

Álvaro G. Díaz Rodríguez

Professor of Music

Universidad Autónoma de Baja California

Facultad de Artes

diazalvaro@uabc.edu.mx

www.diazalvaro.art

Education

- Ph.D. in Music, emphasis in Musicology. Pontificia Universidad Católica Argentina, Buenos Aires, Argentina. 2017.

Dissertation: “Música y Cibercultura, nuevas estrategias de conocimiento de la música. Una aproximación a partir de dos estudios de caso: *Proyecto Cathedral* de William Duckworth y la *Digital Concert Hall* de la Filarmónica de Berlín” [Music and Cyberculture, New Music Knowledge Strategies. An Approach based on two case studies: William Duckworth’s *Cathedral Project* and Berliner Philharmonic’s *Digital Concert Hall*]

Advisor: Luisa Vilar Payá

- Postgraduate specialization, emphasis in Cultural Policy and Cultural Management. Universidad Autónoma Metropolitana, Mexico. 2010.

Dissertation: “Creación de una Biblioteca virtual de música mexicana de concierto” [Creation of a Virtual Library of Mexican Concert Music]

- M.Ed. in Education. Universidad Autónoma de Baja California, Mexico. 2007.

Dissertation: “Guía de estudio para la materia de Historia de la Música Universal III, de la Escuela de Artes de la UABC” [Study Guide for Music History III (UABC School of the Arts)]

Advisor: Rosalba Pinto

- B.A. in History, Universidad Autónoma de Baja California, Mexico. 2004.

Academic Positions

- Full-time Professor/Researcher, Faculty of Arts, Universidad Autónoma de Baja California, Fall 2000—present.

Research Positions

- Visiting Scholar, University of California San Diego, Music department, Spring 2023 – Winter 2023.
- Music Researcher, Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, Jacobo Kostakowsky Archive, Mexico, Fall 1997 – Fall 1998.

Awards and Honors

- Member of the National Art Creators System for Mexico’s Ministry for Culture (SC). 2023-2025.
- New York Latin American Art Triennial, 2022. (For the sound sculpture “Maija Awi: The Creation”)
- Sound of the Year Awards 2021, Disappearing Sound category. British Library. 2022. (For the field recording *Night of Xantolo*, Xantolo, Day of the Dead. Recorded in a small cemetery in the community of Barrio de Cuayo, Ejido de Chalco in Axtla de Terrazas, San Luís Potosí, Mexico)
- Ecos Sonoros Award. National Center for the Arts, Secretary of Culture. 2021. (For the research and project “Sound Networks. Sound postcards between San Luis Potosí and Ensenada”).
- Special Mention in *Le Concours International 60 Secondes Radio*, Canada. 2021. (For the radio art piece *Especjos Fronterizos/Border mirrors*).
- O silêncio é um oceano de sons by Arte Estranha, selected, Brazil. 2020. (For the sound art piece *Border Sounds over the Ocean*).
- *La Escucha Errante Festival*, selected, organized by KLEM Laboratory, in Bilbao, Spain. 2020. (For the video piece *Balcony City in Times of COVID*).
- Entry and mention in *Diccionario Enciclopédico de Baja California*, music section. Leonardo Sarabia, ed. Secretaría de Cultura de Baja California. 2019.
- Member of the National Research System. National Council for Science and Technology (CONACYT), Mexico. Since 2019.
- Academic Merit Award 2018, Universidad Autónoma de Baja California. 2018 (For innovative contribution in the formation of human resources, quality of research and musical production and in bringing diverse audiences to music, contributing to the cultural development of society).
- Academic Staff Performance Recognition Program (PREDEPA), Honors. Level 7—8 (higher), Universidad Autónoma de Baja California. Since 2017.
- Member of the Program for Teaching Professional Development (PRODEP), Honors. Ministry of Public Education (SEP). Since 2016.
- Distinguished Citizen 2011, Culture area. City Council of Ensenada, Mexico. 2011. (For outstanding contribution to providing the best culture in the city of Ensenada, highlighting artistic and cultural activity at an international level).

Grants, Fellowships, and Scholarships

- Special Call for Regional Needs, Grant, Autonomous University of Baja California. 2022.
 - For the research and development of “Actualización y aplicación del sistema de cartografías sonoro visuales (SONVI), enfocado a la identificación de características socio-culturales, a partir del análisis de paisajes sonoros a lo largo de la frontera Tijuana-San Diego.” [Updating and implementing the visual sound mapping system (SONVI),

focused on identifying sociocultural characteristics by analyzing sonic landscapes on the Tijuana-San Diego border.]

- Program for supporting children and youth projects, Grant, National Fund for Culture and the Arts (FONCA), Mexico. 2020.
 - For developing the project “Lotería Sonora Mexicana. Aplicación y plataforma interactiva para reconocer nuestro entorno sonoro.” [Mexican Sound Lottery. App and interactive platform for identifying our sound environment.]
- Art, Science and Technology Program, Grant, National Fund for the Arts and Culture (FONCA) – Universidad Nacional Autónoma de México (UNAM), Mexico. 2018.
 - For the research and development of “Cartografías Sonoro Visuales (SONVI). Plataforma para el diálogo entre lo visual y sonoro, como recurso artístico para la memoria de una ciudad.” [Visual Sound Cartographies (SONVI). A platform for dialogue between visuals and sound as an artistic resource for the memory of a city.]
- Research group strengthening PRODEP 2017, Grant. Mexico’s Ministry of Public Education (SEP).
 - For the research and develop of Visual Sound Cartographies (SONVI) platform.
- “Creador Escénico 2014” [Scenic Creator 2014], Music conductors’ category, Grant. National Fund for the Arts and Culture (FONCA). 2014.
- Apoyos para estudios de posgrado de alta calidad [Scholarship for Postgraduate Studies], Program for Teaching Professional Development (PRODEP). Mexico’s Ministry of Public Education (SEP). 2009—2012.
- “Creador Escénico 2010” [Scenic Creator 2010], Music conductors’ category, Grant. National Fund for the Arts and Culture (FONCA). 2010.
- Programa de Estimulo a la Creación y al Desarrollo Artístico [Program to Stimulate Creation and Artistic Development], Grant. CONACULTA-ICBC. 2006.
 - To record and commission works for the album *Música Mexicana contemporánea para corno inglés*.
- Individual Artistic Development, Grant, State Fund for Culture and Arts (FOECA), 2003.
 - To record and commission works for the album *Música mexicana del siglo XX para oboe*.
- Programa de Fomento a Proyectos y Coinversiones Culturales [Program to Promote Cultural Projects and Co-investments], National Fund for Culture and Arts (FONCA), National Council for Culture and Arts. 2002.
 - To produce the I Festival Internacional de Música y Musicología.
- Individual artistic development, Grant, State Fund for Culture and Arts (FOECA), Mexico. 2000.
 - To develop the project “Conciertos-Conferencias de Música Mexicana para oboe.”

- Individual artistic development, Grant, State Fund for Culture and Arts (FOECA), Mexico.1996.
 - To develop the project “Desarrollo de técnicas contemporáneas para el oboe.”

Publications

Books:

- *Guía de estudios para la asignatura Historia de la Música Universal: Periodo Romántico* (Study guide for the subject Western History Music: Romantic Period). [ebook]. Serie Segundo Concurso de materiales didácticos digitales en la UABC. Mexicali: Universidad Autónoma de Baja California. 2009.

This study guide gives music students an overview of the most important events during the Romantic era in music, including an anthology of texts by composers of the romantic period, scores and recordings.

(Selected in the Second Contest of Digital Didactic Materials, Universidad Autónoma de Baja California)

Software:

- *Sonvi cartografías sonoras webapp*. Platform and webapp in iOS and Android for the capture and classification of sounds and images with geolocation. 2022. (In collaboration with Cristian Bañuelos) www.proyectosonvi.com
- *Lotería Sonora Mexicana*. Interactive platform to play a sound lottery. 2020. (In collaboration with Cristian Bañuelos) www.loteriasonoramexicana.com.mx
- *Sonvi android app*. App for the capture and classification of sounds and images, to create soundmaps. 2016. <https://play.google.com/store/apps/details?id=com.dixit.sonvi&hl=es>

Edited Collections:

- *El Espacio en el arte. Cinco atisbos amórficos* [The Space in art. Five amorphous glimpses]. Mexicali: Universidad Autónoma de Baja California. 2022.
(Winner of the 2021 Selección Anual para el Libro Universitario, UABC)
- *Visiones Amorfas: Aproximaciones al arte desde el siglo XXI* (Amorphous Visions: Approaches to art from the 21st century). Mexicali: Universidad Autónoma de Baja California. 2018.
(Winner of the 2018 Selección Anual para el Libro Universitario, UABC)

Essays appearing in edited volumes:

- “El espacio sonoro en la Frontera entre Tijuana y San Diego” [The sound space of the border between Tijuana and San Diego] in *El Espacio en el arte. Cinco atisbos amórficos*, edited by Alvaro Díaz Rodríguez. Mexicali: Universidad Autónoma de Baja California. 2022.
- “Sound through the looking glass. An approach to the dimensional sonology on the Tijuana-San Diego border” in *Musicians' Migratory Patterns: American-Mexican Border Lands*, edited by Mauricio Rodríguez. London: Routledge. 2020.

- “Música y Cibercultura. La virtualidad en la musicología” [Music and Cyberculture. Virtuality in musicology] in *La investigación musical en las regiones de México*, edited by Luis Díaz Santana. Zacatecas: Texere – Universidad de Zacatecas. 2018.
- “The Berlin Philharmonic Digital Concert Hall: new strategies of music knowledge and conception” in *Sound in motion: cinema, videogames, technology and audiences*, edited by Enrique Encabo. London: Cambridge Scholars Publishing. 2018.
- “Música, cibercultura y sociedades virtuales” [Music, cyberculture and virtual societies], in *Visiones Amorfas: Aproximaciones al arte desde el siglo XXI*, edited by Alvaro Diaz Rodriguez. Mexicali: Universidad Autónoma de Baja California. 2018.
- “Haciendo ruido. Historia del Centro de Estudios Musicales de la UABC” [Making noise. History of the UABC Center for Musical Studies], in *A Razón de la nostalgia*, edited by Daniel Serrano. Mexicali: Miguel Ángel Porrua, UABC. 2006.

Conference proceedings:

- “Sonologías fronterizas. Un espejo sonoro entre la frontera Tijuana y San Diego” [Border sonologies. A sound mirror between the Tijuana and San Diego border], in *II Simposio internacional en arte sonoro “Mundos sonoros, cruces, circulaciones, experiencias”*. Buenos Aires: Universidad Nacional de Tres de Febrero. 2021.
- “Música, Cibercultura y Sociedad. Una Aproximación al movimiento musical en el ciber espacio” [Music, Cyberculture and Society. An Approach to the musical movement in cyberspace], in *4º Congreso Internacional Virtual Arte y Sociedad: Bellas Artes y Sociedad Digital*. Málaga: Universidad de Malaga. 2014.
- “Le langage musical au Mexique indépendant” (The musical language in independent Mexico), in *Actes du 2me Forum des Langues du Monde*. Le Bugue: L’Arbre à Palabres. 2006.

Articles in refereed journals:

- “Edición crítica y notas de la partitura *Llano Alegre*, de José Pablo Moncayo” [Critical edition and notes of the score *Llano Alegre*, by José Pablo Moncayo] in *Heterofonía No. 146—147* (2019) México: Instituto Nacional de Bellas Artes.
- “Breve reflexión para amar el ritual y el tiempo, o motivos para no vituperar en exceso las expresiones contemporáneas del arte” [A brief reflection on loving ritual and time, or reasons not to excessively vituperate contemporary expressions of art] in *Revista UABC*, Edición 98, January—June 2018.
- “John Cage, golpeando el muro con la cabeza. Visión general de la obra” [John Cage, hitting the wall with his head. Overview of the work] in *Societarts. Revista de Artes*. Volume 2 No. 4. 2017.
- “La musicología en la actualidad, una muy breve visión de la musicología en nuestros días” [Musicology today; a very brief overview of musicology in our times] in *Societarts. Revista de Artes*. Volume 1 No. 1. 2016.
- “1777—1778, nueva conciencia de la fe en Wolfgang Amadeus Mozart” [1777—1778, new awareness of faith in Wolfgang Amadeus Mozart], in *Cuestiones Teológicas*; Vol. 42, No. 98. 2016.

- “Proyecto multidisciplinario a través de redes virtuales, improvisación en vivo a cargo del *Colectivo Interbord*” [Multidisciplinary project through virtual networks, live improvisation by the *Interbord Collective*] in *Societarts. Revista de Artes*. Volume 1 No. 2. 2016.
- “La chirimía en México: un eslabón dentro del tiempo” [The shawm in Mexico: a link within time] in *Revista Universitaria Cimarrones* No. 8, June 2002.

Commissioned texts:

- “Dualidades Sonoro-Poéticas. Kaija Saariaho” [Sound-Poetic Dualities: Kaija Saariaho] in *Revista La Tempestad*, Vol. 13, No. 78, May—June 2011.
- “La sonoridad de las artes” [The sound of the arts], in *Revista La Tempestad*, Vol. 12, No. 72, May—June 2010.
- “Música para oboe y fagot en *Ediciones Mexicanas de Música*” [Music for oboe and bassoon at *Ediciones Mexicanas de Música*] in *Revista el Dorado* No. 8, winter 2001. Buenos Aires, Argentina.
- “La Chirimía en México” [The Shawm in Mexico] in *Revista El Dorado* No.7 Fall 2001. Buenos Aires, Argentina.

Forthcoming publications and Work in progress

Book:

- Sounds of the border. The sounds that have created the imaginary of Tijuana. Sabbatical project. Projected to finish in Winter 2023.

Essay appearing in edited volume:

- “Crónica de una cibercultura anunciada. Breviario sobre la cibercultura en el arte y educación” [Chronicle of an announced cyberculture. Brief on cyberculture in art and education], in *Recursos para la calidad, pertinencia y responsabilidad social en la enseñanza de las artes*. Mexico: Consejo para la Acreditación de la Educación Superior de las Artes. (Winter, 2022)
- “The soundscape on the border of Tijuana, Mexico: an approach for the understanding of social processes”, in [Title Pending], edited by Madalena Oliveira. Braga: Centro de Estudos de Comunicação e Sociedade Universidade do Minho. (Spring, 2023)

Articles:

- “Sounds of the border, down Mexico way. The shaping of imaginaries about Tijuana from the musical resonance of 1930 to 1941” in *Mexican Studies / Estudios Mexicanos*, edited by Luis Diaz Santana. (Spring, 2023)
- “Sounds on the balcony. The soundscape as a tool to identify new social behaviors, in times of confinement by COVID”. (In review)

Compositions, Installations, and Pieces (selected)

- “Sounds memories.” Sound design for the photographs of the book "Inhabiting memory" by Eduardo Meade. March 2023.
- *Antropozoomorfia*. Four channel live performance for flute and electronics (2022). Flute: Teresa Díaz de Cossio; Electronics and sound recordings: Alvaro Díaz Rodríguez. First appearance: Centro Cultural Español en México, July 15th, 2022.
- “Sound of the Gray Whale.” Sound of the 500 pesos bill in the augmented reality application of the National Bank of Mexico.
- “Maija Awi: La creación.” Sound Sculpture. Latin American Art Triennial 2022. New York, October—December 2022.
- “An afternoon at the refugee migrant camp in Tijuana.” Sound Installation. Generation Art Center. Braga, Portugal. June 2022; also at Los Pinos Cultural Center, Mexico City, October 2022; Re:Border 2022, Tijuana, November 2022.
- "Postales Sonoras Ensenada". Sound Installation. Centro de las Artes de San Luis Potosí, November 2021; City Gallery Ensenada, Mexico. April—May 2022. Ecos Sonoros Encounter, Los Pinos Cultural Center, Mexico City, May 2022
- “Postales Sonoras, San Luis Potosí series.” Sound Installation. City Gallery. Ensenada, Mexico. April—May 2022.
- "Gray Whale." Interactive Sound Installation. Gray Whale Museum. Guerrero Negro, Mexico. Permanent since March 2022.
- “Night of Xantolo.” Radio art. Sound Paysages D’Amérique Latine. France. February 3 to 16, 2022.
- “Fronteras Sonvi I.” Sound Installation. Art Doc-UABC. Ensenada, Mexico. June 2021.
- “Espejos fronterizos.” Radio art. 60 seconds radio. Canada. 2021.
- “Ciudad Balcón.” Video art. "La Escucha Errante" Festival; organized by KLEM Laboratory. Bilbao, Spain. December 2020.
- “Homenaje a Cage. Sonidos de Cocina” (Tribute to Cage. Kitchen Sounds). Sound Installation. City Gallery, Ensenada, Mexico. October 2019.
- “¿Esperando a Godot?” [Waiting for Godot?] Video art. Universidad Autónoma de Baja California. March 2016.
- “13 microcomedias” [13 microcomedies], for piccolo, viola and piano. Premiered by Wilfrido Terrazas (flute), Cecilia Reynoso (viola) and Consuelo Martínez (piano); Tijuana, México, May 1993.

Invited lectures and presentations

- “Soundscape on the border Tijuana-San Diego,” lecture. Re: Border 2022 Conference, “Innovation & Sustainability.” San Diego State University—Universidad Autónoma de Baja California—Colegio de la Frontera Norte. Tijuana: Mexico. November 2022.
- “Soundscape, Migration and Border,” lecture. Course: Critical Studies Seminar. Music in the Borderlands (Instructor: Wilfrido Terrazas), Department of music, University of California, San Diego, USA. November 2022.
- “Nuevas posibilidades interdisciplinarias en la música para Corno” [New interdisciplinary possibilities in music for Horn], lecture. Conferencia Anual de Cornos de México, virtual, October 2022.
- “The Torres Cycle by Wilfrido Terrazas,” album release lecture. American Society/Council of the Americas, New York, USA. September, 2022.
- “The soundscape on the border,” lecture. Course: Sound in time (Instructor: Ilana Waniuk), Department of music, University of California, San Diego, USA. October 2022.
- “The soundscape on the time,” lecture. Course: Topics in New Music (Instructor: Rebecca Lloyd), Department of music, University of California, San Diego, USA. August 2022.
- “Soundscape, words and border,” lecture. Course: Literature and film of the Spanish speaking world (Instructor: Natalia Perez), Latin American and Iberian Cultures Department, University of Southern of California, USA. April 2022.
- “The sounds of the Tijuana-San Diego border,” lecture. Course: Seminar in Musicology: Studies in Music and Culture time (Instructor: Nalini Ghuman), Mills College, USA. February 2022.
- “The soundscape in the art sound installations,” lecture. Course: Sound in time (Instructor: Rebecca Lloyd), University of California, San Diego, USA. January 20, 2022.
- “What is the Soundscape of the Borderlands?” lecture. Course: Critical Studies Seminar. Music in the Borderlands (Instructor: Wilfrido Terrazas), Department of music, University of California, San Diego, USA. November 2021.
- “El Paisaje Sonoro como eco de nuestra aura” [The Soundscape as an echo of our aura], lecture. Document Art. Ensenada, Mexico. October, 2021.
- “The soundscape on the border USA/MEX”, lecture. Course: Sound in time (Instructor: Rebecca Lloyd), Department of music, University of California, San Diego, USA. July 2021.
- “El sonido a través del espejo. Un acercamiento a la sonología de la frontera entre Tijuana y San Diego” [The sound through the looking glass. An approach to the sonology of the border between Tijuana and San Diego], lecture. Maestría en Estudios Literarios y Musicales. Monterrey, Mexico. October, 2021.
- “Sound through the looking glass. An approach to the dimensional sonology on the Tijuana-San Diego border”, lecture. Rotterdam Arts & Sciences Lab, Rotterdam, Netherlands. September, 2020.
- “La sonología del espacio en tiempos de COVID” [The sonology of space in times of COVID], lecture. Festival de compositores y artistas sonorous de Baja California, Virtual. September, 2020.

- “The Berlin Philharmonic digital concert hall: new strategies of music knowledge in the internet era,” lecture. Universität für Musik und Darstellende, Vienna, Austria. January, 2020.
- “Cartografías Sonoro Visuales SONVI” [Sound Visual Cartographies SONVI], lecture. Universidad Autónoma Metropolitana. Mexico. November, 2019.
- “Proyecto Sonvi. Cartografías sonoro visuales” [Sonvi project. Visual sound cartographies], lecture. CENIDIM, Centro Nacional de las Artes, Ciudad de México, October, 2019.
- “Arte, Cibercultura y Sociedad Contemporánea. Una aproximación a la creación de nuevos paradigmas entre la sociedad y el arte en nuestros días” [Art, Cyberculture and Contemporary Society: an approach to the creation of new paradigms for society and art in our days], keynote lecture. Congreso Nacional sobre investigación y Educación Superior en las Artes. Hermosillo, Sonora, Mexico. February, 2019.
- “John Cage y Merce Cunningham, durante las olimpiadas culturales de 1968 en México, un movimiento aleatorio” [John Cage and Merce Cunningham during the 1968 Cultural Olympics in Mexico: a random movement], lecture. Festival Vértice, Universidad Nacional Autónoma de México. October, 2018.
- “Cartografías Audiovisuales. Diálogos entre lo virtual y sonoro” [Audiovisual Cartographies: Dialogues between the virtual and sound], keynote lecture. 3rd Annual Coloquio La investigación musical en las regiones de México. Zacatecas, Mexico. May, 2017.
- “Música y Cibercultura” [Music and Cyberculture], keynote lecture. 2nd Annual Coloquio La investigación musical en las regiones de México. Zacatecas, Mexico. May, 2016.
- “Virreinal Music in the new Spain,” series of four guest lectures, Conservatorium van Amsterdam. Netherlands, November 24—28, 2014.
- “Silvestre Revueltas and Chamber Music from Mexico,” keynote lecture. Quart Fest 2006. Wilfrid Laurier University. Ontario, Canada. June 12, 2006.
- “Le langage musical au Mexique independent,” lecture. 2nd Annual Forum des langues du monde. Le Bugue, France. September, 2005.
- “La chirimía en México, un eslabón perdido” [The shawm in Mexico, a missing link], keynote lecture. International Double Reed Society Conference, Buenos Aires, Argentina. August, 2000.

Academic Conference Papers

- “Border Soundscape. The soundscape on the border of Tijuana, México; an approach for understanding of social processes.” Audire Conference. Sound experiences: Memory, Creativity and Participation. Braga, Portugal, June 2022.
- “Sonidos Fronterizos: El paisaje sonoro en Tijuana como radiografía de una ciudad” [Border Sounds: The soundscape in Tijuana as an X-ray of a city]. 26th Annual Juan Bruce-Novoa Mexican Studies Conference, April 28, 2022, University of California, Irvine, United States.
- “Sonologías fronterizas. Un espejo sonoro entre la frontera Tijuana y San Diego” [Border sonologies: a sound mirror between the Tijuana and San Diego border], 2nd Annual Encuentro de

la Red de Ecología Acústica, Virtual, December 2021. Also presented at 2nd Annual Simposio internacional en arte sonoro “Mundos sonoros, cruces, circulaciones, experiencias,” Virtual, May 2021, Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina. Also presented at 13th Annual Symposium de Historia de Tijuana, Virtual, November 2020, Tijuana, Mexico.

- “Proyecto Sonvi. Aplicación para Android y plataforma virtual para el registro y preservación de material sonoro visual” [Sonvi project: Android application and virtual platform for the recording and preservation of visual sound material]. November 2019. 3rd Annual Congreso Internacional de Archivos Digitales. Universidad Nacional Autónoma de México, Mexico City, Mexico.
- “Proyecto Sonvi. Aplicación para el registro, clasificación y reinterpretación del paisaje y la memoria sonoro visual de una entidad fronteriza” [Sonvi project: application for the registration, classification and reinterpretation of the landscape and visual sound memory of a border entity]. Encuentro de la Red de Ecología Acústica México, October 2019, Universidad Autónoma Metropolitana—Fonoteca Nacional, Mexico City, Mexico.
- “The Berlin Philharmonic digital concert hall: new strategies of music knowledge in the internet era.” 3rd Annual Forum of the International Council for Traditional Music, July 12, 2018, China Conservatory of Music, Beijing, China.
- “Sinergias entre lo virtual y lo físico. Una memoria del proyecto multidisciplinario Interbord a través de redes virtuales” [Synergies between the virtual and the physical. A memory of the Interbord multidisciplinary project through virtual networks], 4th Annual Congreso Virtual Internacional Arte y Sociedad: Paradigmas digitales, October 9 – 23, 2017, Universidad de Málaga, Spain.
- “Música y cibercultura, nuevas estrategias de conocimiento y concepción de la música, a partir de dos estudios de caso” [Music and cyberculture, new strategies of knowledge and conception of music, based on two case studies]. 4th Annual Congreso de Música y Cultura Audiovisual, February 16, 2017, Murcia, Spain.
- “Music, Cyberculture and contemporary society.” International Conference of Music and Human Mobility, June 8, 2016, Lisbon, Portugal.
- “El cantus firmus en la misa *Te Joseph Celebrant* de Manuel de Sumaya” [The cantus firmus in the mass *Te Joseph Celebrant* by Manuel de Sumaya]. 10th Annual Festival Internacional de Música y Musicología, April 23, 2016, Ensenada, Mexico.
- “Música, Cibercultura y sociedad. Una Aproximación al movimiento musical en el ciberespacio” [Music, Cyberculture and society. An Approach to the musical movement in cyberspace]. 4th Annual Congreso Internacional virtual Arte y Sociedad: Bellas Artes y Sociedad Digital, October 10—29, 2014, Universidad de Malaga, Spain.
- “Música y Cibercultura, un acercamiento a una nueva estética musical” [Music and Cyberculture, an approach to a new musical aesthetic]. Coloquio Internacional Musical “Música, educación y patrimonio: Mérida 2014,” October 23, 2014, Mérida, Mexico.
- “El camino de *Sensemaya*, de Guillén a Revueltas” [The path of *Sensemaya*, from Guillén to Revueltas]. 9th Annual Coloquio y Festival internacional de música y poesía Nicolás Guillén, April, 2014, Havana, Cuba.

- “Música, cibercultura e identidad virtual” [Music, cyberculture and virtual identity]. 4th Annual Congreso Internacional de Cima y Sima: Musicología en Acción, September 3, 2010, Zacatecas, Mexico.
- “La música para piano en México” [Piano music in Mexico]. 2nd Annual Festival Internacional Juvenil de Piano, November 16, 2007, Tijuana, Mexico.
- “Transición de la música popular a la música de concierto en México, como una búsqueda de identidad nacional” [The transition from popular music to concert music in Mexico as a search for national identity]. 18th Congress of the International Musicology Society, July 15, 2007, Zürich, Switzerland.
- “Revista electrónica Redes Música, la primera revista virtual de musicología en México” [Redes Música, the first virtual academic journal for musicology in Mexico]. 5th Annual Festival internacional de Música y Musicología, April 24, 2007, Ensenada, Mexico. Also presented at 3rd Annual Coloquio de Investigación Musical en México, June 14, 2006, Universidad Veracruzana, Xalapa, Mexico.
- “El proyecto NORTEC” [The Nortec Project], 4th Annual Festival internacional de Música y Musicología, April 27, 2006, Ensenada, México.
- “La historia de la chirimía en la sociedad de la Nueva España de 1520 a 1760, como hilo conductor a una historia multidimensional” [The history of the shawm in the society of New Spain from 1520 to 1760, as a common thread to a multidimensional history]. 9th Annual Encuentro de estudiantes de Historia, Escuela de Humanidades UABC, May 4, 2004, Tijuana, Mexico.
- “Composition and arrangements for guitar by Manuel Y. Ferrer,” album release lecture. 3rd Annual Festival Internacional de Música y Musicología. April 12, 2004. Ensenada, Mexico.
- “La chirimía en México un eslabón dentro del tiempo” [The shawm in Mexico: a link through time]. 17th Annual Congress of the International Musicology Society, August 5, 2002, Leuven, Belgium.
- “Le cantus firmus dans la Messe *Te Joseph Celebrent* de Manuel de Sumaya.” 10th Annual Cantus Firmus: Universalité du cantus firmus, Université de Paris—Sorbonne, April 25, 2001, Paris, France.

Panels, Roundtables, and Workshops (selected)

- Invited workshop, “El paisaje sonoro, una herramienta para la investigación” [The soundscape, a tool for research]. 4th Annual Symposium Internacional Comunicación, Cultura, Universidad Autónoma de Baja California, Ensenada, México, November 4—5, 2022.
- Invited workshop, “El paisaje sonoro” [The soundscape]. 4th Annual Festival de Música Nueva Ensenada, Neofonia, Universidad Autónoma de Baja California—University of California, San Diego, Ensenada, México, October 24—27, 2022.
- Roundtable moderator, “Migration, Diasporas.” 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, Greece, August 22—26, 2022.

- Roundtable panelist, “Paisajes Sonoros” [Soundscapes]. Encuentro Ecos Sonoros, Mexico City, Mexico, May 7, 2022.
- Discussant for the session “El soplo contagioso, historias de músicos en la pandemia” [The contagious breath, stories of musicians in the pandemic]. Semana de Humanidades, Facultad de Artes, Universidad Autónoma de Baja California, October, 2021.
- Roundtable panelist, “Perspectivas de la generación de los 70’s y 80’s” [Perspectives of the 70s and 80s generation]. La bola Encuentro de Música y Arte, Mexico City, March, 2021.
- Invited workshop “El paisaje sonoro” [The soundscape]. 3rd Annual Festival de Música Nueva Ensenada, Neofonia, Universidad Autónoma de Baja California—University of California, San Diego, virtual, June 12—16, 2021.
- Roundtable panelist, “Beethoven 2020—Beethoven y el paisaje sonoro” [Beethoven 2020—Beethoven and the soundscape]. 2^{do} Encuentro Anual de la Red de Ecología Acústica Mexico, Virtual, December, 2020.
- Invited workshop, “La sonología del espacio” [The sonology of space]. Instituto de Investigación Culturales, Universidad Autónoma de Baja California, Mexicali, México, March 9—11, 2020.
- Panelist, “Cartografías Sonoro Visuales (SONVI). Plataforma para el diálogo entre lo visual y sonoro como recurso artístico para la memoria de una ciudad” [Visual Sound Cartographies (SONVI): platform for dialogue between visuals and sound as an artistic resource for the memory of a city]. 1st Annual Encuentro de becarios Arte, Ciencia y Tecnología ACT, Universidad Nacional Autónoma de México, Mexico City, October 11, 2019.

Research Working Groups

- Member, working research group “Women at the Los Angeles—Tijuana Border,” Mount Saint Mary's University, Los Angeles, since 2021.
- Member, research group “Soundscapes on the border Tijuana / San Diego,” University of California, San Diego—Department of Music, Universidad Autónoma de Baja California—Faculty of Arts, since 2018.
- Leader, faculty research group “Art, Technology and Contemporary society,” Universidad Autónoma de Baja California, since 2013.

Teaching, Advising and University Service

Universidad Autónoma de Baja California

Graduate Seminars:

Master of Arts

- Thesis Seminar.
- Project Methodology.

- Development of Disciplinary Projects.
- Contemporary Avant-garde in Music.

Doctor of Arts

- Thesis seminar.

Undergraduate Courses:

- Music History: Ancient to Renaissance.
- Music History: Baroque.
- Music History: Classical to Romantic.
- Music History of the Twentieth century.
- History of Music in Mexico.
- Contemporary Music Ensemble.
- Twentieth-Century Chamber Music.
- Sound Art.
- Sound & Visual Creation
- Baroque Chamber Music.
- Contemporary Music Seminar.
- Ethnomusicology.
- Comparative History of Art: Middle Ages to Baroque.
- Comparative History of Art: Romanticism to Twentieth Century.

Research Projects

Projects registered at UABC

- Sound and Visual cartographies (SONVI), since 2017.
 - Update and implement the sound-visual mapping system (SONVI), focused on the identification of socio-cultural characteristics, based on the analysis of soundscapes along the Tijuana-San Diego border. 2022.
 - Collection and classification of soundscapes, in the Tijuana-San Diego border, based on sonic/ethnographic analysis. 2021—2023.
 - Sound networks. Sound postcards between San Luis Potosí and Ensenada. 2021—2022
 - Sonological analysis of space. 2020—2021.
 - Loteria Sonora Mexicana. Application and interactive platform to recognize our sound environment. 2020—2021.

- Dialogues between the visual and sound, as an artistic resource for the memory of the city. 2017—2019.
- Contemporary art and society; new paradigms applied to art. 2016—2017.
- Digital musical library, work by Ernesto Rosas Montoya, editing and cataloging. 2015—2017.
- Arts, technology and cyberculture. Strategies of knowledge and perception between music, art and new technologies. 2014—2015.

Media Appearances (Selected)

- *Hecho en México*, episode: “Álvaro Díaz.” Interview. Maestría en Estudios Literarios y Musicales. 44 min. 2021. Mexico. <https://www.youtube.com/watch?v=vGrboA1BP2M>
- *Music history and sound*. Alvaro Diaz YouTube channel. Creation of YouTube videos. since 2020.
- “Beethoven 2020,” interview. UAM Radio, December 2020.
- *Science everywhere*, Season 4, episode: “Math and art.” Interview. Channel 14. Public Broadcasting of Mexico—Mexican Academy of Science. 2018.

Editorial Work

- Editor, *Revista electrónica Redes Música. Música y musicología desde Baja California*. 2007—2016.
- Member, Editorial Board, *Revista Musicalía*, Colegio de Música y Arte, Universidad Autónoma de Puebla. 2013—2015.

Teaching (External)

Conservatorium van Amsterdam, Teaching.

Graduate Seminar:

- Virreinal music in the New Spain. Department of Early music of the Conservatorium van Amsterdam. November 24 —28, 2014. Amsterdam, Netherlands.

Instituto Mexico-Norteamericano de Relaciones Culturales, Teaching.

Graduate Seminars:

- Music, Cyberculture and Contemporary Society. Master in Literary and Musical Studies. Instituto Mexico-Norteamericano de Relaciones Culturales. October 8—10, 2018. Monterrey, Mexico.
- Music in the XXth century. Master in Literary and Musical Studies. Instituto Mexico-Norteamericano de Relaciones Culturales. October 2—December 5, 2021. Monterrey, Mexico.

Advising

Universidad Autónoma de Baja California, Graduates Advisees

- Miguel Angel Lozano Chairez, Ph.D. in Arts, “Las ideas estéticas en la bibliografía crítica sobre arte en Baja California” [Aesthetic Ideas in the Critical Bibliography on Art in Baja California], in coursework.
- Juan Carlos Villanueva, M.A. in Arts, “Análisis de la Interpretación del *bel canto* a través de la técnica de Stanislavski” [Analysis of the interpretation of the *bel canto* through the Stanislavski technique], graduated 2022.
- Raúl Elías Mendoza, M.A. in Arts, “Cuarteto de cuerdas cuatro en do. Composición musical a partir del acorde místico de Alexander Scriabin” [String Quartet no. 4 in C. Musical composition from Alexander Scriabin's mystic chord], graduated 2019.
- Ernesto Zuñiga, M.A. in Arts, “*Theratos urbe*: la ciudad como monstruo, obra gráfica” [*Theratos urbe*: the city as a monster, graphic work], graduated 2018.
- Minerva Muñoz Rodríguez M.A. in Arts, “Interacciones fundamentales: composición coreográfica sobre la física cuántica” [Fundamental Interactions: Choreographic Composition on Quantum Physics], graduated 2017.
- Telio Felipe Espinosa García, M.A. in Arts, “Desarrollo de Composiciones musicales basado en motivos de elementos naturaleza del Valle de Mexicali” [Development of musical compositions based on motifs of nature elements from the Valley of Mexicali], graduated 2016.
- Rodrigo Castelazo Gamboa, M.A. in Arts, “Resonancias Fronterizas: Audición y Reflexión de los espacios sonoros fronterizos de la Baja California” [Border Resonances: Hearing and Reflection of the border sound spaces of Baja California], co-advisor with Raul Linares, graduated 2015.
- Emiliano López Guadarrama, M.A. in Arts, “Barrilete y Campana: expresión sonora del clarinete” [Barrell and Bell: sound expression of the clarinet], co-advisor with Myra Huerta, graduated 2015.
- Erick Ignacio Moreno, M.E. in Teaching, “Elaboración de una guía didáctica musical para favorecer el desarrollo del lenguaje oral en los niños de nivel preescolar” [Elaboration of a didactic musical guide to encourage the development of oral language in preschool children], graduated 2011.
- Myra Aguilar Pamplona, M.B.A, “Plan de negocio para una escuela de música” [Business plan for a music school], graduated 2007.

Undergraduates Advisees

- Cristian Manuel Bañuelos Hinojosa, B.S in Applied Mathematics, “Estructuras geométricas asociadas a la música tonal” [Geometric structures associated with tonal music], co-advisor Álvaro Álvarez, graduated 2007.

External Graduates Advisees

- Violeta Heredia, M.B.A. in International Business, “Análisis de la percepción de los músicos clásicos de Ensenada sobre el manejo de su Facebook fan page como estrategia dirigida” [Analysis of the perception of classical musicians from Ensenada on the management of their Facebook fan page as a targeted strategy], CETYS Universidad, co-advisor Diana Robinson, graduated 2020.
- Valeria Sánchez Santana, M.M., “The Musical Kaleidoscope of Colonial Mexico. The musical and cultural syncretism between the Old and New World. Indigenous, African and European cultures in Colonial Mexico,” Conservatorium van Amsterdam, graduated 2017.

Universidad Autónoma de Baja California, Graduate Exam and Dissertation committee member:

- Manuel Jacobo, Ph.D in Arts, A.B.D.
- Gerardo Méndez, Ph.D in Arts, A.B.D.
- Pedro Mota García, M.A. in Arts, graduated 2015
- Gerardo Méndez, M.A. in Arts, graduated 2015
- Yudani Pinto, M.A. in Arts, graduated 2014

External, Graduate Exam and Dissertation committee member:

- Wilfrido Terrazas, M.A. in Musicology, Universidad Nacional Autónoma de México, graduated 2021.

University Service

- Member, Review Committee, Support for social service projects program, 2021.
- Member, Curriculum Committee, Faculty of Arts, since 2020.
- Member, Promotion and Sabbatical Review Committee, Faculty of Arts, since 2020.
- Member, Research and Postgraduate Ethics and Evaluation Committee, since 2019.
- Member, Vacancy Assessment Commission, Faculty of Arts, since 2018.
- Chair, Music department, Faculty of arts, UABC, since 2018.
- Chair, Graduate and research in the Faculty of Arts, UABC, Ensenada, since 2017.
- Chair, Accreditation Processes of the Educational Program in Music by Council for Accreditation of Higher Education in the Arts (CAESA), since 2015.
- Member, University Council, 2016—2020
- Deputy director, Faculty of Artes, UABC, Ensenada, 2012—2015.
- Director of the Master in Arts program, UABC, Ensenada, 2012—2015.

- Music and Artistic director, Festival Internacional de Música y Musicología, Ensenada, Mexico. 2000—2017.
- Member, Academy of Educational Sciences and Humanities. 2007—2010.
- Member, Advisory Board, Faculty of Arts, 2004—2006.

Professional Service (Selected)

- Member, Permanent Consultative Committee for the seminar Julian Carrillo, Instituto Potosino de Bellas Artes, since 2022.
- Peer reviewer, *The Journal of Latin American and Caribbean Anthropology*, 2022.
- External review committee, Music Program in Universidad Autónoma de Ciudad Juárez. Council for Accreditation of Higher Education in the Arts (CAESA), 2022.
- Invited referee, Residences in the 27th Annual Summer of Scientific and Technological Research of the Pacific, 2022.
- Peer reviewer, *Revista Humanidades, Universidad de Costa Rica*, 2021.
- Member, Scientific Committee, *Red de Ecología Acústica México*, since 2021.
- Peer reviewer, *Revista Culturales*, 2021.
- External review committee, Program for Teaching Professional Development (PRODEP). Ministry of Public Education (SEP). 2021.
- Invited referee, Human Sciences Commission of the Fund for Scientific and Technological Research (FONCyT), Buenos Aires, Argentina, 2021.
- Invited referee, Residences in the 26th Annual Summer of Scientific and Technological Research in the Pacific, 2021.
- External review committee, Program for Teaching Professional Development (PRODEP). Ministry of Public Education (SEP). 2020.
- Peer reviewer, *Paakat: Revista de Tecnología y Sociedad*, 2019.
- Peer review committee, *Culturas Mexicanas. Comunicación de interés público y Ciudadanía*. Book. Universidade Municipal de Sao Caetano du Sol, Brazil, 2019.
- Member, Planning group on the 6th Annual *Semana Internacional de Improvisación*. Ensenada, 2019.
- Member, Planning group, *Festival de Música Nueva Ensenada*. Ensenada, since 2019.

Conducting

Music director

- Orquesta Sinfónica de la UABC, since 2016.
- Orquesta de Cámara de Ensenada [Ensenada Chamber Orchestra], since 2009.
- Ensemble de Música Contemporánea de la UABC [Contemporary Music Ensemble], since 2005.
- Taller de Ópera de la UABC, 2013—2018.
 - *Dido & Aeneas* (1689) by Henry Purcell, 2013
 - *The Threepenny opera* (1928) by Kurt Weill, 2014.
 - *El Conejo y el Coyote* (1999) by Víctor Rasgado, 2016.
 - *Barbara Gandeaga* (1994) by Ernesto Rosas, premiered June 14, 2018.

Guest conductor (selected)

- Binational Experimental Ensemble (BEE).
- San Miguel de Allende International Chamber Music Festival Orchestra.
- Orquesta Sinfónica Nacional Juvenil de México.
- Riverside Lyric Opera.
- Orquesta Sinfónica de Oaxaca.
- Seconda Prattica Amsterdam.
- Orquesta Sinfónica Juvenil de Zapopan.
- Symphony Irvine.
- La Sierra University Orchestra.
- Pro Música Ensenada Choir.

Conducted Soloists (selected)

- Wilfrido Terrazas (flute). Binational Experimental Ensemble (BEE), 2nd Annual Festival de Música Nueva, Ensenada, June 2019; La Sierra University Orchestra, Riverside, CA, 2019; Ensemble de Música Nueva de la UABC, 2015; Orquesta de Cámara de Ensenada, 2012.
- Eric Shetzen (contrabass). Symphony Irvine, Irvine, CA., January, 2019.
- José Medina (tenor). Orquesta de Cámara de Ensenada, Ensenada, August, 2010; Tijuana, November 2017.
- Nortec: Bostich+Fussible (electronic band). Orquesta Sinfónica Rio Nuevo, Mexicali, October 2018; Orquesta Sinfónica de Oaxaca, Oaxaca, April, 2014; Orquesta Sinfónica Juvenil de Tijuana, Tijuana, June 2014; Orquesta de la UABC, Ensenada, November, 2013.

- Myroslav Khomik (violin). Orquesta del Festival Internacional de Música y Musicología, Ensenada. April, 2016.
- Plácido Domingo (baritone). Guest conductor, Orquesta Sinfónica de Ensenada, Valle de Guadalupe, August 2015; guest conductor, Las Vegas Philharmonic, Colosseum at Caesars Palace, Las Vegas, September 2015.
- Susana Zabaleta (soprano). Orquesta de Cámara de Ensenada, Ensenada, June, 2014.
- Gianfranco Bortolato (oboe). Orquesta de Cámara de Ensenada, Ensenada, April, 2014; March 2012.
- Misha Lakirovich (violin). Orquesta de Cámara de Ensenada, Ensenada, December, 2013.
- Alfonso Moreno (guitar). Orquesta del Festival Internacional de Guitarra, Ensenada, May 2012.
- Silvia Navarrete (piano). Orquesta de Cámara de Ensenada, Ensenada, November, 2012.
- Mitchell Newman (violin). Orquesta de Cámara de Ensenada, Ensenada, November, 2012
- Horacio Franco (flute recordist). Orquesta de Cámara de Ensenada, Ensenada, February, 2011.
- Pablo Gómez (guitar). Ensamble de Música Contemporánea de la UABC, Ensenada, April, 2010.

Recordings (performer)

- *Antropozoomorfia*. Teresa Díaz, Flute; Alvaro Díaz, live electronics. Recorded in live in concert. Centro Cultural de España en México. Redes NetLabel. Digital Album. 32'00. 2022.
- *Living Room on the Radio. Music of John Cage: Living Room, Chorals for violin solo, Mesostics, Song Books*. Recorded in live in Concert. Ensamble de Música Contemporánea de la UABC, Álvaro Díaz, conductor. Centro Cultural Santo Tomás. DVD/Blue-ray, Universidad Autónoma de Baja California. 43'00. 2017.
- *Tiempo de Vendimia. La ruta del vino y su música*. Tierra del Vino. Includes *Viñedos en Flor, Tango del Barón, Viñedos de Tierra Santa, Viejas Barricas de Roble, Nueva Cosecha, Milonga de la Vendimia, La Fiesta del Crepúsculo, Pisado de Uva, Pasenado entre Viñedos, La Antigua Ruta del Vino, Valle de Guadalupe, El Danzón Ensenada*, composed by Mario Lamadrid. Orquesta de Cámara de Ensenada and Ensamble Fase Vocal; Mario Lamadrid, piano; Álvaro Díaz, conductor. Gobierno de Baja California. DDD. 47'56. 2009
- *Música contemporánea mexicana para corno Inglés*. Includes *Upingos*, C. Chávez; *Alv*, R. Rosales; *Piezas para Corno Inglés y medios electroacústicos*, A. Márquez; *El Camotero*, T. Magaña; *Fax Music*, M. de Elías; *Reminiscencias*, E. Gamboa; *Telémaco*, L. Alcaráz. Álvaro Díaz, English horn; Orquesta del Centro de Estudios Musicales de la UABC; FONCA-BC. DDD. 63'35"/ 2007.
- *Del Barroco al Bolero Mexicano*. Includes *Como Aunque Culpa*, M. de Sumaya; *Lamento Gitano*, M. Grever; *Noche de Ronda*, M.T. Lara; *Lejos de Ti*, M.M. Ponce; *Solamente una vez*, A. Lara; *Bésame Mucho*, Consuelo Velásquez; *Madrid*, A. Lara; *Júrame*, M. Grever; *Sabor a mí*, A.

Carrillo; *Te quiero dijiste*, M. Grever. Myra Aguilar, soprano; Ensamble Clásico; Álvaro G. Díaz Rodríguez, conductor. ISA, México. DDD. 42'00". 2004.

- *Música Mexicana del Siglo XX para oboe*. Includes *Upingos*, C. Chávez; *Sarabanda y Scherzo*, C. Nancarrow; *Mársias*, M. Lavista; *Suite*, L. Sandi; *Melodía*, J. Kostakowsky; *Tres piezas*, M. Kuri-Aldana; *Estudio I*, W. Terrazas; *Ecric*, A. Morales. Álvaro Díaz, oboe & English horn; Lucía Chávez, piano; Orquestas del Centro de Estudios Musicales de la UABC; Ernesto Rosas, conductor. FOECA-UABC-CEM, México. DDD. 47'12". 2003.
- *Álvaro G. Díaz Rodríguez, oboe; Lucía Chávez de la Parra, piano. International Double Reed Society 2001*. Includes *Sonata Mexicana en do menor*, Anónimo de la Catedral de la Cd. de México (S.XVIII); *Sarabanda y Scherzo*, Conlon Nancarrow; *Mársias*, Mario Lavista. Álvaro Díaz, oboe; Michel Bettez, bassoon; Lucía Chávez, piano. IDRS-WVU, United States. DDD. 15'24". 2001.

Languages

- English: advanced reading, writing and speaking proficiency.
- Spanish: native proficiency.
- French: reading proficiency.
- Italian: reading proficiency.

Professional Affiliations

- International Musicological Society (IMS).
- Association for Border Studies (ABS).
- International Council for Traditional Music (ICTM).
- Modern Language Association (MLA).
- Sociedad de Etnomusicología (SIBE).
- International Double Reed Society (IDRS), 1998—2011.