

# Hugo Morales Murguía

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## EDUCATION

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**Brunel University**, London, UK

**Ph.D.** in Composition, 2007-2011

“Hacking traditional instruments: approaches to sound-oriented instrumental composition”

**Royal Conservatory of The Hague**, The Hague, The Netherlands

**B.A.** Composition, 2002-2005

**M.A.** Composition, 2005-2007

**Institute of Sonology**, The Hague, The Netherlands

**B.A.** Sonology (with Distinction), 2003-2007

**M.A.** Sonology (with Distinction), 2007-2009

**Trinity College**, London, UK

**A.A.** Music Theory, Criticism, and Literature, 2000-2002

**Centre of Research and Musical Studies**, Mexico City, Mexico

**B.A.** Composition, 1998-2000

## TEACHING EXPERIENCE

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**Royal Conservatory of The Hague**, The Netherlands

“Sound Composition and Creative Technologies I,” Instructor, Spring 2019 - present

“Sound Composition and Creative Technologies II,” Instructor, Fall 2022 - present

Group and individual lessons of music composition, sound art, instrument design and performance with analogue and digital means

“Experimental Instrumentation and Media Performance Laboratory,” Instructor of one week intensive workshop (Sonology, Composition, and Art Science Departments), 2015-2020

Group lessons of collaborative music composition in which the participants learn various methods of sound production to create pieces with students from the instrumental departments to be presented in a concert at the end of the course

External Examiner for Composition for Bachelor’s and Master’s theses, 2014, 2016, 2017, 2020

**Royal Academy of Arts in The Hague**, The Netherlands

“Instrument Design and Music Composition,” Co-instructor, 2019-2020

One year group lesson consisting of composers, artists and instrumentalists designing new instruments to create pieces to be presented in a final concert at the end of the course

**Institute of Sonology/STEIM**, The Netherlands

External Examiner for “Instruments and Interfaces” Bachelor’s and Master’s theses, 2014, 2016

**Centre of Research and Musical Studies**, Mexico

Teacher of piano, guitar, and ear training, 1999-2002

## TEACHING INTERESTS

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Composition; Experimental Instrumentation; Digital Technology; Analogue Technology; Installation & Sound Art; Music Philosophy; Instrument Design, Modification and Construction; Music Theatre; Mixing, Mastering, and Sound Recording; Collaborative and Interdisciplinary Projects

## SERVICE TO PROFESSION

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“Programa de Jóvenes Creadores, Secretaría de Cultura,” *Jury Member*, Mexico, 2023  
“Twist Composition Competition EHTE 2022,” *Jury Member*, Spain, 2023  
Private instruction and composition lessons, Mexico, 2020-present  
“Programa de Proyectos Culturales del Gobierno de Chihuahua,” *Jury Member*, Mexico, 2021  
“FLATPACK” Film Festival, Optical Sound Shortfall Festival, *Jury Member*, United Kingdom, 2020  
“V Concurso de Composición para Percusiones, Ensemble SAFA,” *Jury Member*, Mexico 2020  
“SonoLab” Experimental Percussion Duo, *Chairman of the Board*, 2013-2020  
“International Computer Music Conference,” *Reviewer*, Music and mixed-media composition, 2016  
“International Rostrum of Composers UNESCO,” *Jury Member*, France, 2002

## HONORS, GRANTS, AND AWARDS

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Experimentele en Onderzoeksmatige, Gemeente Den Haag, The Netherlands, 2023  
The Netherland-American Foundation Grant Recipient, United States, 2022-2023  
Fondspodiumkunsten Grant Recipient, Werkbeurs, The Netherlands, 2022  
Sistema Nacional de Creadores de Arte Grant Recipient, Mexico, 2019-2022  
Willem Pijper Prize, The Netherlands, 2017  
Stipendium Compositie Grant Recipient, Fondspodiumkunsten, The Netherlands, 2013-2014  
Tokyo Experimental Music Festival Grand Prize Winner, Japan, 2013  
Fondspodiumkunsten Grant Recipient, Ontwikkelingsbeurs, The Netherlands, 2010-2011  
FONCA Grant Recipient, Mexican Fund for Culture and Arts, Mexico, 2008-2011  
Sound and Music Shortlisted Composer, United Kingdom, 2008-2011  
Foro de Música Nueva First Prize, Mexico, 2010  
Prins Bernhard Cultuurfonds Grant Recipient, The Netherlands, 2009-2010  
Netherlands Organization for International Cooperation in Higher Education Grant Recipient, The Netherlands, 2008-2009  
International Gaudeamus Music Week Honorable Mention, The Netherlands, 2008  
Foro Internacional de las Culturas UNESCO, Ensemble Intercontemporain, Mexico 2007  
Jurgenson International Competition Second Prize, Russia, 2007  
Consejo de la Música en México, Selection, Mexico, 2003  
Call for Scores, Arditti Quartet, Mexico, 2002

## **RESIDENCIES**

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“Musikerwohnhhaus Basel” Artist in Residence, Lyseloth Basel, Switzerland 2023  
Ensemble for New Music Tallinn, Composer in Residence, Estonia 2023  
Instrument Inventors Initiative, Composer in Residence, The Netherlands 2021-2023  
Música en Segura, Composer in Residence, Spain 2020  
Synergein Academy, Composer in Residence, Spain, 2019  
Akademie Schloss Solitude Fellow, Germany, 2017-2018  
Ibermusicas, Composer in Residence, Spain, 2017  
Izlog Suvremenog Zvuka, Composer in Residence, Croatia, 2016  
Fonds Podium Kunsten, Composer in Residence, Netherlands, 2012-2015  
Tokyo Wondersite, Composer in Residence with Diego Espinosa, Japan, 2014  
Centro Mexicano para la Música y las Artes Sonoras, Composer in Residence, Mexico, 2013  
Nederlands Fondspodiumkunsten, Composer in Residence with Ensemble Modelo62, 2012

## **FESTIVALS (selection)**

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Kravis Nightcap: Zosha Di Castri, guest composer, Lincoln Center New York, United States, 2023  
Scrapyard 2.0 - Ensemble for New Music Tallinn, featured composer, Estonia, 2023  
Festival Dag in de Branding, The Hague, The Netherlands, 2023  
Wien Modern, featured composer, Vienna, Austria, 2022  
November Music, featured composer, Den Bosch, The Netherlands, 2022  
Festival Sidance, featured composer, Seoul, South Korea, 2022  
Tanz Congress, featured composer, Mainz, Germany, 2022  
Warsaw Autumn, featured composer, Warsaw, Poland, 2022  
Classical Next, featured composer, Hannover, Germany, 2022  
Festival Música en Segura, commissioned composer, Jaén, Spain, 2020  
Festival Why Not, featured composer, Amsterdam, The Netherlands, 2020  
Festival Rítmos Handmade, featured composer, Madrid, Spain, 2019  
Borealis Festival for Eksperimentell Musikk, featured composer, Bergen, Norway, 2019  
Transplanted Roots, featured composer, Guanajuato Mexico, 2019  
Foro Internacional de Música Nueva, featured composer, Jalapa Veracruz, Mexico, 2018  
China International Percussion Festival, featured composer, Shanghai, China, 2016  
DeLight Festival, featured composer, Berlin, Germany, 2016  
Novalis Festival, featured composer, Zadar, Croatia, 2016  
2o Festival Internacional de Música Experimental, featured composer, Sao Paulo, Brazil, 2016  
XIX Festival de Música Contemporánea, featured composer, Córdoba, Spain, 2016  
Pharos Contemporary Music Festival, featured composer, Nicosia, Cyprus, 2015  
40th Festival New Music Lüneburg, invited composer, Lüneburg, Germany, 2014

Transit Festival, commission, Leuven, Belgium, 2014  
Unsafe and Sound Festival, commission, Vienna, Austria, 2014  
Avaton Festival, featured composer, Limassol, Cyprus, 2014  
MATA Festival, featured composer, New York City, USA, 2013  
Akademie Schloss Solitude Summer Academy, selected composer, Stuttgart, Germany, 2013  
Spor Festival, commission, Aarhus, Denmark, 2012  
Dag in de Branding, featured composer, The Hague, The Netherlands, 2012  
Gaudeamus Music Week New York, featured composer, New York City, USA, 2012  
International Computer Music Festival, featured composer, Seoul, South Korea, 2011  
International Gaudeamus Music Week, featured composer, Amsterdam, The Netherlands, 2011  
Contemporary Music Days, featured composer, Cairo, Egypt, 2009  
Seoul International Computer Music Festival, featured composer, Seoul, South Korea, 2009  
Festival Internacional del Centro Historico, commission, Campeche, Mexico, 2008  
Festival Rare Muziek, featured composer, Groningen, The Netherlands, 2008  
International Gaudeamus Music Week, Finalist, Amsterdam, The Netherlands, 2007  
Festival in De in de Branding, featured composer, The Hague, The Netherlands, 2004  
Radar Music Festival, featured composer, Mexico City, Mexico, 2002

#### **GUEST LECTURES AND PANELS (selection)**

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*Sound Creation Systems, Instrumental Objects and Physical Sound Processing*, lecture, Manhattan School of Music, United States, 2023

*Sound Creation Systems, Instrumental Objects and Physical Sound Processing*, lecture, Estonian Academy of Music and Theatre, Estonia, 2023

*Sound Creation Systems, Instrumental Objects and Physical Sound Processing*, lecture, Tangible Music Lab, Kunstuniversität Linz, Austria, 2022

*Implementaciones Instrumentales y la Figura del Interprete como Multi-instrumentista*, lecture, Festival Interciclos, Mexico, 2020

*Sound Creation Systems, Instrumental Objects and Physical Sound Processing*, lecture, Columbia University, New York City, USA, 2020

*Sistemas de Creación Sonora y Procesamiento Físico Instrumental*, lecture, Festival Interciclos, Mexico, 2020

*Percussion, Performance and Future*, lecture, Synergiein Academy, Valencia, Spain, 2019

*Sistemas de Procesamiento Físico Instrumental*, lecture, CIEM, Mexico City, 2019

*Hacking Traditional Instruments*, lecture, The Royal Academy of Arts, The Hague, 2017

*The Music of Underline*, discussion panel, Munich Biennale of New Music Theater Muffathalle, Munich, Germany, 2016

*Physical Sound Processes in Traditional Instruments*, concert/lecture, Salon für Ästhetische Experimente, Has der Kulturen der Welt, Berlin, Germany, 2015

*Entrepreneurship for Composers*, lecture, Royal Conservatory of The Hague. The Hague, The Netherlands, 2015

*Techniques for Sound Generation and Physical Processes*, lecture, Showroom of Contemporary Music, Zagreb, Croatia, 2015

*Items, Machines and Body*, discussion panel, Tokyo Wonder Site, Tokyo, Japan, 2014

*The Artists Colloquium: Innovations in Concert*, lecture, Montreal, Canada, 2014

*Physical Sound Composition*, lecture, Kunitachi College of Music, Tokyo, Japan, 2013

*Sistemas de Creación Sonora y Procesamiento Físico Instrumental*, lecture, Centro Nacional de las Artes, Mexico City, Mexico, 2013

*Técnicas y Objetos Instrumentales, Tradición, Instrumentos y Sonido*. lecture/panel, CENIDIM, Mexico City, Mexico, 2012

*Hacking Traditional Instruments*, Ph.D. Dissertation, Brunel University, London, UK, 2011

*Working with the Disklavier*, lecture, STEIM, Amsterdam, The Netherlands, 2010

*Found Object as Musical Instruments*, lecture, Stedelijk Museum, Schiedam, The Netherlands, 2009

*Objects of Instrumentation and Music Composition*, lecture/panel, Digital Art Center, Taipei, Taiwan, 2009

*Compositional Strategies and Sound processes*, lecture/panel, Belgrade, Serbia, 2009

*Instrumental Sound Structures*, lecture/panel, Institute of Sonology, The Hague, The Netherlands, 2009

*Note-based and Sound-based Composition*, lecture, Royal Conservatory of The Hague, The Hague, The Netherlands, 2009

*Music as a Cross-modal Experience*, lecture, Mexican Centre for Music and Sonic Arts, Morelia, Mexico, 2008

*Workshop, Electronic Music and its History*, lecture, Centre for Research and Musical Studies, Mexico City, Mexico, 2008

*Physical Interfaces for Sound Control*, lecture, Institute of Sonology, The Hague, The Netherlands, 2008

*About my own compositional approaches*, lecture, Brunel University, London, UK, 2007

*Gesture, Sonic Articulations in the Continuum*, Masters Dissertation, Royal Conservatory of The Hague, The Hague, The Netherlands, 2007

*Gesture*, colloquium, Institute of Sonology, The Hague, The Netherlands, 2007

*Compositional Methods*, lecture, University of Queretaro, Queretaro, Mexico, 2005

## **PRESS (selection)**

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Frans van Hilten, “Zingende boormachines en vibrators,” *DHC*, The Netherlands, 23 March 2023

Annette Embrechts, “Freedom is een donker, razend dansconcert, geïnspireerd door Guantánamo Bay,” *de Volkskrant*, The Netherlands, 21 October 2021

Jos Visscher, Freedom van Club Guy & Toni (met Slagwerk Den Haag) is een orkaan van audiovisueel geweld. Apocalypse Now in theater dat ertoe doet, *Dagblad van het Noorden*, The Netherlands, 18 October 2021

Sander Hiskemuller, "Guy Weizman onderzoekt vrijheid aan de hand van het verhaal van Guantanamo Bay-gevangene Ould Slahi," TROUW, The Netherlands,, 23 oktober 2021

"Scènes uit Guantánamo beuken de trommelvliezen murw," NRC, The Netherlands,, 18 October, 2021

Luuk Verpaalen, Perpetuum Mobile van Vernedering, Angst en Woede, The Netherlands, 18 October 2021

Joost Segers, "Magnetische straling tot ver buiten Muziekgebouw aan 't IJ," *Theaterkrant*, Amsterdam, January 24, 2020

Ettore Garcia, "Orizzonti innovativi della Composizione contemporanea messicana," *Percossi Musicalli*, Italy, 8 April 2020

Katja Strum, Neue Choreografie für das Ensemble von tanzmainz: Wie Blumenkinder aus der Hippie-Zeit, *Frankfurter Rundschau*, 8 June 2019

NTR: Podium Witteman "Slagwerk Den Haag - Hugo Morales Murguía," Amsterdam, 2018

Ben Taffijn, Dag in de Branding – Editie 46, *Nieuwe Noten*, The Netherlands, 3 December 2017

Martina Helming, "Der Klang von Zuckerwatte," *Berliner Morgenpost*, Berlin, 26 April 2016

Robert Braunnüller "Underline" zum Schluss - und eine Bilanz", *Abendzeitung Muenchen*, Munich, 7 June 2016

Anna Schürmer, Deville Cohen und Hugo Morales Murguía überführen bei der Biennale mit "Underline" Oskar Schlemmers „Triadisches Ballett“, *OVB Heimatzeitungen*, Germany, 8 June 2016

Peter Pacht, Tanz Sport Theater - Underline- von Hugo Morales an der Deutschen Oper Berlin, NMZ, Germany, 17 June 2016

Luuk Verpaalen, "De knellende band tussen moeder en zoon," *Theaterkrant*, Amsterdam, 31 August 2015

Biella Lutttmer, "Met de van tevoren uitgereikte oordoppen is het gedreun net vol te houden," *de Volkskrant*, Amsterdam, 26 February 2014

Jocelyn Morlock, "A Compendium of Ideas About Form in Music," *Music On Main*, Vancouver, November 2013

Foro de Música Nueva, "La música experimental no es ruido ni ocurrencia," *Secretaría de Cultura*, 19 June 2012

Alex Ross, "New Issues," *The New Yorker*, New York, 6 February 2012

Andrew Clark, "Exaudi, Kings Place, London," *Financial Times*, London, 4 October 2011

## **PROFESSIONAL AFFILIATIONS**

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Nieuw GENECO, Netherlands Association of Composers, 2011-present

BUMA/STEMRA, Dutch Organisation of Copyright, 2008-present

## LIST OF WORKS

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### Theatre / Dance / Opera

**Automatic Means of Human Labour (2023)**, for modified machines and two music operators. 50 min.  
Commissioned by iii (Instrument Inventors Initiative). Nemø Ensemble, Belgium - The Netherlands

**BM (2022)**, for marching band and dancers. 45 min.  
Commissioned by Schrittmacher Festival. Direction: Karin Post. Choreography: Mara Hulspas. Scapino Ballet Rotterdam. Limburg, The Netherlands

**Freedom (2021)**, for 12 amplified boxes and 4 percussionists. 60 min.  
Commissioned by Slagwerk Den Haag. Direction: Guy Weizman. Choreography: Roni Haver. Groningen, The Netherlands

**Freiheit (2019)**, for fixed media. 60 min.  
Commissioned by Tanzmainz (DE) Direction: Guy Weizman Choreography: Roni Haver. Mainz, Germany

**Terra Incognita (2016)**, for fixed media and two dancers. 60 min.  
Performer/commissioner: Dunja Jovic and Korzo Productions. Choreographer: Dunja Jovic. The Hague, The Netherlands

**Underline, a physical opera (2013-2016)**, 4 musicians and 4 dancers. 60 min.  
Commissioned by Munich Biennale and Deutsche Oper Berlin. Direction: Deville Cohen. Berlin, Munich, Germany

**Don't talk to me in my sleep (2015)**, for Fixed media and two dancers. 60 min.  
Performer/commissioner: Dunja Jovic and Korzo Productions. Choreographer: Dunja Jovic. The Hague, The Netherlands

**4 Phobias (2015)**, for 3 equine jawbones, kick-drum, and electronics. 60 min.  
Performer/commissioner: Club Guy & Roni / Slagwerk Den Haag. Choreographer: Roni Haver and Guy Weizman. Groningen, The Netherlands

### Ensemble (6 or more)

**Procession (2019)**, for large ensemble, percussion quartet and 100 children. 20 min.  
Commissioned by Versus8 (MX) *financed by Fondo Nacional para la Cultura y las Artes*

**Vortices Generated in Fluids such as Air (2018)**, for ensemble (8). 8 min.  
Commissioned by Ascolta Ensemble (DE) financed by Sommer in Stuttgart and Akademie Schloss Solitude

**On floating ground (2017-18)**, for ensemble (14). 15 min.  
Commissioned by ASKO/Schönberg Ensemble (NL) *financed by FPK*

**Generador1 (2013-18)**, for ensemble (X). 10+ min.  
Commissioned by Ensemble Vertixe Sonora (ES)

**Equid (2014)**, for 5 percussionists on 15 amplified equine jawbones. 20 min.  
Commissioned by Slagwerk Den Haag (NL) *financed by FPK*

**Mechanical Tension (2011-12)**, for ensemble (9). 15 min.  
Commissioned by Ensemble Modelo62 (NL) *financed by FPK*

**Toques (2011)**, for prepared mixed choir (10). 10 min.  
Commissioned by EXAUDI vocal ensemble (UK) *financed by Sound and Music*

**Fields (2011)**, for 6 percussionists and power supplies. 10 min.  
Commissioned by Slagwerk Den Haag (NL)

**Interferences (2010)**, for ensemble (8). 8 min.  
Commissioned by London Contemporary Orchestra (UK)

**Cavities (2009-2010)**, for ensemble (7 or more). 13 min.  
Commissioned by Ensemble MAE (NL) *financed by NFPK+*

**Aushtentic (2009)**, for prepared ensemble (6) and computer narrator on tape. 8 min.  
Commissioned by Ensemble Klang (NL) *financed by NFPK+*

**QuickE (2009)**, for ensemble (6). 1 min.  
Commissioned by Ensemble Klang (NL)

**5 Cuts (2006)**, for ensemble (10). 12 min.  
Commissioned by Koncon Students

**In tension (2005)**, for ensemble (variable number), improvisors, and electronics. 11 min.  
Commissioned by Sharon Stewart (US/NL)

**Le Horla (2004)**, for narrator and ensemble (6). 10 min.  
Commissioned by Dag in de Branding Den Haag (NL)

**\_\_\_\_\_ (2003)**, for ensemble (10). 5 min.  
Commissioned by Ensemble Modelo62 (NL)

### Quintet

**Etude of propulsion (2017)**, for 4 performers on 4 jumping platforms and synthesiser. 7 min.  
Commissioned by Corpo a Terra Festival, Ourense (ES)

**Tonewood I & II (2011-15)**, for string ensemble (variable number) and pulse generator. 30 min.  
Commissioned by Ensemble Modelo62 (NL) and Vortex Ensemble (CH) *financed by FPK and the Vortex Ensemble*

**Redes Invisibles de Pensamiento (2007)**, for ensemble (5)  
Commissioned by Ensemble Intercontemporain (FR)

### Quartet

**Forcefield (2019)**, for 4 performers and solar panels. 30+ min.  
Commissioned by Slagwerk Den Haag, *financed by FPK*

**Sustainable Music (2017)**, for 4 performers on 4 energy generating bicycles. 40 min.  
Commissioned by DeLight Festival, Berlin (DE)

**Faro (2016)**, for 4 performers, 4 solar panels, and 5.1 amplification system. 10 min.  
Commissioned by Izlog Suvremenog Zvuka (HR)

**Mot (2004)**, for 4 period instruments and tape. 8 min.



**Topan (2002)**, for string quartet. 13 min.  
Written for Arditti String Quartet (UK)

### **Trio**

**Topspin Plasma (2021)**, for three cymbals and 6 amplified racket bug catchers. 14 min.  
Commissioned by Arritmia Ensemble (MX) with the financial support of FONCA.

**Libro de Organismos I-II (2020)**, for custom-built wind instruments. 30 min.  
Commissioned by Festival Música en Segura (ES) for the Trio ZUKAN.

**Wireless (2019)**, for three amplified stringless guitars. 12 min.  
Commissioned by Synergein Project (ES) with the financial support of FONCA.

**Endoscopies (2014)**, for three human mouths, live electronics and video projection system. 10 min.  
Commissioned by Ensemble Champ d'action (BE) commissioned by the TRANSIT Festival Leuven

**Variable Axial Flux (2014)**, for 6 table ventilators. 10 min.  
Commissioned by Ensemble Champ d'action (BE) commissioned by the TRANSIT Festival Leuven

**The Fundamentals of the Economy are Sound (2012)**, for violin, accordion, recorder and electronics. 10 min.  
Commissioned by SPOR Festival (DK)

**Trio for Disposable Reeds (2012)**, for 3 amplified elongated straw. 8 min.  
Commissioned by Ensemble Modelo62 (NL) *financed by FPK*

**Empathies (2011)**, for viola, clarinet, accordion and prepared loudspeaker. 7 min.  
Commissioned by Chroma Ensemble (UK) *supported by SAM*

### **Duo**

**Gramophones (2013)**, for 2 percussionists with 3 turntables, 2 kick-drums and amplification system (and optional custom-built wooden horns). 14 min.  
Commissioned by SonoLab *financed by FPK*

**Cones (2009)**, for two computer performers and one percussionist. 8 min.  
Commissioned by Electronic Hammer (NL) *financed by NFPK+*

**Transients (2008)**, for hi-hat, woodblocks, cello and amplified keyboard mechanism. 9 min.  
Commissioned by Ensemble Brooomm! (NL) *financed by NFPK+*

**Cntgo Apndi (2006)**, for soprano, keyboard, and live electronics. 5 min.

**Fluctuo (2005)**, for 2 Pipe Organs & 4 assistants. 10 min.  
Commissioned by Pieterskerk Orgel Festival Leiden (NL)

### **Solo**

**Energy principles in structural dynamics (2017)**, for marimba, three operators and one percussionist. 20 min.  
Commissioned by Juanjo Guillen *Financed by IBERMUSICAS*

**Modes of Assisted Ventilation (2014)**, for hose, sound driver, volume pedal, flute and white noise. 8 min.  
Commissioned by Anne La Berge *financed by FPK*

**Five Violinized Utensils (2014)**, for violin and objects. 10 min.  
Commissioned by Barbara Lueneburg *financed by FPK*

**150 pF (2013)**, for 1 performer, 5 jack cables, amplification system. 12 min.  
Commissioned by Diego Espinosa *financed by FPK*

**木 (2013)**, for marimba and distortion. 12 min.  
Commissioned by Yu-Wen Hung (FR/TW) *financed by FPK*

**Lū (2012)**, for prepared vibraphone. 8 min.  
Commissioned by Yu-Wen Hung (FR/TW) *financed by FPK*

**Plektron (2011)**, for harpsichord. 7 min.  
Commissioned by Goska Ispording (PL/NL) *financed by FPK*

**Bocina (2011)**, for percussionist and loudspeaker. 6 min.  
Commissioned by Diego Espinosa (MX)

**Valves (2010)**, for disklavier, pianist, and electronics. 13 min.  
Commissioned by Sarah Nicolls/ Conlon Foundation/ Gaudeamus (NL) *financed by FPK*

**Sessions 1-5 (2009-)**, controlled improvisations for hybrid guitar

**Espacios Encordados (2008)**, for feedback piano and live electronics. 16 min.  
Commissioned by Sarah Nicolls (UK) *supported by Brunel University*

**Enclosure (2008)**, for amplified cajón, sensors, and live electronics. 9 min.  
Commissioned by Jose Pepe Garcia (MX/NL)

**\\_/ (2007)**, for triangle solo. 13 min.  
Commissioned by Juan Martinez (MX/NL)

**Top your Buffer (2006)**, for guitar and live electronics. 10 min.  
Dedicated to Miguel Angel Clerc

**Tú vo (2005)**, for flute headjoint and live electronics. 9 min.  
Dedicated to Yolanda Uriz (ES/NL)

**Mitosis (2001)**, for piano. 10 min.  
Dedicated to Oscar Tarragó (MX)

### **Installation**

**Automatic Means of Human Labour (2023)** installation version, for 12 drills and 12 vibrators.  
Commissioned by iii (Instrument Inventors Initiative) (NL)

**Youtube Study (2012)**, for 1 to 4 online computers and video projection system.  
Commissioned by Centro para la Música y las Artes Sonoras CMMAS (MX)

### **Electronic (fixed-media)**

**7 Electronic Etudes (2003-2007)** for 2 channels. 15 min.  
Gesture  
Texture  
Sin  
Descomposición

Agglomeration  
BaFor  
Curve

**Acerca de la infinita nostalgia que provoca ese sentimiento de involuntaria ciclicidad (2006).** 11 min.  
for 4 channels

**Useless (2005)** for video and 2 channels. 6 min.

**Pulsars (2005)** for 2 channels

**Homage (2004)** for 2 channels. 8 min.

**Flumen (2004)** for 5.1 system. 11 min.