Hugo Morales Murguía

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EDUCATION

Royal Conservatory of The Hague, The Hague, The Netherlands
B.K.O. Basis Kwalificatie Onderwijs, University Teaching Qualification 2024 - 2025
S.K.O. Senior Kwalificatie Onderwijs, Senior Teaching Qualification 2024 - 2025

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

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, philosophy, instrument design and performance with analogue and digital means

Research Adviser, 2023 - present
Guidance to music composition master students in their theses research

"Sonic-Light-Music, a photovoltaic laboratory," Instructor, 2024 - present
One week intensive workshop focused on the study of light as a perceptual phenomenon for music composition, instrumental performance and interactivity. Addressed to Sonology, Composition, and Art Science Departments.

Orientation Course Composition, Sonology and Art Science, 2023
Group lessons to pre-bachelor music composition and art students

"Experimental Instrumentation and Media Performance Laboratory," Instructor, 2015-2020
One week intensive workshop on 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. Addressed to Sonology, Composition, and Art Science Departments.

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

Secretaría de Cultura, Mexico
Programa Jóvenes Creadores, 2023 - 2024
Research mentor for emerging composers ages 18-35

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

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

SERVICE TO PROFESSION

"Gaudeamus Composers Competition" *Side-reader Jury,* The Netherlands, 2025
"GROW", Diversity, Inclusion and Equity committee, Royal Conservatory The Hague, *Member,* 2025 -
"Programa de Jóvenes Creadores, Secretaría de Cultura," *Jury Member,* Mexico, 2023
"Txistu 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

Sistema Nacional de Creadores de Arte Grant Recipient, Mexico, 2025-2027
Sistema Nacional de Creadores de Arte Grant Recipient, Mexico, 2023-2025
Fondspodiumkunsten Grant Recipient, Werkbijdrage, The Netherlands, 2025
Ontwikkeling Projectsubsidie, Vlaanderen Department Cultuur, Jeugd & Media, Belgium, 2024
Eric Stokes Fund, American Composers Forum, Minnesota, United States, 2023
Fondspodiumkunsten Grant Recipient, Ontwikkelingsbeurs, The Netherlands, 2023-2024
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

Walpurgis Artist in Residence, Ghent, Belgium 2024

“Musikerwonhnhaus 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)

Festival Cervantino, Guanajuato, Mexico, 2025

Audio Art Festival, Krakow, Poland, 2024

STUK Start, Leuven, Belgium, 2024

Prism#14 Airborne Extended, Vienna, Austria, 2024

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)

Introduction to Migrations, for motorised hunting calls and reed quintet, lecture, Cornell University, Ithaca, 2025

Playful Resistance and Object-oriented composition, lecture, Conservatorio Manuel de Falla, Buenos Aires, Argentina, 2025

Hacking Music, lecture, The University of Music and Performing Arts Vienna, Austria, 2025

Sound Creation Systems, Instrumental Objects and Physical Sound Processing, lecture, UC Berkeley, United States, 2024

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, Künstuniversität 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, Synergein 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 fur 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 Muisc, 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)

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

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

Peter Pachl, 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

Nieuw GENECO, Netherlands Association of Composers, 2011-present

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

LIST OF WORKS

Theatre / Dance / Opera

Mechanical Garden (2024), for one performer and mechanical light system. 40 min.
Commissioned by Aya Suzuki with the support of Eric Stokes Fund (US), FPK (NL), Vlaanderen, Departament, Culture en Media (BE).

Voltaic Routines (2023), for purposeless machines and 2 operators. 50 min.
Commissioned by ReConvert. Basel - Switzerland

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 Jocic and Korzo Productions. Choreographer: Dunja Jocic. 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 Jocic and Korzo Productions. Choreographer: Dunja Jocic. 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+*

Aushtentatic (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

Migrations (2025), for reed quintet and electromechanical hunting call organ
Commissioned by Splinter Reeds, United States. *Financed by NAF (Nederland-American Foundation)*

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

Balizaje (2025), for 8 photovoltaic beacons and 4 signalling musicians. 18 min.
Commissioned by Tambor Fantasma, Buenos Aires, Argentina, *financed by SNCA*

Headpulse (2024), for 2 conductive wind instruments, harp and harpsichord. 10 min.
Commissioned by Airborne Extended, Vienna - Austria

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 zappers. 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 f*inanced 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

Alpha 2.0 (2025), aim training routines for harpsichord and NES, 12 min.
Commissioned by Goska Isphording (PL/NL) *financed by FPK*

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

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