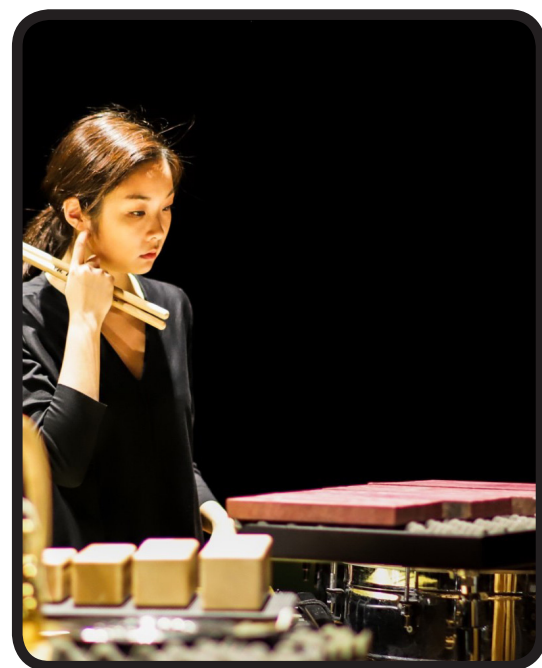
Milo Tamez is a freelance percussion artist, composer and educator in residence in Mexico City since 2017, he creates and develops his own main projects POLLOCK tambores pintores; TAMBORERO LAB; FIELDS (campos-territorios/ lienzos tonales, with artist Lauren Klein); TALLER ABIERTO procesos composicionales; COLLAGE ENSAMBLE (a mix instrumental ensemble with new work-in-progress composition *Una Semana de Bondad*). He collaborates with ACT (Arte, Ciencia y Tecnología, UNAM) on transdisciplinary activities and is actively in the Mexican Experimental, Creative Music and Interdisciplinary Scene. He is also a member of the Estamos Ensemble Trio with Thollem McDonas and Carmina Escobar + ACVilla (MX-EUA); the Valdivia-Mexico Trio with Rodrigo Castellanos and Benjamin Vergara (CH-MX); Tamez on Motian Project with Omar Tamez + guests (MX-EUA).



Jessica Tsang is a Brooklyn-based percussionist and researcher dedicated to the creation of interdisciplinary works. Equally fascinated by the worlds of contemporary music, material culture, speech, and the culinary arts, Jessica views percussion as a flexible field with endless possibilities for intersection. She has presented her lecture recital at Harvard University and Transplanted Roots in Brisbane. Entitled "Personally curated, yet easily disposable: Crossing the threshold into the realm of found objects", it is the culmination of her research into the history and expansive ideology of incorporating found objects into contemporary percussion music. Jessica has also collaborated with an eclectic variety of artists, dancers, and musicians including Rebecca Saunders, Martin Creed, David Szanto, and Deborah Carruthers, and is one half of guitar and percussion duo *party of one*. She has appeared in performances throughout North America, Europe, Asia, and Australia and was a fellow at the 2018 Eighth Blackbird Creative Lab.



A Native of Hong Kong, **Viola Yip** is a New York-based experimental composer, performer, sound artist and instrument builder. Her recent interests fall on designing new experimental instruments to explore the sonic materiality of found objects, the interactions between performative gestures, instruments, space in our music making. Viola's instruments and performances has been presented in major music festivals and concert series in New York, Missouri, Chicago, San Diego, Boston, Bowling Green (Ohio), Pittsburgh, Ithaca, Saratoga Springs, Los Angeles, Hong Kong, Beijing, Shanghai, Kuala Lumpur, Belfast, Manchester, Huddersfield, Madeira, Belgium, Amsterdam, Cologne, Düsseldorf, Berlin and Damstadt.



A percussionist and performing artist based in Hong Kong, **Karen Yu** enjoys discovering the possibilities of combining sonic and performing arts. Through the unique blend of sight and sound inherent in percussion performance, Karen proactively seeks new approaches to transform the existing concert culture. Karen is a co-founder of the chamber percussion group, *The Up:Strike Project*, and Project Coordinator of *NOVA Ensemble*. Karen has most recently featured at the opening of Sound Forms 2019 organized by Contemporary Musiking Hong Kong; also appeared in Hong Kong Sinfonietta @ Artistree "Notating Beauty That Moves," Tai Kwun Lunch Time Series, Transplanted Roots Percussion Research Symposiums (Brisbane & Montreal), Banff Centre of Arts and Creativity, Eighth Blackbird Creative Lab and IRCAM ManiFeste Academy.



Alan Wong was born on October 4, 1989 in Mazatán, Chiapas. At age 17 he decided to formalize his studies at the music school of the University of Sciences and Arts of Chiapas, graduating as a marimbist in 2014. During his studies he will have classes with percussionist of international renown such as Gabriela Jiménez, Israel Moreno, Roberto Hernández Soto, Guillo Espel, Makoto Aruga, Keiko Kotoku, Keiko Abe and Daniella Ganeve among others. In 2010 he traveled to Copenhagen, Denmark with teachers and classmates to be part of the Global Voices of Percussion project, that same year won third place in the VIII National Marimba Contest and was among the 4 finalists of the first and third edition of

the Latin American Marimbists Contest held in Tuxtla Gutiérrez, Chiapas. In 2012 he traveled to Tokyo, Japan with his teachers to give concerts in various cities of that country. In 2013, he is part of the FAKO Percussion ensemble which had presentations in Villahermosa, Tabasco and Chiapas. In addition, he was part of the Symphony Orchestra of the State of Chiapas. Currently, he is working on his master's degree in interpretation at the National Autonomous University of Mexico (UNAM).

2019 HOST

Ivan Manzanilla

Mexican percussionist, Ivan Manzanilla is a specialist in contemporary percussion music. He holds a bachelor's degree from Mexico's Autonomous National University and a Master and Doctoral degree from the University of California, San Diego. Ivan Manzanilla's work centers on the exploration and dissemination of newly created music and art. His teaching practice and commissions for new works that explore sound, language and gesture reflect his commitment to new generations of percussionists, musicians and contemporary forms of art.





His work has been recognized by different institutions like the Rockefeller Foundation, the National University of Mexico, Mexico's National Fine Arts Institute, the National Fund for Culture and Arts and the Darmstadt Summer Course.

Ivan Manzanilla is founder of Duplum together with Mexican clarinetist Fernando Dominguez and part of the SRM trio with woodwind player Peter Schmidt and guitarist Jerry Rojas. He is also a regular guest at Tambuco Percussion Ensemble, Ensemble Onix, and Liminar Ensemble. He is the head of the Percussion Department at the University of Guanajuato, Mexico and he is a recipient of the National Fund for the Arts' Established Artists Grant.

PercUG

The University of Guanajuato Percussion Ensemble PercUG focuses its activity on modern percussion music from the XX century up to our times, commissioning new works by Mexican composers. The ensemble explores the sonic possibilities of percussion instruments as a source of music material for the development of art, collaborating with composers and artists of all disciplines alike. Its members belong to a young generation of percussionists from the center region of México and are part of the percussion class at the University of Guanajuato's Music Department. PercUG has collaborated with artists such as: Aiyun Huang, Steven Schick, Robyn Schulkowsky, Stuart Gerber, Mark Applebaum, Roberto Palomeque, amongst others.



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