

Call for Proposals

New Music/Research Presents: PASIC 2023

Title: Latin American Percussion Music

Hosts: Dr. Fabio Oliveira, Rowan University - USA

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Apply here: [PAS artist application form](#)

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Background

The rich history of Latin American percussion music has influenced the evolution of contemporary percussion through its repertoire, performance practice, instruments and playing techniques. However, the breadth of this influence is not as well understood or visible as it deserves. This call aims to showcase the wide range of Latin American percussion music.

In the realm of percussion ensemble repertoire, Cuban composers Amadeo Roldan's *Ritmicas #5 and #6* (1930), José Ardévol's *Estudio* (1933), *Suite* (1934), and *Preludio a 11* (1942), Mexican composer Carlos Chavez's *Toccata* (1942) and *Tambuco* (1964), Argentinian composers Alberto Ginastera's *Cantata para América Mágica* (1960) and Hilda Dianda's *Percusión 11* (1963), Brazilian composers Camargo Guarnieri's *Estudo para instrumentos de Percussão* (1953), and Marlos Nobre's *Variações Rítmicas* (1963) and *Rhythmetron* (1965-68) are amongst some of the earliest examples of foundational works in the genre. More recent examples of ensemble repertoire include works by Tania León and Louis Aguirre (Cuba), Gabriela Ortiz and Mario Lavista (Mexico), Graciella Paraskevaidis (Argentina), Lourdes Saraiva, Carlos dos Santos and Flo Menezes (Brazil) to cite only a few.

Significant works for percussion in solo and chamber settings abound, of which only a small sample include Cuban composer Leo Brouwer's *Variantes* (1962), Argentinian composer Mauricio Kagel's *Transición II* (1958-9) and *Match* (1964), Puerto Rican composer Roberto Sierra's *Bongo 0* (1982) and *Mano a Mano* (1987), Mexican composer Javier Alvarez's *Temazcal* (1984) and *Shekere* (1987), Brazilian composers Claudio Santoro's *Diagramas Cíclicos* (1966), Jocy de Oliveira's *Estória II* (1967) and *An Act of Sound II* (2005), Chico Mello's *Piãõ* (1988), and Marcos Balter's *Descarga* (2006).

Many composers such as Alejandro Viñao and Martin Matalon (Argentina), Rodrigo Sigal (Mexico), Roberto Victorio, Eduardo Guimarães Álvares, Alexandre Lunsqui and Paulo C. Chagas (Brazil), as well as composer-performers including Ney Rosauero

(Brazil), Raul Tudon (Mexico), and Carlos Stasi (Brazil), have composed extensive catalogs of percussion music. Various Latin American percussionists have crafted an exquisitely unique body of work, such as Zeferino Nandayapa (Mexico), Naná Vasconcelos, João Carlos Dalgalarondo, and Nath Calan (Brazil). Percussionists continue to expand the repertoire by transcribing and arranging classical, traditional and folkloric Latin American works by a variety of composers, including Astor Piazzola, Tom Jobim, and Heitor Villa-Lobos.

Percussion ensembles *Tambuco* (Mexico), *Piap* (Brazil), *PerCeum* (Uruguay), *Uakti* (Brazil), and others have for decades commissioned, created, championed, and performed new works for percussion, and made enormous contributions to their national and international music scenes, as have a countless number of performers, a small number of which include Angel Frette (Argentina), John Boudler and Clarissa Severo (Brazil), Ivan Manzanilla and Ricardo Gallardo (Mexico), Jorge Camiruaga (Uruguay), Gerardo Salazar (Chile), and Fernando Meza (Costa Rica). Brazil has developed a specialized niche of percussion duo music since the 1980s, with an ever-growing and significant repertoire list from duos such as *Diálogos*, *Contexto*, *Ello*, *Paticumpá*, *Pandeiro-Repique*, *A Moda da Casa*, *Desvio*, *Sá-cramento* and *Repercuti*.

Latin American Percussion Music also relies heavily on traditions of the African Diaspora and Indigenous Peoples in the Americas. Instruments, musical genres, concepts, techniques, and sonorities of their percussion abound in a diversity of contexts in Latin America, including concert, chamber, carnival, festival, street, folk, traditional and religious, amongst others. We welcome submissions from all of these contexts.

For the purposes of this call, 'Latin American' is broadly understood to include any music produced in Latin America and the Latin American diaspora across the world. We acknowledge and embrace that there may be complex issues that arise from this framing. We also anticipate that untold stories and narratives may surface, while some histories may be recontextualized and re-written. In this capacity, New Music/Research also acknowledges the need to address issues of Diversity, Equity, and Inclusion within the bounds of Latin American percussion music so that the music of under-represented composers may receive its well-deserved celebration.

The New Music / Research Committee encourages applications from artists at any stage of their study or career. Submissions from people of all genders, ethnicities, and nationalities are welcomed, with submissions from Black, Indigenous, and People of Color particularly encouraged.

Well into its fourth decade of research and curatorial work presenting music for percussion, New Music/Research Presents invites applications for the 2023 “Latin American Percussion Music” call addressing themes including, but not limited to:

- Traditional Latin American Musics;
- Traditional Latin American percussion instruments and techniques;
- Historic Latin American works for percussion;
- Improvisation and Experimentation in Latin American Percussion;
- Non-traditional musical notation in Latin American Percussion;
- Interfaces of percussion with dance, theatre, and voice;
- Percussion and Technology (tape, electro-acoustic, live-electronics, multi-media);
- Historical recontextualizing, retelling percussive performance histories;
- Innovations related to instruments, techniques, and Instrument building;
- Works for percussion ensemble, chamber, mixed chamber, or solo;
- New works and premieres;
- Unheard voices and Untold stories in Latin American Percussion;
- Presentation of works by composers of the Latin American diaspora anywhere in the world;
- Performances by Latin American artists of commissioned works;